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of
HELENIC STUDIES
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RULES
OF THE
Society for the Promotion of Hellenic Studies.

1. 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, 40 Hon. Members, 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. All cheques shall be signed by the Treasurer and countersigned by the Secretary.

6. In the absence of the Treasurer the Council may direct that cheques may be signed by two members of Council and countersigned by the 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 shall be elected by the Members of the Society at the Annual Meeting for a period of five years, and shall not be immediately eligible for re-election.

17. The Vice-Presidents shall be elected by the Members of the Society at the Annual Meeting for a period of one year, after which they shall be eligible for re-election.
18. One-third of the Council shall retire every year, but the Members so retiring shall be eligible for re-election at the Annual Meeting.

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

20. 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.

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

22. 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.

23. 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.

24. 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.

25. 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.

26. 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 single payment of £15 15s., entitling compounders to be Members of the Society for life, without further payment. All Members elected on or after January 1, 1905, shall pay on election an entrance fee of two guineas.

27. 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.

28. 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.
29. 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.

30. 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 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.

31. The Council shall have power to nominate 40 British or Foreign Honorary Members. The number of British Honorary Members shall not exceed ten.

32. The Council may, at their discretion, elect for a period not exceeding five years Student-Associates, who shall be admitted to certain privileges of the Society.

33. The names of Candidates wishing to become Student-Associates shall be submitted to the Council in the manner prescribed for the Election of Members. Every Candidate shall also satisfy the Council by means of a certificate from his teacher, who must be a person occupying a recognised position in an educational body and be a Member of the Society, that he is a bona fide Student in subjects germane to the purposes of the Society.

34. The Annual Subscription of a Student-Associate shall be one guinea, payable and due on the 1st of January in each year. In case of non-payment the procedure prescribed for the case of a defaulting Ordinary Member shall be followed.

35. Student-Associates shall receive the Society's ordinary publications, and shall be entitled to attend the General and Ordinary Meetings, and to read in the Library. They shall not be entitled to borrow books from the Library, or to make use of the Loan Collection of Lantern Slides, or to vote at the Society's Meetings.

36. A Student-Associate may at any time pay the Member's entrance fee of two guineas, and shall forthwith become an Ordinary Member.

37. Ladies shall be eligible as Ordinary Members or Student-Asssociates of the Society, and when elected shall be entitled to the same privileges as other Ordinary Members or Student-Associates.

38. 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

AT 19 BLOOMSBURY SQUARE, W.C.

I. That the Hellenic 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 Hon. Librarian and 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 Hon. Librarian, 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, except on Christmas Day, Good Friday, and on Bank Holidays, the Library be accessible to Members on all week days from 10.30 A.M. to 5.30 P.M. (Saturdays, 10 A.M. to 1 P.M.), when either the Librarian, or in his absence some responsible person, shall be in attendance. Until further notice, however, the Library shall be closed for the vacation from July 20 to August 31 (inclusive).

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, except under special circumstances, 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 may reclaim it.
(5) All expenses of carriage to and fro shall be borne by the borrower.
(6) All books are due for return to the Library before the summer vacation.

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.
   (4) New books within one month of their coming into the Library.

X. That new books may be borrowed for one week only, if they have been more than one month and less than three months in the Library.

XI. 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 week after application has been made by the Librarian for its return, and if a book is lost the borrower be bound to replace it.

XII. That the following be the Rules defining the position and privileges of Subscribing Libraries:
   a. Subscribing Libraries are entitled to receive the publications of the Society on the same conditions as Members.
   b. Subscribing Libraries, or the Librarians, are permitted to purchase photographs, lantern slides, etc., on the same conditions as Members.
   c. Subscribing Libraries and the Librarians are not permitted to hire lantern slides.
   d. A Librarian, if he so desires, may receive notices of meetings and may attend meetings, but is not entitled to vote on questions of private business.
   e. A Librarian is permitted to read in the Society's Library.
   f. A Librarian is not permitted to borrow books, either for his own use, or for the use of a reader in the Library to which he is attached.

The Library Committee.
MR. G. F. HILL.
MR. F. H. MARSHALL (Hon. Librarian).
MR. J. ST. B. PENOYRE (Librarian).
MR. ARTHUR SMITH.

Applications for books and letters relating to the Photographic Collections, and Lantern Slides, should be addressed to the Librarian, at 19 Bloomsbury Square, W.C.
THE SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES.

OFFICERS AND COUNCIL FOR 1911—1912.

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Headlam, J. W., 50 Mrs. Headlam, 1, St. Mary’s Road, Wimbledon.
Heard, Rev. W. A., Fettes College, Edinburgh.
Heath, Charles H., 224, Hagley Road, Birmingham.
Heathcote, W. E., Chingford Lodge, N. Walk Terrace, York.
Heberden, C. B., Principal of Brasenose College, Oxford.
Helbert, Lionel H., West Downs, Winchester.
Henderson, Arthur E., 19, Kitley Avenue, Streatham Hill, S.W.
Henderson, Bernard W., Exeter College, Oxford.
Henin, The Hon. Mrs. Rodney Lodge, Burnley.
Henry, Prof. R. M., Queen’s University, Belfast.
Henty, Mrs. Douglas, Westgate, Chichester.
*Henzi, Miss Henriette, The Poplars, 20, Avenue Road, N.W.
Heywood, Mrs. C. J., Chasley, Pendleton, Manchester.
Hicks, F. M., Breckley Lodge, Weybridge.
Hicks, Miss A. M., 35, Durandale Crescent, Hampstead, N.W.
Hill, George F. (Councill), British Museum, W.C.
Hill, Miss Mary V., Sandcastle School, Parkstone, Dorset.
Hilliard, Rev. A. E., St. Paul’s School, West Kenton, W.
Hiller von Gaertzingen, Prof. Friedrich Freihert, Eberschen Allee 11, Westend, Berlin.
Hincks, Miss, 4, Addison Road, Kensington, W.
Hirschberg, Dr. Julius, 26, Schloßgartenstrasse, Berlin, Germany.
Hirst, Miss Gertrude, & High Street, Saffron Walden.
Hogarth, David G. (V.P.), Ashmolean Museum, Oxford.
Holborn, J. B. Sc., 1, Mayfield Terrace, Edinburgh.
Holman, Miss Grace E., 23, Penn Road Villas, Camden Road, N.W.
Hopkins, R. V., Nind, Somerset House, W.C.
Hopkinson, J. H. (Councill), Warden of, Hallam Hall, Victoria Park, Manchester.
Hoppin, J. C., Courtaulds, Penhurst Centre, Conn., U.S.A.

Horn, Sir Arthur E., Bart. Newlands, Harrow-on-the-Hill.

Hose, H. F., Dulwich College, Dulwich, S.E.

Hoste, Miss M. R., St. Augustine's, Blackwater Road, Eastbourne.

Hotson, J. E. B., c/o Messrs. Grindlay & Co., 54, Parliament Street, S.W.

House, H. H., The College, Malvern.

How, W. W., Merton College, Oxford.

Howard de Walden, The Right Hon. Lord, Seaforth House, Belgrave Square, S.W.

Howarth, Sir Henry H., K.C.I.E., F.R.S., 50, Collingham Place, S.W.

Hubback, F. W., 50, Canning Street, Liverpool.

Hudders, Mrs., Cudworth, Haywards Heath.

Hügel, Baron Friedrich von, 13, Victoria Gate, Kensington, W.

Hughes, Reginald, D.C.L., 23, Canfield Gardens, N.W.

Hunt, A. S., D.Litt., Queen's College, Oxford.

Hutchin, Sir J. T., Eaton Hall, Cheshire.

Hutchinson, Miss M. L., The Old Vicarage, Cambridge.

Hutton, Miss C. A. (Council) 49, Drayton Gardens, S.W.

†Hyde, James H., 15, Rue Adolphe-Vian, Paris.

Hynd, the Lady, Ammerdown Park, Radstock.

Hyson, Rev. R. F., Warden of Trinity College, Glenaig, Perth, N.B.

Image, Prof. Selwyn, 20, Fetter Street, W.

Inchbr, J. H., 53, Jerseym Street, S.W.


Jackson, Mrs. F. H., 74, Radcliffe Gate, S.W.

Jackson, T. W., 27, Beadmore Road, Oxford.


James, A. G., Kingswood, Waltham, Herts.

James, Rev. H. A. D., President of St. John's College, Oxford.

James, H. R., President, Calcutta, India.

James, Miss L., Wyke Wood, Reigate, Surrey.

James, Lionel, School House, Monmouth.

James, Montagu Rhodes, Litt.D., Provost of King's College, Cambridge.

Janson, Monsieur R., 4, Avenue Velasquez, Paris.

Jenner, Mrs. Thomas A., c/o Thomas A. Jenner, Esq., The Century Club, 7, West 43rd Street, New York, U.S.A.

Jasonidy, O. John, Union Street, Limassol, Cyprus.


Jevons, F. B., D.Litt., The Castle, Durham.

Jex-Blake, Miss, Girton College, Cambridge.

Joachim, Miss M.,

Johnson, Rev. Clifford H., Brocklands, Hony Lane, Waltham Abbey.

Johnson, Miss Lorna A., Woodleigh, Alresford.

Jones, Maurice, 84 841, Salisbury House, London Wall, E.C.

Jones, Henry L., Willaston School, Nantwich.

Jones, H. Stuart, Glov-y-Mor, Saundersfoot, Pembroke.

Jones, Ronald P., 228, Coleraine Court, South Kensington.


Judge, Max, 7, Pall Mall, S.W.

Kahnweiler, Miss Betrina, 12, Canterbury Road, Oxford.

Kaye, George, 1, Rue Phileas, Athens, Greece.

Keene, Prof. Charles H., Aldworth, Fernhurgh Avenue, Cark.

Keight, A. Berriedale, Colonial Office, Downing Street, S.W.

Kell, J. L., L.L.D., 16, Alleynsmore Mansions, Finchley Road, N.W.

Kennedy, J. J., 11, Palace Gardens Terrace, Chelsea Hill, W.

Kensington, Miss Frances, 12, Gloucester Terrace, Hyde Park, W.

Kenyon, F. G., C.H., D.Litt. (V.P.), British Museum, W.C.

Kerr, Prof. W. P., 95, Gower Street, W.C.

Kerr, Prof. Alexander, Madison, Wisconsin, U.S.A.
Keser, Dr. J., Grande Boussiere, 62, Route de Chêne, Genève.
Kettewell, Rev. P. W. H., S. Andrew's College, Grahamstown, Cape Colony.
Kief, Prof. John B., 441, College Avenue, Lancaster, Pa., U.S.A.
King, J. E., Clifton College, Bristol.
†King, Mrs. Wilson, 19, Highfield Road, Edgbaston, Birmingham.
Knight, Miss C. M., 18, Harrington Square, London, N.W.
Kwesigye-Abegy, J. E., Lancing College, Salisbury, N. Carolina, U.S.A.
Lamb, Miss D. J., 6, Wothoraham Road, Fallowfield, Manchester.
Lamb, Mrs. Charles T., Dungstein, Peterborough.
Lang, Andrew, LLD., D.D., 4, Marlows Road, Kensington, W.
†Landowne, The Most Hon. the Marquess of, K.G., G.C.S.I., G.C.I.E., G.C.M.G.,
Bownood, Calne, Wilts.
Lantour, Miss de, Oakleigh, Eastbourne.
La Touche, C. D., 40, Merrion Square, Dublin.
La Touche, Sir James Digges, K.C.S.I., 14, Gledhow Gardens, S.W.
Laurie, Prof. George E., Royal Agricultural Institute, Belfast.
Lawson, J. C., Pembroke College, Cambridge.
Lawson, L. M., University Club, Fifth Avenue and Fifty-fourth Street, New York, U.S.A.
Leaf, Herbert, The Green, Marlow.
†Leaf, Walter, Litt.D., D.Litt. (V.P.), 6, Savile Place, Regent’s Park, N.W.
Lecky, Mrs., 38, Onslow Gardens, S.W.
Leeper, Alexander, Warden of Trinity College, Melbourne.
Lee-Warner, Miss Evelyn, Lymwood, Gobowen.
Legge, F. G., 6, Gray’s Inn Square, W.C.
Leigh, W. Austen, Hartfield, Reigate, S. W.
Lemon, Miss E., 33, Lauriston Place, Edinburgh.
Lettis, Malcolm H. L., 34, Canbury Park Square, N.
Lewis, Harry R., 5, Argyll Road, Kensington, W.
Lewis, Prof. J. G. R., French House, Cape Colony.
Lewis, L. W. P., Eshton, near Shipley, Yorks.
Lewis, Miss M. B., Merewynn, Llandudno, N. Wales.
*Lewis, Mrs. Agnes S., Phil. D., LLD., Castle-hill, Chesham Road, Cambridge.
Lincoln, Right Rev. the Lord Bishop of, The Palace, Lincoln.
Lindley, Miss Julia, 74, Shooter’s Hill Road, Blackheath, S.E.
Lindley, Miss Alice (Baston, Hatch), Warden of College Hall, Byng Place, W.C.
Livingstone, R. W., Corpus Christi College, Oxford.
Lloyd, Miss A. M., Gwydir Hall, Grantham.
*Loeb, James, Konradstrasse 14, Munich, Germany.
†Longman, Miss Mary, 27, Norfolk Square, Hyde Park, W.
Lorimer, Miss H. L., Somerville College, Oxford.
†Loring, William, Allerton House, Grosvenor Buildings, Blackheath, S.E.
Lowe, Miss D., Hinton St. George, Crewkerne, Somerset.
Lowry, C., The School House, Tewbridge.
Lumsden, Miss, Warren Cottage, Cranleigh, Surrey.
Lunn, Sir Henry S., M.D., Oldfield House, Harrow-on-the-Hill.
Lunn, W. Holdsworth, 19, Alexander Green, North Finchley, N.
Lyttelton, Hon. and Rev. E., Elton College, Winton.
McCann, Rev. Justin, O.S.B., Ampleforth Abbey, Oswaldholt, York.
Macdonald, George, LLD., 17, Learmonth Gardens, Edinburgh.
Macleod, Miss Louisa, Women’s College, Sydney University, Sydney, N.S.W.
McDonell, H. E., Twyford School, Twyford, near Winchester.
Macdonell, P. J., Office of Public Prosecutor, Livingstone, N.W., Rhodesia.
McDougall, Miss Eleanor, Westfield College, Hampstead, N.W.
McDowall, Rev. C. R. L., King's School, Canterbury.
MacEwan, Rev. Prof. Alex. Robertson, 5, Dunsinane Terrace, Edinburgh.
McIntyre, Rev. P. S., 75, Castlegate, Grantham, Lincoln.
MacIver, O. Randall, 50, Fifth Avenue, New York, U.S.A.
Mackenzie, R. J., 12, Great Stuart Street, Edinburgh.
McClellan, J. R., Rusthall House, Tunbridge Wells.
Macleod, James L, 61, St. Vincent Street, Glasgow.
Macmillan, Mrs. Alexander, 37, Grosvenor Road, S.W.
*Macmillan, George A., D.Litt. (Hon. Sec.), St. Martin's Street, W.C.
Macmillan, Mrs. George A., 27, Queen's Gate Gardens, S.W.
Macmillan, Maurice, 52, Cadogan Place, S.W.
*Macmillan, W. E. F., 27, Queen's Gate Gardens, S.W.
*Macnaghten, Hugh, Elton College, Windsor.
Macnaghten, The Right Hon. Lord, G.C.B., 108, Queen's Gate, S.W.
*Magrath, Rev. J. R., Provost of Queen's College, Oxford.
Mair, Prof. A. W., The University, Edinburgh.
*Malin, J. R., The School, Hatfield.
Mallet, P. W., 25, Highbury New Park, N.
Marchant, E. C., Lincoln College, Oxford.
*Marquand, Prof. Allan, Princeton College, New Jersey, U.S.A.
March, E.
Marshall, Miss, Far Coss, Woos, Newcastle, Staffs.
Marshall, Frederick H. (Counsellor), British Museum, W.C.
Marshall, J. H., 10, Meers, Grindlay & Co., 54, Parliament Street, Whitehall, S.W.
Marshall, Prof. J. W., University College of Wales, Aberystwyth.
Martin, Charles B., 45, Oberlin, Ohio, U.S.A.
*Martin, Sir R. B., Bart., 103, Hill Street, Mayfair, W.
Martin, Miss, 79, Dods Road, Belgravia.
Martindale, Rev. C., St. Remoun College, St. Asaph.
*Murry, Edward, Tillery Castle, Ardrossan, County Galway.
Masis, Lieut.-Colonel P. H. H., United Service Club, Pall Mall, S.W.
Matheson, P. E., 1, Savile Road, Oxford.
Maughan, A. W., The Weald, Brighton.
Marvogordato, J. J., 27, Queen's Gate Gardens, S.W.
Marvogordato, J. J., 2, 6, Palermo Court, Hove, Sussex.
Marvogordato, T. M., 52, Westbourne Terrace, Hyde Park, W.
Mayor, H. B., Clifton College, Bristol.
Mayor, Rev. Prof. Joseph B., Queensgate House, Kingston Hill, Surrey.
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Medley, R. F., Repton School, Essex.
Merk, F. H., Christ's Hospital, West Horsham.
Merry, Rev. W. W., Rector of Lincoln College, Oxford.
*Miers, Principal H. A., F.R.S., 13, Wellington Gardens, S.W.
Michel, Prof. Ch., 42, Avenue Blanqui, Lille, Belgium.
Milford, J. H., 19, Abercromby Place, Edinburgh.
Miller, William, 36, Via Pobletto, Rome, Italy.
Millington, Rev. Prof. Alexander van, D.D., Robert College, Constantinople.
Millington, Miss M. V., 47, Park Hill, Sydenham, S.E.  
Milne, J. Graffam, Bankside, Goldhill, Fareham, Surrey.  
Milner, Viscount, G.C.B., Brook's Club, St. James Street, S.W.  
Minet, Miss Julia, 18, Stavish Square, Hyde Park, W.  
Minns, Eliza H., Pembroke College, Cambridge.  
Minns, Miss E. T., 14, Chelsea Embankment, S.W.  
Mitchell, J. Malcolm, c/o Encyclopaedia Britannica, 11, 12, Southwark St., Bloomsbury.  
Mitchell, Miss C. W., Jesmond Towers, Newcastle-upon-Tyne.  
Moline, Miss I. P., 172, Church Street, Stoke Newington, N.  
Molvig, Mrs. E. H., 22, Hyde Park Square, W.  
†Mond, Mrs. Frida, The Popham, 20, Avenue Road, Regent Park, N.W.  
†Mond, Robert, Connaught Bank, near Sevenoaks.  
Montfries, C. M. S., University College School, Frognal, N.W.  
Morgan, Miss Rose C., The Highlands, 211, South Norwood Hill, S.E.  
Morrison, Walter, 77, Cromwell Road, S.W.  
†Morshede, E. C. A., Alton College, Quarry Street, Guildford.  
Moxley, H. W., The White Horse, Haslemere.  
Mulhead, L., Haslem Court, Wallingford.  
†Murro, J. A. K., Lincoln College, Oxford.  
†Murphy, Rev. J. M., St. Mary’s Hall, Stonyhurst, Blackburn.  
Murray, Alexander, St. Clare, Waltham, Kent.  
Murray, Prof. G. G. A. (V.P.), 92, Woodstock Road, Oxford.  
Mussom, Miss Caroline, 29, Beech Hill Road, Sheffield.  
**Myers, Ernest (Councill), Brackenfield, Chislehurst.  
†Myres, Prof. J. Linton, 121, Bambury Road, Oxford.  
†Nuinn, Rev. J. Arbutnot, Merchant Taylor’s School, E.C.  
Needham, Miss Helen R., Enville House, Green Walk, Newlon.  
Newton, The Lord, 6, Belgrave Square, S.W.  
Newton, Miss Charlotte M., 18, Priory Road, Bedfont Park, W.  
Newton, Miss D. C., 1, Avington Grove, Penge, S.E.  
Noack, Prof. Ferdinand, Archangel, Institut, Wilhelmstrasse, No. 9, Tiibingen.  
Northampton, The Most Hon. the Marquis of, 51, Lennas Gardens, S.W.  
Norwood, Cyril, The Grammar School, Bristol.  
Norwood, Prof. G., 65, Ninian Road, Roath Park, Cardiff.  
Oakesmith, John, D. Litt., Briery, Hanworth Road, Feltham, Middlesex.  
Ogles, Rev. J. Edwin, D.D., 9, Morston Ferry Road, Oxford.  
Oliphant, Prof. Samuel Grant, Grove City College, Grove City, Pennsylvania, U.S.A.  
Oppé, A. P., 20, Chelsea Embankment Gardens, S.W.  
Oppenheimer, H., 12, Southwick Crescent, Hyde Park, W.  
Owen, A. S., Kibb College, Oxford.  
Owen-Mackenzie, Lady, 53, Cadogan Square, S.W.  
Page, T. E., Woodcote, Gaddesming.  
Palis, Alexander, Tatton, Alberthorpe Drive, Liverpool.  
Parker, Miss M. E., Princess Helena College, Ealing, W.  
Parrish, Miss A. C. C., Colonial Office, Downing Street, S.W.  
Farmer, S. C., West Bank, Uppingham.  
†Parry, Rev. D. H., 411, East India Dock Road, E.  
Parry, Rev. R. St. J., Trinity College, Cambridge.  
Partington, John B., 45, Gloucester Terrace, W.  
Paton, J. Lewis, Grammar School, Manchester.  
†Paton, James Marion, 65, Shakes Street, Cambridge, Mass. U.S.A.  
Pearce, J. W., Merton Court School, Folesy, Kent.
Peirs, Sir Edwin, 7, Rue de la Banque, Constantinople.
Perkin, C. W., 32, Westmoreland Street, Dublin.
Peckover of Wickeh, Baron, Wickeh, Cambs.
Peers, C. R., 14, Lansdowne Road, Wimbleton.
Peile, Jolin, 17, Harrington Court, S.W.
†Penrose, Miss Emily, Somerville College, Oxford.
†Percival, F. W., 1, Chesham Street, S.W.
Perkins, O. T., Wellington College, Berks.
Perowne, Compton, Moulsoford House, Moulsoford, Berks.
Perry, Prof. Edward Delavan, Columbia University, New York City, U.S.A.
Piesl, Miss Laura, Oak House, Bradford.
Petrockino, Ambrose, Thomas College, Bangourne.
Petrockino, D. P., 25, Odos Timodromos, Athens.
Phillips, Mrs. Herbert, Northgate, Macclesfield.
Phillimore, Prof. J. S., The University, Glasgow.
Picard, George, 268, Rue Bonaparte, Paris.
Plater, Rev. Charles, S.J., St. Mary's Hall, Stonyhurst, Blackburn.
†Platt, Prof. Arthur, 3, Chester Terrace, Regent's Park, N.W.
Pollyck, The Right Hon. Sir Frederick, Bart., 21, Hyde Park Place, W.
† Pope, Mrs. G. H., 60, Brompton Road, Oxford.
†Postgate, Prof. J. P., Litt.D., The University, Liverpool.
Powell, C. M., Eastfield, Cowcrossham, Reading.
Powell, Sir F. S., Bart., M.P., 1, Cambridge Square, Hyde Park, W.
Powell, John U., St. John's College, Oxford.
Poynter, Sir Edward J., Bart., Litt.D., D.C.L., P.R.A., 70, Addison Road, S.W.
Price, Sir William H., Gothic Lodge, Wimbledon Common, S.W.
Preedy, J. B. K., County Grammar School, Melton Mowbray.
Price, Miss Mabel, Charteris, Huntingdon, Oxford.
Prickard, A. O., Sholtover, Fleet R.S.O., Hants.
Proctor, Mrs. A.
Pryce, F. N., British Museum, W.C.
† Pryor, Francis R., Woodfield, Hatfield, Herts.
Pydaleo, Miss Mary, 16, Boundary, Burschfield-on-Blivet, Leeds.
Quibell, Mrs. Annie A., Greek Museum, Egypt.
† Rackham, H., Christ's College, Cambridge.
Radcliffe, W. W., Panghill, East Grinstead, Sussex.
Radford, Miss, 30, Museum Court, Baywater.
† Raleigh, Miss Katherine A., St. Peter's Road, Cambridge.
* Ralph, Pandell, 17, Belgrave Square, S.W.
† Raiffi, Mrs. Stephen A., St. Catherine's Lodge, Hawe, Sussex.
Ramsey, A. B., Eton College, Wiltshire.
Ramsey, Prof. G. G., Litt.D., Brunmore, Blaisgowrie, N.B.
† Ramsey, Prof. Sir W. M., D.C.L., Litt.D. (V.P.), The University, Aberdeen.
Ramson, Miss C. L., Metropolitan Museum of Art, New York, U.S.A.
Raven, H. M., Burfield House, Broadstairs.
Rawlings, F. H., Eton College, Wiltshire.
Reichel, Sir Harry K., Gartherraw, Ranger, North Wales.
Reid, Mrs. C. M., Langham Hotel, Portland Place, W.
Reid, Prof. J. S., Litt.D., Cairns College, Cambridge.
+Rendall, Rev. G. H., Litt.D., Dedham House, Dedham, Colchester.
† Rendall, Montague, Charterhouse, Godalming.
Rennie, W., The University, Glasgow.
Richards, Rev. G. C., Oriel College, Oxford.
Richards, F., Kingwood School, Bath.
Richards, H. P., Windham College, Oxford.
Richardson, Miss A. W., Westfield College, Hampstead, N.W.
Richmond, O. L., 64, Cornwall Gardens, S.W.
Richmond, Sir W. B., K.C.I., D.C.L., F.G., 50, Dover Lodge, West End, Hammersmith, W.
Richter, Miss Gisela, M.A., Metropolitan Museum of Art, New York, U.S.A.
Ridgeway, Prof. W. (V.P.), Fen Ditton, Cambridge.
Ridley, Sir Edward, 48, Lennox Gardens, S.W.
Rigg, Herbert A., 15, Queen's Gate Place, S.W.
Riley, W. E., County Hall, Spring Gardens, S.W.
Roberts, Rev. E. S., Master of Gonville and Caius College, Cambridge.
Roberts, Principal T. F., Sherborne House, Abergavenny.
Roberts, Professor W. Rhys, 1, Ll., 1, The University, Leeds.
Roberson, D. S., (Council), Trinity College, Cambridge.
Robinson, C.H., 16, College Street, Winchester.
Robinson, Charles Newton, 11, Chesterfield Street, Mayfair, W.
Robinson, Edward, Metropolitan Museum of Art, New York, U.S.A.
Robinson, E. S. G., Christ Church, Oxford.
Robinson, W. S., Courthill, West Hill, Putney Heath.
Romanos, H. E. Athos, Greek Legation, Paris.
+Rosebery, The Right Hon., the Earl of, K.G., 38, Berkeley Square, W.
Rutton, Sir J. F., Lockwood, Froith, Guildhall, Surrey.
Rous, Lieut.-Colonel, Wootton House, Norwich.
Rüben, Paul, 31, Aller Rubenstrasse, Hamburg, Germany.
Rüben, Rev. Alfred E., Goodenough Vicarage, Rugenhausen, Manchester.
Rumaniu, R. de, Luxor, Egypt.
Sachs, Mrs. Gustave, 26, Marlborough Hill, N.W.
Sandy, Rev. Prof. W., D.D., Christ Church, Oxford.
Sanders, Miss A. F. E., The High School, Camden Park, Tunbridge Wells.
Sanderson, F. W., The School, Wandle, Northamptonsire.
Sands, P. C., City of London School, Victoria Embankment, E.C.
+Sandy, Lady, Merton House, Cambridge.
Sawyer, Rev. H. A. P., School House, St. Bees, Cumberland.
+Sayce, Rev. Prof. A. H., L.L.D. (V.P.), 8, Chalmers Crescent, Edinburgh.
+Scaramanga, A. P.
Schulderer, J. V., British Museum, W.C.
Scholz, Prof. R., Faculty Club, University of California, Berkeley, California.
Schrader, Prof. H., Universität, Innsbruck, Tyrol.
Schulte, R., Weir, 14, Gray's Inn Square, W.C.
Schuster, Ernest, 12, Harrington Gardens, S.W.
Scouloudi, Stephanas, Athens, Greece.
Scull, Miss Sarah A., Swinford, McKean Co., Pa., U.S.A.
Smythe, Richard B., No. Baring Bros. and Co. 9, Bishopsgate Street Within, E.C.
Snee, Rev. E. G., Cork Grammar School, Cork.
Snee, W. H., Chapelthorpe Hall, Wakefield.
Schofield, Hugh, Peppernell's End, near Hitchin.
Selman, C. J., Kingsway, Great Berkhamsted, Herts.
+Selwyn, Rev. E. C., D.D., Undershaw, Hindhead, Surrey.
+Sharpe, Miss Catharine, Stonecroft, Eltham, Herts.
Shear, Mrs., 438, Riverside Drive, New York, U.S.A.
Shearne, J. S., Repton, Burton-on-Trent.
Sheephanks, A. C., Eton College, Windsor.
Sheppard, J. T., King's College, Cambridge.
Sherwell, John W., Sadler's Hall, Chesham, Bucks.
Shevani, Alexander, Seokof, St. Andrews, Fife.
Shipley, H. S., C.M.G., H.B.M. Consulat, Turin, Persia.
 Shoobridge, Leonard, Proprietor St. François, Guinque, Nice.
Shove, Miss E., 30, York Street, Chambers, Bryanston Square, W.
Sidgwick, Arthur, Corpus Christi College, Oxford.
Sikes, Edward Ernest, St. John's College, Cambridge.
Silcox, Miss, St. Felix School, Southwell.
Sills, H. H., Buryton, West Road, Cambridge.
Simpson, Percy, St. Oliver's Grammar School, Tower Bridge, S.E.
Simpson, Professor, 5, Brunswick Place, Regents Park, N.W.
Sing, J. M., St. Edward's School, Oxford.
Six, J., Hervengracht 517, Amsterdam.
Slater, E. V., Eton College, Windsor.
Slater, Howard, M.D., St. Bede's, Downpatrick.
Slater, Miss W. M., 11, St. John's Wood Park, N.W.
Sloman, Miss Eleanor, 13, Welford Road, Leicester.
Smith, A. Hamilton (V.P.), 22, Endenleigh Street, W.C.
Smith, A. P., Lovett School, Winchester, N.B.
Smith, Sir Cecil Harcourt, LL.D. (V.P.), 62, Rutland Gate, S.W.
Smith, Sir H. Babington, K.C.B., C.S.I. 29, Hyde Park Gate, S.W.
Smith, Noreen, School House, Sherborne, Dorset.
Smith, R. Elsey, Rosergarth, Walden Road, Hersall, Woking.
Smith, S. C., Nizam, 35, Fitzroy Avenue, West Kensington.
Smuly, Prof. J. G., Trinity College, Dublin.
Snow, T. C., St. John's College, Oxford.
Somerset, Arthur, Castle Goring, Worthing.
Somersfield, Prof. E. N., 7, Barnet Road, Birmingham.
Southwark, Right Rev. Lord Bishop of, Bishop's House, Kennington Park, S.E.
Spedding, F., Winsted House, Aydon Road, Offingham.
Spenser, R. Phillips, 41, Bernard Street, Russell Square, W.C.
Spilsbury, A. J., City of London School, Victoria Embankment, E.C.
Sprague, Mrs., 83, Ouse Place, Victoria Road, Kensington.
Stanum, Charles H., Field Place, Stroud, Gloucestershire.
Statham, H., Heathcote, 4, Camp View, Winchendon Common, Surrey.
Stawell, Miss F. Melian, 44, Westmorland Park Villas, W.
Steel, Charles G., Barby Road, Rugby.
Steel-Maitland, A. D., 72, Collaham St., S.W.
Steel, Dr., 23, Homer Street, Athens.
Steele, Dr., 35, Viale Millen, Florence.
Steele-Hutton, Miss E. P., Bradnashale, Kingston Hill.
Stephenson, Rev. T., School House, Felsted, Essex.
Stenham, Prof. Dr., Leo, Krakau, via Kolberg 14, Gallizien, Austria.
Stevenson, Miss E. F., 55, Hurstbridge Court, S.H.
Stevenson, G. H., University College, Oxford.
Stewart, Prof. J. A., Christ Church, Oxford.
Stodgdon, Rev. Edgar, Hostel of Huron School Mission, Lathimer Road, W.
Stogdon, H., Mount Pleasant, London Road, Harrow-on-the-Hill.
Stone, E. W., Eton College, Windsor.
Stout, George F., Craighead, St. Andrews.
Strachan-Davidson, J. L., Master of Bailiol College, Oxford.
Strangways, L. R., Mapperley Lodge, 540, Woodford Road, Nottingham.
Streatfeild, Mrs. M., Park Street, W.
Strong, Mrs. S. Arthur, L.L.D., Litt.D (Councill), British School, Palazzo Odescalchi, Rome.
Surei, Prof. George, The University of Athens.
Sullivan, W. G., 1225, N. Meridian Street, Indianapolis, Indiana, U.S.A.
Sure, Watsen, 52, Old Broad Street, E.C.
†Svkes, Major F. Pelletworth, Methodist, N.E., Persia, via Berlin and Askabad.
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Tait, C. W. A., 70, Collingwood Road, Edinburgh.
Tancock, Rev. C. C., D.D., Little Cantlow Rectory, Stamford, Rutland.
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†Viti de Marco, Marchesa di, Palazzo Orsini, Monte Savoille, Rome.
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Woodward, A. M. (Council), 4, Hope Place, Liverpool.
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†Wright, W. Aldis, Vice-Master, Trinity College, Cambridge.
†Wyndham, Rev. Francis M., St. Mary of the Angels, Westmorland Road, Bayswater, W.
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Zimmeri, A. E., Oakhill Drive, Surbiton, Surrey.

STUDENT ASSOCIATES.

Dodd, C. H., Gaveley Cottage, Wrexham.
Garner, C. W., Oriel College, Oxford.
Ormerod, H. A., 55, Upper Wimpole Street, W.
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Bulletin de la Société Archéologique d'Alexandrie, Alexandrie.

Bullettino della Commissione Archeologica Comunale di Roma (Prof. Gatti, Museo Capitolino, Rome).

Byzantinische Zeitschrift.

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Classical Philology, University of Chicago, U.S.A.

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Journal International d'Archéologie Numismatique (M. J. N. Svoronos, Musée National, Athens).

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Mittheilungen des kais. deutsch. Archäol. Instituts, Athen.


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ANNUAL REPORT OF THE COUNCIL

SESSION 1910-11.

The Council begs leave to submit the following report on the work of the Society for the Session 1910-11:

Changes on the Council, &c.—To-day the President (Prof. Percy Gardner) vacates the Chair which he has occupied for the statutory five years. The foundation of the Roman Society, and the change to a new home, will remain outstanding events of the time he has occupied the Chair. They have very great pleasure in nominating as President for the next period of five years their distinguished colleague Sir Arthur Evans.

Mr. Guy Dickins, Mr. D. S. Robertson, and Mr. A. M. Woodward are nominated for election on the Council.

The Council have recently raised the list of Honorary Members to the statutory number of 40 by offering Honorary Membership to two distinguished foreign archaeologists: Dr. Walther Amelung, whose great work on the Sculpture of the Vatican may be said to form the most important addition to the recent literature of sculpture; and H. E. Hall Bey, who succeeds the late Hamdy Bey as Director of the Imperial Museum at Constantinople.

In Mr. S. H. Butcher, who died in January, the Council has lost one of its most eminent Members. Mr. Butcher had served on the Council almost from the foundation of the Society, and had been a Vice-President since 1897. Not only as a distinguished Hellenist, but as a Member of Parliament for the University of Cambridge, as President of the Classical Association, and more recently of the British Academy, Mr. Butcher’s great influence helped to keep the Society in touch with the wider aspects of scholarship and research. Within the last few days, the sudden death of Mr. H. G. Dakyns, the accomplished translator of Xenophon, has deprived the Council of an active Member, who, in spite of his residence forty miles out of London, had for many years been assiduous in his attendance at Meetings, and devoted to the interests of the Society. Professor Adolf Michaelis of Strassburg, who died during the year, had been an Honorary Member of the Society since 1881, when his name was included in the list of archaeologists upon whom that distinction was first conferred.

Question of Greek in Education.—The Council, feeling that the present time is a critical one for the position of Greek in education, has appointed a Committee to consider the situation, and, if possible, to recom
The Promotion of Roman Studies.—The Roman Society has now been in existence for nearly half a year, and in the last report of the Council of the Hellenic Society it was intimated that arrangements for reciprocal privileges between the two bodies were in contemplation. These have been carried out on the following lines:—The Hellenic Society has extended its premises, and taken in the new body as a tenant. The Roman Society uses its quarters for office and editorial purposes, and it has been arranged that the books and slides of both Societies should form one Library, the whole being maintained on the first floor, and free in respect of access and all facilities to members of both Societies. The Roman Society, besides paying rent for part of the top floor, makes a contribution (at present fixed at £25) for these privileges, while a further economy is effected by a sharing of some office expenses. This arrangement was made in the first instance rather with a view to fostering a long-cherished venture than to striking an exact bargain, and will doubtless work equitably as time goes on.

Considering the time the Roman Society has been in existence, it has a very promising roll of subscribers, and the first half of its Journal, now in active preparation, promises to be of special interest. The Society has also already carried out a scheme for making accessible a series of casts of the more important Romano-British Antiquities. It has been fortunate in securing as its Secretary Mr. G. D. Harding-Tyler.

General Meetings.—Three General Meetings have been held, at the first of which, held on November 8th, 1910, Mr. G. F. Hill read a paper on Some Graeco-Phoenician Shrines. The paper dealt with the architectural and religious types which appeared on the coins of the great Phoenician cities, from the beginning of the coinage in the fifth century B.C. to its close in the reign of Gallicus. Generally speaking, at most cities there were two pairs of deities, or one pair (Baal and Astarte, to use the most convenient names) appearing in two forms, a marine form worshipped in the sea-ports, and a celestial form in the hills; with the latter the lion was especially associated. At Aradus Baal-Arvad was first found as a fish-god, afterwards as Poseidon; at Baitokaike in the hills behind there corresponded to him a celestial Zeus, with a goddess-consort resembling the ‘Syrian Goddess’. At Berytus, the marine Baal-Berit (Poseidon) had a consort Beroe (a water-nymph); to this pair corresponded,
in the hills, the celestial Baalmaroc and his consort. At Sidon Astarte appeared both as the marine city-goddess and as a lion-riding celestial goddess; a wheeled shrine was used for carrying a sacred stone associated with her. At Tyre the marine Heracles-Melqarth had a celestial counterpart as Heracles-Astrochiton, and each had a consort. At Tripolis there were important cults, with a great altar of Zeus Hagios, a celestial Baal, associated with the Sun and Moon; and of Astarte in association, apparently, with the Dioscuri. The well-known temple at Byblus containing a sacred cone was probably sacred to Adonis, the local Baal, or else to Astarte. Other interesting shrines were those of Astarte at Caesarea-Area, which was probably rock-cut, and a portable shrine of a double-axe deity at Ace-Ptolemais. A discussion followed, in which Mr. H. H. Statham, Miss Gertrude Bell, and Sir Henry Howorth took part.

On February 14, 1911, Prof. Ernest Gardner discussed a Polycleitan Head in the British Museum. This head, from Apollonia, was recognised as a replica of the head of the Westmacott athlete; several other copies were known, and the relation of these offered an interesting problem. In the case of the Diadoumenos of Polycleitus they had an independent Attic variant as well as Atticising copies; and in the case of the athlete pouring oil—probably an invention of the Myronic School—they had a Polycleitan variant. The motive of the Westmacott statue had been variously interpreted; the view that has met with most acceptance was that he was placing a wreath on his head; the identification as the statue of Cynicus rested on no certain evidence, and was made improbable by the dating of Cynicus to 460 B.C.

The Westmacott and other copies seemed to be derived from a Polycleitan bronze original. But other copies or variants differed considerably from these; the Barracco copy showed Myronic tendencies; the Eleusis copy and the Apollonia head both showed the softer, almost sentimental tendency of Attic art, leading towards the character associated with Praxiteles. The type was found in the Parthenon frieze; the question, in the case of the Apollonia head, was whether it was to be regarded as a more or less independent Attic variant upon the type, or as an Atticising imitation of the Polycleitan variant; probably the latter; it certainly seemed nearer to the original of the Westmacott statue than are the Barracco and Eleusis copies. Whether that original was by Polycleitus himself or only a work of his school was another problem; probably the latter, if they took the Doryphoros and Diadoumenos as characteristic; but it was not easy to limit the possibilities of variation. Mr. N. Gardiner, Mrs. Esdaile, Mr. Baker-Penoyre, Mr. Hill, and Mr. H. B. Walters took part in the subsequent discussion.

At the Third General Meeting, held on May 9th, Prof. Ridgeway read a paper on "The Origin of the Great Games of Greece" (Olympic, Pythian, Nemean, Isthmian, Panatheniac, Eleusinian), developing the theory that they arose out of the worship of dead heroes. The general view is that
they originated in the worship of the great divinities with which they were connected in the age best known to us. Others hold that the Olympic festival sprang from a vegetation cult, while Prof. Frazer thinks it had an astronomical element.

Homer mentions not only the funeral games of Patroclus and Oedipus, but in a simile shows that the ordinary occasion of such contests was a funeral. Hesiod mentions the funeral games of Amphidamas, whilst such games were instituted to honour the dead right down into the classical period, e.g., for the Phoceans at Agylla (to propitiate their wrath), and for Brasidas at Amphipolis (B.C. 422).

Taking simple cases first, Prof. Ridgeway referred to the Iolaeae at Thebes, held in honour of Iolaus, but later called Heracleia, and to the Trophonius and Amphiaras in honour of Trophonius and Amphiaras, who acquired the addition of Zeus. There were in Aegina Aeacea, in honour of Aeacus and held by his grave; in Rhodes there were the Tlepolemeia in honour of Tlepolemus, who brought a colony from Greece. Pindar sings the glories of Rhodes and the Sun-god (Ol. vii.), but knows of no Helleia, though later the name of Helios was added to the Tlepolemeia. At Amyclae were held the Hyacinthia, which, though Apollo shared them, never ceased to bear the name of the hero Hyacinthus. The hero must have been prior in date, for his name could not have displaced that of Apollo. The first day of the Hyacinthia was a day of honouring the dead, the contests being held on the second day. Prof. Ridgeway then referred to the honouring of Opheltes in the Nemean Games, of Palaemon in the Isthmian, and Pelops in the Olympic. In the last case the astronomical element was late, whilst the vegetation theory of Mr. A. B. Cook and Mr. F. M. Cornford was based on a myth of the Idaean Dactyls, which Pausanias himself rejected. He had to say a word about method. In these studies no regard was paid to historical perspective; early and good authorities were pushed aside, and some late myth, often post-Christian, was taken as a starting-point. No progress could be made unless strictly scientific method was followed. At Delphi Neoptolemus played a leading part in tradition; there was an annual sacrifice to him, and the paintings of Polygnotus in the Lesche were executed in his honour, not in that of Apollo. The Pythian games had only begun in B.C. 685, after the first Sacred War and the dedication of the Crisanian plain to Apollo, when the Amphictionies first took charge of the games. A beehive tomb had been found at Delphi, an important grave like the Pelopium at Olympia, whilst certainly in late times, at the Pythian festival, horsemen and others came from Theasly with 100 black oxen to sacrifice to the hero. The Panathenaic Games, earlier termed Athenaic, were in honour of Athena and Erechtheus, the ancient king who shared them with Athena and gave his name to the oldest temple at Athens. The name of a hero would hardly, as already argued, have been added to the games of a great divinity, the converse being far more probable (cf. Hyacinthia, Tlepolemeia).
Elenais is the inner keep of the vegetation spirit theory from Mannhardt downwards. Demeter being the corn-mother, and Persephone the young blade, whilst Prof. Frazer had followed Miss Harrison in thinking that the chief sacred drama was the marriage of Zeus, the sky god, and Demeter, a view based entirely on post-Christian writers, but at variance with a famous inscription of the fifth century B.C. In this, though the personages to whom sacrifice is to be made are recited, Zeus does not appear. The Homeric Hymn to Demeter, our oldest literary evidence, says not a word about Demeter giving corn to Triptolemus; on the contrary, it assumes barley growing at Eleusis before ever Demeter came. The sacred threshing-floor at Eleusis was called after Triptolemus, not after Demeter; Triptolemus is named next after the two goddesses in the inscription. Of the two priestly families, the Eumolpidae traced their descent from the Thracian Eumolpus, who had brought in certain rites; the other from Triptolemus. Triptolemus had a naos, but it has never been found, neither has the naos of Demeter been identified. The explanation might be that the naos of Demeter and of Triptolemus, the Anaktoron, the Megaron, and the Telesterion were only different names for the one building, known as the Hall of Initiation in later times. Thus as Athena shared 'the strong house of Erechtheus,' the Erechtheum at Athens, so Demeter occupied the Palace of Triptolemus at Eleusis. The Agones at Eleusis were almost certainly the oldest part of the celebrations there, and these were the games once held in honour of Triptolemus, to which the name of Demeter was given in later times, as that of Heracles was added to the Iolae, that of Helios to the Tlepolemeia, and those of Zeus and Apollo to the Olympic and Pythian festivals.

Scholars had begun at the wrong end, taking as primary the phenomena of vegetation spirits, totemism, etc., which really were but secondary, arising almost wholly from the primary element, the belief in the existence of the soul after the death of the body. As prayer, religion proper, was made to the dead, religion must be considered antecedent to magic, which is especially connected with the secondary elements.

Dr. Frazer contended that totemism, the worship of the dead, and the phenomena of vegetation spirits should be considered as independent factors, and that none of the three should be held to be the origin of the others. He quoted sundry details of athletic festivals, particularly the fact that many were held in an astronomical cycle, which would be hard to reconcile with their funerary origin. Incidentally Dr. Frazer claimed that the main contention of Dr. Ridgeway's paper had been made in his edition of Pausanias published in 1898.

Dr. L. R. Farnell thought that caution should be used in any attempt to refer all the athletic festivals of Hellas to one origin. Were he to select any one of many causes, he should be inclined to name the instinctive love of the Greek people for outdoor games.

Miss Jane Harrison pointed out that much depended on the precise significance attached to the word 'hero.'
Prof. Ridgeway, in reply to Dr. Farnell, pointed out that he had carefully confined his doctrine to the Great Games, which he had enumerated in his summary. Of course there were plenty of races, etc., in Greece not connected with funerals. Prof. Frazer had laid great stress on the four-year cycle as a difficulty in the funeral origin of the games, but Prof. Ridgeway pointed out that the astronomical cycles, such as the Metonic, were late, and may have come in with the remaking of the games, which must have existed long before B.C. 776 at Olympia and B.C. 685 at Delphi. The Hymn to Demeter distinctly regards barley at Eleusis as antecedent to Demeter worship there. Naturally no mention is made in the Hymn of games to Triptolemus, for the hymn is not in his honour, but that of the goddess. The hero, however, stands first in all the enumerations of the local chiefs.

**Library and Photographic Collections.**—The progress in the various sections of the Society's work in this department may be seen at a glance from the appended table.

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The Council acknowledge with thanks gifts of books from the following bodies:—H.M. Government of India, the Trustees of the British Museum, the Imperial Museums of Constantinople, the British Academy, the British Association, the University Press of the following Universities:—California, Cambridge, Oxford, and Pennsylvania.


The following authors have presented copies of their works:—Mr. O. Braunstein, Lady Helena Carnegie, Messrs. C. D. Cobham, S. Demisch, J. Ch. Dragatses, E. Dreserup, G. K. Gardikas, E. N. Gardiner, P. Girard, H. R. Hall, G. Hempl, P. Jacobsthal, A. P. Laurie, Prof. E. Löwy, Messrs. V. Macchioro, V. Martin, A. Monti, P. Orsi, J. C. Peristiannes, Prof. E. Petersen, Miss F. M. Stawell, Prof. F. Studniczka, Dr. J. N. Svoronos, Prof. T. Wiegard, M. Xanthoudides, and Dr. T. Zammit.

Miscellaneous donations of books have also been received from Mr. A. E. Bernays, Mr. Gennadies, Mr. F. W. Hasluck, Prof. F. Haverfield, Mr. G. F. Hill, Mrs. Janvier, Mr. G. A. Macmillan, Mr. J. Penoyre, Prof. E. Studniczka, Miss Virtue Tebb, Mr. A. H. Smith, and Mr. A. H. S. Yeames.

Among the more important acquisitions are the following:—The Catalogue of the Coins of the Roman Republic in the British Museum, presented by the Trustees of the British Museum; a substantial section of Archæologia; Van Berchem and Strzygowski, Amida; the Encyclopædia Britannica; Kieper’s Formae Orbis Antiqui; Mayer, Views in the Ottoman Empire; the Voyage Pittoresque en Sicile; Phillipson, Topographische Karte des Westlichen Kleinasiens; Rossini, Antiquités Romaines; and The Church of Nativity at Bethlehem, published under the auspices of the Byzantine Research Fund.

Upwards of 2,000 of the larger photographs in the Society’s possession have been uniformly mounted and stored in a way which makes them easily accessible. This collection is capable of indefinite expansion, and is found increasingly useful.

Generous assistance in the photographic department is acknowledged from Prof. W. C. F. Anderson, Miss G. Crewdson, Mr. R. M. Dawkins, Mr. F. W. Hasluck, Dr. Leaf, Mr. A. J. B. Wace, and Mr. A. M. Woodward.

Finance.—Last year a balance of £80, spent in excess of the amount received for the Emergency Fund for furnishing and fitting up the new Library premises at Bloomsbury Square, was carried forward in anticipation of further contributions. The Council are glad to report that this
policy was justified, a sum of £67 having been received during the year. A further £18 has been expended, making a total of £426 in all, and of this sum nearly £400 has been contributed by special donations. The result has been that the Society's income has only been taxed to the extent of £31 in providing the much improved facilities of the new home for the Library, and the Council take this opportunity of expressing their thanks for the generous support given to this Fund.

The ordinary income for the past year stands at practically the same amount as for the preceding year, the only falling off being in respect of the amount received for entrance fees of new members. This deficiency, however, has been made good by increases under other headings. The figures for the total revenue for the year are some £50 higher than last year, principally by reason of the inclusion of the amount payable by the Roman Society for rent, use of the Library and services, as agreed between the two Societies under the arrangement for the joint-occupation of the premises at Bloomsbury Square.

On the expenditure side, increases will be noted in the outlay for rent and salaries, and for the cost of cleaning, lighting, etc., for the new Library premises. Part of this is recovered from the Roman Society, as mentioned above, and by the contributions received from the British School at Athens and the British School at Rome. The Journal has, however, cost £150 less than the preceding year, and mainly owing to this the Council is able to show a small surplus of income over expenditure.

The available cash balance stands at £740, as against £955 last year, but as the liabilities under the heading of debts payable are £280 less, this difference is more than accounted for. The amount outstanding for arrears of subscription, when the accounts were closed, was £134.

The number of names now on the register of Members is 40 Honorary Members and 949 Ordinary Members. The total for ordinary members last year was 947. The number of Subscribing Libraries stands at 200, the same figure as last year.

In moving the adoption of the Report the Chairman delivered the following address:

Ladies and Gentlemen,

The Annual Report of the Council has given you an account of the activities of our Society during the past year, a year as full of work, and as successful as any which have preceded it. I do not propose, in moving the adoption of the Report, to go over all the ground which it covers. But I will select a few points on which I may briefly enlarge.

Two or three deaths which have taken place during the year among our supporters call for some mention. I think naturally in the first place of our Vice-President, Mr. S. H. Butcher, who was indeed one
of our mainstays; sometimes presiding at our meetings, at all times one of our best advisers. If I do not dwell on our debt to him at length, it is because I have been so fully anticipated in the Press, and in meetings of other Societies. Professor Verrall’s brilliant obituary, published in the Proceedings of the British Academy, has left for others little to say in praise of Mr. Butcher. A full chorus of appreciation, admiration, and affection, without so far as I have seen a single jarring note, followed him to a grave, which seems to all of us too early.

In Sir Nathan Bodington, Principal of the University of Leeds, we have lost one who was a most enthusiastic votary of Hellenic Studies, and did all he could for their cause in the busy cities of the north. I travelled with Dr. Bodington among the Greek islands; and I shall never forget the eager freshness of his interest in every site which we visited, his untiring enterprise, his alertness of intellect. Absorbed in the work of organization he had no time for writing but I am sure that the chief source of his energy and intellectual freshness came from Greece.

Dr. John Peile was a scholar of the same kind. I cannot speak of him without some emotion for he was one of my oldest friends and my college tutor; and it was his lectures on Plato and Theocritus which first opened my mind to the delicacy of classical scholarship. When I first became an official of the British Museum, Dr. Peile paid me many visits, being most anxious to extend his knowledge of Greece by the study of works of Greek art. Dr. Peile also was taken away from study by the necessities of University business; a great waster of the time of so many of our best scholars. But in the branch of philology he did excellent service to Greek studies at Cambridge.

One other of our late members should be mentioned, Miss Mary Annie Ewart, a woman of varied tastes, strong character, and great liberality. She travelled much and intelligently; and both Newnham College and Somerville College have greatly profited by her benefactions.

In one of our Honorary Members, Professor Adolf Michaelis of Strassburg, I lose a friend, and Classical Archaeology one of its most accomplished representatives. In early years he worked at the Roman Institute, and travelled with Dr. Conze in the Greek Islands. But he was essentially a museum student, a great systematizer rather than an explorer. The extent of his published work is immense; it poured forth in a continuous stream for half a century. In quality it is admirable, precise, clear, and almost omniscient. We in England owe a special debt to Michaelis for his great work on the Parthenon, a storehouse of learning and sound judgment, and for his catalogue of the sculpture in private collections in England, a work requiring qualities which perhaps he alone, in 1882, possessed, which he carried out with wonderful diligence and mastery, and which is of inestimable value to us.

When I became Editor of the Hellenic Journal in 1880 Michaelis was one
of our best contributors. He wrote in English requiring but little revision, and steadily pursued his purpose of bringing to light the works of ancient art in the great houses of England, too often neglected or despaired by their present possessors. Michaelis' last work, *A Century of Archaeological Discovery*, to the translation of which I was glad to write a Preface is a truly admirable work, not only learned and clear, but also very interesting and stimulating.

Several of us being members of the Imperial German Archaeological Institute, we keenly sympathize with that great society in the losses they have sustained by the death of Prof. Kekule von Stradonitz, the Chairman of the Institute, a veteran of great archaeological learning, and the author of a number of important works on Greek Sculpture, and also by the death of their secretary Dr. Puchstein, who may be said to have held in his hands almost all the clues of existing German enterprises in the field of classical archaeology. He had travelled largely in Asia Minor, and was the author of works of great importance, one on the Greek temples of Italy and Sicily, one on the remains of Greek Theatres, one on the great altar from Pergamon. Our society had not as yet elected Dr. Puchstein as corresponding member: he was indeed a comparatively young man, but in common with all archaeological institutes we shall feel the loss of his organizing power and his high attainments. Like Michaelis he had been especially attracted by the Elgin marbles and had tried to solve some of the many interesting questions which they suggest.

Among books published during the year, I may perhaps mention two, without casting any slur upon others which I pass by, because I have nothing special to say in regard to them. Generally speaking, the great books, which are mostly of German origin, do not come out all at once, but in parts, spread over a number of years. At the present time, the Corpus of Greek Inscriptions, the Corpus of Sarcophagi, the results of excavations at Cnossus, at Pergamon, in Delos, at Delphi, the series of Greek and Roman portraits, the reproductions of the wall-paintings of Pompeii, are all coming out volume by volume. I will not speak of these. But two books have a special claim upon the attention of English people. One is Mr. Norman Gardiner's admirable book on *Greek Athletic Sports and Festivals*, a work which marks a decided advance in our knowledge of the subject of which it treats, a work combining in the highest degree a profound knowledge of the subject and a thoroughly modern treatment of it. Since so many of Mr. Gardiner's notions as to Greek Athletics have been brought before this Society from time to time, we may almost feel a certain proprietorship in the book. The other work is the second edition, greatly enlarged, of Dr. Head's *Historia Numorum*. It is no ordinary book, but a summary of the labours and researches of a lifetime. Perhaps no one has done so much as Mr. Head in the last forty years towards a historic arrangement and a scientific study of Greek Coins.
It would surely be unfair to say that England has not done much lately for the research into Classical Antiquity, when as regards two very interesting branches of it, athletics and coins, we can claim in one year to have produced two books which mark the highest advance yet made.

All archaeologists love what is unique. And the occasion to-day is an unique one. No President of this Society has hitherto resigned his office; we have lost our Presidents only by death. I wish to use this opportunity to bring before the Society a few facts as to the recent history and a few thoughts as to the future prospects of our Society, and the studies which it exists to promote.

Looking first at our own history, I can find little cause for any feeling except thankfulness and a good courage. From the days of our first meeting in 1879 our course has been one of expansion, and I hope of growing usefulness. Our Journal has year by year garnered a store of archaeological discovery and historic research; our Library has grown so much a change of address has become necessary; our collection of photographs and lantern slides has become enormous. But it is the great and rare distinction of this Society that it has not been content to exist only for itself. It has taken an active part in the formation of other societies and institutions to deal with parts of its own field or similar fields adjoining. The foundation of the two British Schools at Athens and at Rome is no longer modern history. But even during the past year it has been the good fortune of the officers of this Society to see realized the plan which they were the first to bring forward, for the formation of a society to do for Roman Studies what we have tried to do for Hellenic Studies. To some of us it has been unpleasant to find that it was impossible so to extend the activity of this Society as to include within it Roman as well as Greek history, literature, and antiquities. But we found such expansion to be inconsistent with our constitution; and were obliged to pass on the task to our colleagues and friends who have especially devoted themselves to Roman Studies.

Thus up to the present moment we have been growing; and we in this room may claim that we have not fallen short of the ancient maxim that men should hand on to their successors unimpaired what in the way of good they have received from their predecessors.

When we turn from the history of our own society to the state and the future prospects of those Hellenic studies which are dear to all of us, the outlook is less pleasing. There can be little doubt that in all European countries, and countries colonized by Europeans, the vogue of Hellenic studies is receding rather than advancing. You are doubtless aware that quite recently the University of Oxford has decided to admit to her degrees certain classes of students without the knowledge of the Greek language which has hitherto been required. Cambridge must needs follow the example. I am not ashamed to say that, for my own part, I supported the concession, believing that the position of Greek studies in
education must be maintained by dwelling on their intrinsic nobleness and usefulness rather than by a compulsion which only arouses disgust in the student. But it is useless to deny that the course of education is trending in other directions rather than towards Greek. The cause is partly the rapid growth of physical science and the glamour which surrounds recent discoveries in regard to our material surroundings and recent inventions based on those discoveries. Partly it is the increased hurry and rush of modern life, which will not allow time for the laying of a Greek foundation of general culture. Partly it is a growing belief that since the world is so different from what it was 2,000 years ago, the literature of modern Europe must be better suited to foster the higher mental and moral developments of our times than the literature of the ancient world.

For these and other reasons we must expect that the proportion of our young men who learn Greek will diminish. There is little fear that the highly educated and cultured will give up Greek, since it is the almost universal opinion of such people that no substitute can be found for Greek poetry and history and philosophy at the foundation of the higher kind of education. But there may be a danger that the knowledge of these things may be confined in future to a narrower circle, to small coteries standing apart from the general intellectual activity of the nation. This danger we shall have to face. Our colleagues of the Classical Association are taking the bull by the horns, and doing what they can to widen the interest in the Greek and Roman classics. My colleague, Professor Gilbert Murray, has been especially efficient in this task: it is a triumph to have secured for a play of Euripides a run in a London theatre. Yet I think it is not only in a democratic direction that we must look for help in the maintenance among us of an interest in Greek studies.

I think that a natural and healthy division of functions is taking place. Our friends, or indeed our other selves, of the Classical Association are struggling with the question of the Classics in schools and in education generally, checking the tendency to a merely utilitarian bent in education, trying to preserve the English tradition of a classical education by adapting it to modern circumstances. They wish to spread widely the advantages of a really humanist education. The task of this Society, and of the newly founded Roman Society, is to see rather to the depth than to the wide diffusion of classical culture, to retain in touch with it the best minds, to see that the seeds of thought and art planted long ago in Hellas should still bear fruit in our twentieth century.

And surely no age since the Renaissance has had more need of constant contact with classical models. As democracy spreads apace, there is naturally a like in literature and in art, a tendency towards the unregulated. We are in danger of plunging into chaos. The revolt against authority calls in question all that is regarded as settled and conventional, whether good or bad. In literature each writer tries to surprise, to rouse, perhaps to shock, public opinion, and fights for his own
hand, quite regardless of the tendency of his works. In painting we have seen the chaos of the impressionists, followed by the absurdities of the post-impressionists. The sign-posts are thrown down, the roads are deserted, and each artist is trying to make his way over moor and fen towards an uncertain goal. In real truth, we are in danger of a new barbarism, our liberty has long verged towards license, and the value of any settled rules, any fixed points, in criticism and history has become inestimable.

Now, I take the great principle of this society to be as follows:—The working of the Greek spirit is not merely a thing of the past, but a need of the present. The laws of beauty and of order which Greece gave to the world are of eternal significance. They appear in a fresh light to each generation. But Greece can only be kept thus living and working among us by a constant stream of new studies and fresh discoveries. As in the physical sciences, so in this branch of historic study, we must be constantly finding new facts, or looking at old facts in a new light. The lake must be kept sweet by pouring through it a constant stream of spring water. The fresh treatment of ancient writers, new views of philosophy, new theories in philology, all tend to renew Greek studies. But the most constant and abundant supply of fresh material and new methods in Hellenic studies comes from exploration and excavation on Greek soil. Thence we gain fresh information as to ancient life and history, we acquire fresh works of art, fresh inscriptions and manuscripts. We attain to direct touch with what has survived from ancient Greek times; and when we put the new facts by the side of those already known, the result is a sudden expansion and a delightful vivification of our knowledge. The Greeks seem to step out of sculptured portrait and written record, and to mingle with us familiarly. They teach us things they never taught us before. They speak not a dead but a living language; and we feel how much nearer they are to our best selves than are our own ancestors, or many of our contemporaries. To make ancient Greece alive again, or to keep alive its spirit as a corrective to many modern tendencies which lead to destruction is our main purpose as a society.

This fresh communion with the Greek spirit may be attained in various ways. To many, Homer and Euripides and Plato, real in the hours snatched from professional work in the world, keep alive a friendship begun in youth. A few may collect Greek coins or gems, the mere sight of which is a medicine to the eyes. Many have experienced the delight of travel in Greece and Asia Minor, and that most historic of countries, Sicily. In any of these ways enthusiasm may be sustained. But our principle is that knowledge as well as emotion is necessary to the full enjoyment of what is Hellenic. In every pursuit in life, and even in every recreation, the few must toll for the many. The specialist must devote himself to the illumination of some particular passage of history or some class of monuments, and thoroughly explore all that can possibly be ascertained in regard to it, in order that he may, so to speak, add a few bricks to the
fabric of our knowledge. The teacher must go on learning and exploring, or his teaching soon becomes dull and jejune. It is not merely the results of his researches which are of value. The chief value lies in the process, in the mental training and discipline which it involves. In my opinion no one can be fully trained in any branch of human and historic study who has not at once a wide outlook over a considerable range of knowledge, and a complete and intimate knowledge of a small part of the field over which he looks out. Of course, we in this society are by no means all specialists. But I think we all have some sympathy with the specialist, we are glad that he should be working among us, and we are grateful when he takes the trouble to put his new views and his results in a form in which they can be understood and appreciated by the mass of those who value the classics in education.

Let me turn for a few minutes from the general subject of Hellenic Studies to that branch with which I am more especially connected, the archaeological, and in particular to the archaeology of the Museum and the lecture-room, rather than that of the spade, for from them also come many important additions to our knowledge. When this society was founded, thirty years ago, the greatest figure in this field was Professor Brunn, of Munich, who had introduced into the study of ancient art the comparative study of artistic style; and by that means, combined with his admirable gift of literary expression, had for the first time made clear the conception of Greek art as a gradual evolution, a historic working out of the ideas of human beauty and artistic expression which are fundamental in the Greek race. I followed Professor Brunn's lectures for a short time, and I never heard a man speak with more complete mastery of his subject and of language. When Brunn died, his mantle fell upon his gifted pupil, Professor Furtwangler, who in learning surpassed his master, and carried further his methods, producing wonderful monuments of vast knowledge and astounding diligence. Unfortunately, in following Brunn's methods, he was not always guided by Brunn's soundness of judgment, and his constructions are often like the image which had a head of gold, and feet of iron mixed with clay. Since Furtwangler's tragic death, what I may call the pure study of Greek archaeology has seemed for a moment to pause. But that pause is healthy. During the last thirty years the excavations and explorations on the soil of Greece have been so extensive and so fruitful that all our system-making has to be done afresh. The results of the great explorations at Olympia, on the Athenian Acropolis, at Delphi, at Delos, and on many other sites, have so flooded us with new knowledge that we may well pause a little before we can duly arrange all the new data. Meanwhile, the publication of such storehouses of critical knowledge and research as the Corpus of Inscriptions, Furtwangler and Reichhold's work on Greek Vases, Head's Historia Numorum, the Corpus of Terra-cottas, the Corpus of Sarcophagi, Frazer's wonderful edition of Pausanias, and other great Thesauri, has at once superseded the tentative articles and
books written before their publication, and has provided great reservoirs of serried facts which must in future guide and limit the course of theory and explanation.

Another kind of expansion of Greek Archaeology has also been notable in the last thirty years. A strong tendency towards a research into origins set in with the rise of Darwinism in the mid-Victorian age. And for reasons which are not hard to find, but which I cannot here set forth; this phase of archaeological research found a readier welcome in this country than ever did purely Hellenic Archaeology. Some of the earliest papers in our Journal narrate the discoveries of Sir William Ramsay in the interior of Asia Minor, which brought to light abundant monuments of the semi-Greek races of Phrygia, Lydia, and Cappadocia, monuments on the road between Babylon, the spiritual metropolis of the pre-Hellenic world, and the Ionians of the coast, who were very receptive of oriental influences. And at about the same time, the excavations of Schliemann at Ilion, Mycenae, and Tiryns laid bare strata of the pre-Hellenic civilisation of the Levant, the mere existence of which had never been suspected. I need not remind you how the pre-historic record, thus begun, has been amplified by researches in Thera, Melos, and other sites; and more especially in Crete, where Sir Arthur Evans has made discoveries the fame of which will ring through future ages.

The same eager spirit of research into origins which has powerfully affected archaeology has stirred in other branches of Hellenic study. The racial question, the beginnings of Greek polity, more especially the primitive elements to be traced in Greek religion and cultus—all these matters have of late been investigated with a new energy. Students have dug through successive strata of Greek custom and belief, as they have dug through the successive strata of remains buried in the soil: it would almost seem in the hope of tracing the very first germination of Greek ideas. The pursuit of what is primitive has led them on from point to point, until they are inclined perhaps somewhat to overvalue mere antiquity, to care more for the root than for the leaves and the fruit.

It was his passion for the Iliad which precipitated Schliemann upon Mycenae and Ilion, and at first he looked on every fresh discovery on those sites through a Homeric mist. It is because Crete was the seat of the Monarchy of Minos, and connected with the earliest legends of Athens, that the discoveries of Cnossos have stirred the minds of educated people in England. But it is impossible to deny that, as the facts of Minoan and Mycenaean civilization have come into clearer and clearer light, while their anthropological and archaeological interest has increased, they have become more and more detached from the Homeric epics and from the actual history of Greece, which begins with a time not long preceding Croesus and Solon. The chasm dividing pre-historic from historic Greece is growing wider and deeper; and those who were at first disposed to leap over it now recognize that such feats are impossible.
We shall all be disposed most heartily to welcome the spread of knowledge in regard to primitive and pre-historic Greece. It is a fresh breeze to fill our sails, and a fresh point of view whence to approach the subjects which so deeply interest us. Yet I hope you will allow me on the last occasion on which I shall thus address you, to express my own preference for what is purely Greek. I care more for the inner shrine than for the porch; more for the products of the full maturity of the Greek spirit than for its immature struggles. Our debt to Greece lies not in what is common to the Greeks and to all other races at the same stage of development, but to their unique contributions to the progress of the world, the poetry of Homer, the dramas of Sophocles, the philosophy of Plato, the oratory of Demosthenes, and on another side to the great temples and the exquisite statues which were fashioned by the great architects and sculptors. In particular, the succession of Greek artists has fixed for all time a standard of health and of beauty for the human form, which may be approached but cannot be surpassed. We have only to compare the Greek ideal of the human body with the works of sculpture, often beautiful enough, of our Gothic cathedrals, or with the best art of China and Japan, to see how incomparably the Greeks excelled all peoples in the rendering of human beauty and charm. It may be that in the domain of art, as in other domains, the modern mind is turning from what is classical to what is naturalistic, or individual, or amusing. But certainly not less in the domain of art than in that of literature we cannot afford to set aside Greek achievement. It has come home to many in recent years that modern society, living a hasty and fevered life, is in the greatest danger of physical degeneracy. It has become clear that we do not think enough of a life in accordance with nature, of health as distinguished from mere efficiency for particular purposes; of the well-being and the future of the race. Such truths as these are being brought home to us by such societies as that of Eugenics, the Kyrle Society and the like. In England and America the practice of athletic sports, though often distorted and perverted, must needs on the whole be on the side of healthy physical and moral development. That is the side on which perhaps we touch the Greeks most closely, and on which we have most to learn from them. Greek art and Greek literature stand through all the ages for what is simple, natural, and healthy, for what is in accordance with the laws of the visible world, and on the lines of survival. It is Greek art and Greek literature which still in our day form the best protection of society against what is unhealthy and overstrained, against ugliness in our surroundings, and exaggerated sentimentality in our feelings. Modern life tends in every direction to excessive individuality, and to extremes of every kind. The Greek feeling of corporate life, of the continuity of the race, and the Greek love of balance and moderation are even now among the most potent forces to keep society from dissolution.
I do not, of course, mean that no modern can care for health and beauty unless he learns Greek, or studies Greek art. But I mean that Greece is the fountain head whence all through history a love of moderation, of good sense, and of beauty has flowed. At the Renaissance Greece was rediscovered, and ever since the choice spirits of all the countries of Europe have thence derived much of their inspiration.

I think that a general conviction of the depth of our debt to Greece has lain at the foundation of the success of our society. It was at the first floated on a wave of enthusiasm, and that enthusiasm is by no means extinct. It is quite natural that modern studies should encroach upon those which are of the old world; for time is limited, and the competition of studies one with another grows more keen. But so long as we keep a place in our hearts for the charm and the restfulness of Greece, our Society will find a field for useful work, and make useful contributions to knowledge and culture. I am sure that my successor in this chair will be anxious to carry on the good work for a fresh term of years.

The adoption of the report was seconded by Sir Edwin Pears, and, having been put to the meeting, was carried unanimously.

A vote of thanks to the auditors, Mr. C. F. Clay and Mr. W. C. F. Macmillan, proposed by Mr. W. C. F. Anderson and seconded by Mr. Baker-Pennyre, was carried unanimously.

As the result of the ballot the printed list of nominations for the election or re-election of officers submitted by the Council was unanimously confirmed.

The retiring President before vacating the chair congratulated the Society on its choice of his successor, Sir Arthur Evans.

A vote of thanks to Prof. Gardner for the services he had rendered the Society during his tenure of the chair was proposed by Mr. Macmillan seconded by Mr. Warwick Draper, and carried by acclamation.
FINANCIAL STATEMENT.

A comparison of the receipts and expenditure of the last ten years is furnished by the following tables:

**ANALYSIS OF RECEIPTS FOR THE YEARS ENDING**

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<tr>
<th></th>
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<td>$27</td>
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<td>$7</td>
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<td>Emergency Fund (for Library Fittings)</td>
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<tr>
<td>Rent, Use of Library, &amp;c. (Roman Society)</td>
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<td></td>
<td></td>
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<td>$38</td>
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<td><strong>Total</strong></td>
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<td>$1,202</td>
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<td>$1,814</td>
<td>$1,259</td>
<td>$1,264</td>
<td>$1,240</td>
<td>$1,610</td>
<td>$1,417</td>
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</tbody>
</table>

*Receipts less expenses.

**ANALYSIS OF EXPENDITURE FOR THE YEARS ENDING**

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<th></th>
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<td>$14</td>
<td>$15</td>
<td>$15</td>
<td>$15</td>
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<td>Salaries</td>
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<td>$178</td>
<td>$178</td>
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<td>Library : Purchases &amp; Binding</td>
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<td>$82</td>
<td>$50</td>
<td>$100</td>
<td>$65</td>
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<tr>
<td>Heating, Lighting, Cleaning, &amp;c.</td>
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<td>Stationery, Printing, Postage, etc.</td>
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<td>$158</td>
<td>$101</td>
<td>$119</td>
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<td>Printing and Postage, Proceedings at Anniversary</td>
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<tr>
<td>Lantern Slides Account</td>
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<tr>
<td>Photographs Account</td>
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<td>$35</td>
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<td>Grants</td>
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<td>&quot;Facsimile of the Codex Venetus of Aristophanes&quot;</td>
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<td>$30</td>
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<tr>
<td>&quot;Excavations at Phylakopi&quot;</td>
<td>$150</td>
<td>$140</td>
<td></td>
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<td>Roman Society, Expenses of formation</td>
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<td></td>
<td></td>
<td></td>
<td>$408</td>
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<td>Depreciation of Stocks of Publications</td>
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<td><strong>Total</strong></td>
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<td>$1,611</td>
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*Expenditure less taxes.*
## Facsimile of the Codex Venetus of Aristophanes' Account, from June 3, 1910, to May 31, 1911

<table>
<thead>
<tr>
<th>Column showing Financial Result from Date of Publication to May 31, 1912</th>
<th>Account for Current Year</th>
<th>Column showing Financial Result from Date of Publication to May 31, 1911</th>
<th>Account for Current Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Deficit Balance brought forward (excluding Value of Stock)</td>
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<td>By Sale of 4 Copies</td>
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<tr>
<td>&quot; Binding</td>
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<td>£29 0 0</td>
<td>£118 12 0</td>
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<tr>
<td>&quot; Half Balance to American Archæological Institute</td>
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<td>£5 8 7</td>
<td>£80 4 0</td>
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<tr>
<td>&quot; Half Balance to Income and Expenditure Account</td>
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<td>£11 19 9</td>
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<tr>
<td></td>
<td>£118 12 0</td>
<td>£29 8 0</td>
<td></td>
</tr>
</tbody>
</table>

## Lantern Slides and Photographs Account, from June 1, 1910, to May 31, 1911

| To Slides and Photographs for Sale | £33 14 1½ | By Receipts from Sales | £37 6 3 |
| Slides for Hire | £9 0 2 | " " Hire | £16 6 10 |
| Photographs for Reference Collection | £13 14 5½ | " " Balance to Income and Expenditure Account | £15 14 6 |
| Purchase of Negatives from Mr. Atchley | £12 12 0 | | |
| | £66 1 7 | | |

## Library Account, from June 1, 1910, to May 31, 1911

| To Purchases | £45 13 4 | By Received for Sales of Catalogues, Duplicates, &c | £66 8 |
| Binding | £28 11 10 | " " Balance to Income and Expenditure Account | £73 8 6 |
| | £74 5 2 | | £74 5 2 |

## Emergency Fund (a special account opened to meet the cost of fitting and furnishing the new premises)

| To Expenditure as per last year's account | £407 15 6 | By Contributions as per last year's account | £327 14 0 |
| on Furniture and Fittings during year | £18 4 6 | " Contributions received during year | £67 4 0 |
| | £426 0 0 | " Balance, being amount expended in excess of receipts | £31 4 6 |
| | | | £426 0 0 |
## INCOME AND EXPENDITURE ACCOUNT

From JUNE 1, 1910, to MAY 31, 1911.

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<th>s</th>
<th>d</th>
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<tbody>
<tr>
<td>To Rent</td>
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<td>11</td>
<td>8</td>
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<tr>
<td>Salaries</td>
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<tr>
<td>Librarian and Secretary</td>
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<tr>
<td>Clerk</td>
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<tr>
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<td>10</td>
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<tr>
<td>Heating, Lighting, and Cleaning Library Premises</td>
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<td>7</td>
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<tr>
<td>Expenses in connexion with the formation of The Society for Promotion of Roman Studies</td>
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<td>3</td>
<td>10</td>
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<tr>
<td>Grants</td>
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<td></td>
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<tr>
<td>British School at Athens</td>
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<td>Balance from Library Account</td>
<td>73</td>
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<tr>
<td>Balance from 'Journal of Hellenic Studies' Account</td>
<td>385</td>
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<td>Balance from Lantern Slides Account</td>
<td>15</td>
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<td>Depreciation of Stocks of publications</td>
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<td>16</td>
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<th>Income</th>
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<tr>
<td>By Members' Subscriptions</td>
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<tr>
<td>Proportion brought forward from last year</td>
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<td>9</td>
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<td>Received during current year—Arrears</td>
<td>83</td>
<td>10</td>
<td>11</td>
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<td>&quot; &quot; &quot; 1910</td>
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<td>&quot; &quot; &quot; 1911</td>
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<td>Less $\frac{1}{4}$ of 1911 subscriptions forward to next year</td>
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<tr>
<td>Proportion brought forward from last year</td>
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<td>4</td>
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<tr>
<td>Received during current year—1910 &amp; 1911</td>
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<td>&quot; &quot; &quot; 1911</td>
<td>166</td>
<td>18</td>
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<tr>
<td>Less $\frac{1}{4}$ of 1911 subscriptions forward to next year</td>
<td>295</td>
<td>19</td>
<td>2</td>
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<td>Life Compositions brought into Revenue Account</td>
<td>198</td>
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<tr>
<td>Interest on Deposit Account</td>
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<td>Dividends on Investments</td>
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<td>10</td>
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<tr>
<td>Contributed towards Rent by British School at Athens and British School at Rome for use of Society's room</td>
<td>69</td>
<td>8</td>
<td>7</td>
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<tr>
<td>Contributed by the Society for Promotion of Roman Studies</td>
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<td>19</td>
<td>8</td>
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<td>£1305</td>
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### Balance Sheet

**MAY 31, 1911**

**Assets:**
- Cash in Hand—Bank
- Cash in Hand—Local
- Assistance Treasurers
- Petty Cash
- Debts Receivable
- Investments (Life Compositions)
- Valuations of Stock of Publications

<table>
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<tbody>
<tr>
<td>Cash in Hand—Bank</td>
<td>$104.12</td>
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<tr>
<td>Cash in Hand—Local</td>
<td>$5.12</td>
</tr>
<tr>
<td>Assistance Treasurers</td>
<td>$660.00</td>
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<tr>
<td>Petty Cash</td>
<td>$19.81</td>
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<tr>
<td>Debts Receivable</td>
<td>$138.33</td>
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<tr>
<td>Investments (Life Compositions)</td>
<td>$500.00</td>
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<tr>
<td>Valuations of Stock of Publications</td>
<td>$19.81</td>
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**Liabilities:**
- D. Loans Payable
- Subscriptions earned forward
- Suspension Account
- Endowment Fund
- Endowment Fund

<table>
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<tr>
<td>Subscriptions earned forward</td>
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<td>Suspension Account</td>
<td>$32.02</td>
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<tr>
<td>Endowment Fund</td>
<td>$544.13</td>
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</table>

**Total Assets:** $639.99

**Total Liabilities:** $639.99

Examined and found correct.

(Signed) W. E. F. MacMillan.
NINTH LIST OF
BOOKS AND PAMPHLETS
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LIBRARY OF THE SOCIETY
SINCE THE PUBLICATION OF THE CATALOGUE.
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Librarian, 19, Bloomsbury Square, W.C.

Abbott (G. F.) Songs of Modern Greece. 8vo. Cambridge. 1900.
Abercius. Die Grabsschrift des Aberkios, ihre Uberlieferung und
Aeschylus. The Agamemnon of Aeschylus with verse translation,
Alexander the Great. Review (entitled Alexander the Great) of
Vol. XII. of Grote’s History of Greece. 8vo. (N.D.)
Amelung (W.) Führer durch die Antiken in Florenz. See Florence.
Anacharsis. Maps, plans, views, and coins illustrative of the Travels
of Anacharsis the younger. By B. du Bocage.
4to. 1817.
Amida. Matériaux pour l’épigraphie et l’histoire Musulmanes du
Diyar-Bakr. By M. van Borchum. Beiträge zur Kunst-
geschichte des Mittelalters von Nordmesopotamien, Hellas
und dem Abendlande. By J. Strzygowski. The churches
and monasteries of the Tur Abdin. By G. L. Bell.

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Barry (A.) Notes on the Greek accents. Svo. 1876.


Bell (G. L.) See Amida.

Bell (H. I.) Editor. See British Museum, Department of Manuscripts.

Berchem (M. van.) See Amida.


Berlin Royal Museums.

Berliner Klassikertexte.


[Bisschop (Jan de)] Episcopius Paradigmata graphicus variorum artium ex formis N. Visscher. (No title page: plates only.) Hague. 1671.


Bocage (B. du) See Anchiasia.


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Bourguet (E.) See Homolle (T.) Fouilles de Delphes.
Brauchitsch (G. von) Die paithennlichen Preisamphorene.
Braunstein (O.) Die politische Wirksamkeit der griechischen Frau.
Svo. Leipsic. 1911.

British Museum.

Departments of Antiquities.
Catalogue of the jewellery, Greek, Etruscan, and Roman, in
Svo. 1911.

Department of Coins and Medals.
Coins of the Roman Republic in the British Museum. By

Department of Manuscripts.
Bell. 4to. 1910.

Brussels. Le service des fouilles de l'Etat. By A. de Loo. [with a
catalogue of the documents exhibited at Exhibition held
at Brussels 1910.]

Buchon ( ) La Livre de la conquete de la princesse de la morée
Βουκόλικα της Κορείτην και αυτης ημινδιας γες μελετη καθηκον της
princesse de Morée. [Recherches historiques sur la principauté frangaise de Morée et ses

Bulletin de la Société Archeologique d'Alexandrie. From 1
(1898.) Svo. Alexandria. La Pergo.

Burnet (J.) Editor. See Plato, the Phaedo.

Bury (J. B.) Romances of Chivalry on Greek 2 vols. [Romances
The Imperial administrative system in the ninth century
with a revised text of the Kleroslogion of Philo-

Bywater (L) Editor. See Aristotile.

Byzantine Research Fund. The Church of the Nativity at
Bethlehem. By W. Harvey, W. R. Lethaby, O. M.;
Dalton, H. A. A. Cruce; and A. C. Headlam. Edited by
R. Weir Schultz. 4to. 1910.

Cairo. Supplementary Publications of the Service des
Antiquités de l'Egypte. Les Temples immerges de la
Nubie I (5). By G. Maspero. 4to. Cairo. 1910.

Capps (E.) Editor. See Menander.

Carnegie (H.) : Lady Helena Carnegie. Editor. See Southesk
Collection.

Cauer (P.) Das Altertum im Leben der Gegenwart. [Aus Natur

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Chabiaras (D.) 'Εντοφράγματα λαβαί ἀρχαίων Σαμιακών ἄμφιπολών. 8vo. Samos. 1910.

E.B. Chancellor (F.) St. Peters on the Wall, Bradwell-Juxta-Mare. 8vo. [N.D.]


Chourmouzes (M.) 'Η νύκτα τ' Αρρυδής. 8vo. Constantinople. 1869.

Christmas (H.) The shores and islands of the Mediterranean. 3 Vols. 8vo. 1851.

Ciaconus. [Ciaconne, A.] See Fabretti.


Clinton (H. Fynes) An epitome of the civil and literary chronology of Greece from the earliest accounts to the death of Augustus. 8vo. Oxford. 1851.


Cohn (L.) Editor. See Philo.


Cruso (H. A. A.) See Byzantine Research Fund.

Curle (J.) A Roman frontier post and its people: the fort of Newstead in the parish of Melrose. 4to. Glasgow. 1911.

Dalton (O. M.) See Byzantine Research Fund.


de la Croix (C.) Memoire Archéologique sur les découvertes d'Herbord, dries de Sanxay. 8vo. Niort. 1883.


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Deonna (W.)  La statuaire céramique à Chypre. 8vo. Geneva. 1907.


Dessau (H.)  Editor. See Inscriptiones Latinae Selectae.

Dragatses (J. Ch.)  To Γυναικείον. 8vo. Athens. 1910.


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Ely (T.)  Roman Hayling. 8vo. 1904.


Fanelli (F.)  Atene Attica. 4to. Venice. 1707.


Fisher (C. D.)  Editor. See Tacitus.


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Frazer (J. G.) Pausanias and other Greek sketches. Svo. 1909.

Frazer (J. G.) Psyche's task: a discourse concerning the influence of superstition on the growth of institutions. Svo. 1909.


Gandy (J. P. P.) Pompeiana. See Gell (W.).


Gell (W.) and Gandy (J. P. P.) Pompeiana: the topography, edifices, and ornaments of Pompeii. Svo. 1875.

Girard (P.) L'origine de la taïgrette. Svo. [N.D.]


Gomme (G. L.) See London County Council.

Graef (B.) Die antiken Vasen von der Akropolis. See Athens.


Gree and her claims. [Blackwood, 1881.] Svo. 1881.


Grueber (H. A.) Coins of the Roman Republic in the British Museum. See British Museum.


Hardknot. The Roman fort at Hardknot known as Hardknott Castle. By Chancellor Ferguson and others. Svo. [1893.]

The property of the Roman Society.
Hartwig (P.) Die antiken Vasen von der Akropolis. See Athens.
Harvey (W.) See Byzantine Research Fund.

Haverfield (F.) Editor. See Felliam.
Headlam (A. C.) See Byzantine Research Fund.
Headlam (W.) Transalde, &c. See Aeschylus, Agamenon.


See Lang (A.) The world of Homer.
See Reth (C.) Die Ilias als Dichtung.

Hueisen (C.) Il Campidoglio e il foro Romano nell'immaginazione degli Artisti dal Secolo XV. al XIX. [Conferenze Prolusioni n. 5.] 8vo. Rome. 1908.
Hunt (A. S.) Oxyrhyncus Papyri. See Egypt Exploration Fund, Graeco-Roman Branch.


n.s. = the property of the Roman Society.
India, the Archaeological Survey of.

4to. Madras. 1909.

4to. Allahabad. 1909.

Inscriptiones Graecae.
Fol. Berlin. 1908.

Inscriptiones Latinae Selectae.
Ed. H. Dessau. From I., 1892.

Jacobsthal (P.) Thesium auf dem Meeresgrunde.
4to. Leipsic. 1911.


Jougnet (P.) La vie municipale dans l'Egypte Romaine.

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Fol. [Vienna. 1901.]

Kern (O.) Editor. See Inscriptiones Graecae.

Klepert (H.) Forma Orbis Antiqui: 36 Karten im Format von 52 x 64 cm mit kritischem Text.


Lang (A.) The world of Homer.
8vo. 1910.

Lawthorpe (J.) See Philosophical transactions and collections.

Les Brun (C.) Voyage au Levant.


Leipzig. Das archäologische Institut der Universität Leipzig. By E. Stidnietsza. 4to. Leipsic. [1910.]

Leo (F.) Xaparxe: Friedrich Leo zum sechzigsten Geburtstage dargebracht.
8vo. Berlin. 1911.

Lethaby (W. R.) See Byzantine Research Fund.

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Liverpool. The Liverpool Architectural Sketchbook, being the Annual of the School of Architecture of the University of Liverpool. 4to. 1910.

Lloyd (W. W.) The history of Sicily to the Athenian war with elucidations of the Sicilian Odes of Pindar. 8vo. 1872.

Loe (A. de) See Brussels, Le service des fouilles de l'État.


Longpérier (A. de) See Louvre Museum; Notice des Bronze antiquites.


Luedtke (W.) Editor. See Abercynia.


See Head (B. V.) Historia Numorum.

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Maspero (G.) Les temples immergés de la Nubie. See Cairo, supplementary publications of the Service des Antiquités de l'Égypte.

Mayer (L.) Views in the Ottoman Empire. Fol. 1803.


See Wright (F. W.) Studies in Menander.

Mercklin (E. v.) Der Rennwagen in Griechenland. 1. 8vo. Leipzig. 1909.


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Miller (W.) Greek Life in town and country. 8vo. 1905.

Monti (A.) De Archilochi elocutione. 8vo. Turin, &c. 1907.

Monti (A.) Index Archilochiæ vnum Homeriæ, Hesiodæo et Herodotæo comparatus. 8vo. Turin, &c. 1904.


Mosc (A.) The dawn of Mediterranean civilization. 8vo. 1910.

Mueller (Iwan von) Handbuch der klassischen Altertums-Wissenschaft.


Nardi (F.) Roma antiqua. 4to. Rome. 1704.


Niesse (E.) Staat und Gesellschaft der Griechen und Römer. See Wilamowitz-Moellendorff (U. v.)

Nissen (T.) Editor. See Abercius.

Nuofer (O.) Der Rennwagen im Alterthum, 1. 8vo. Leipzig. 1904.

Ogle (W.) Translator. See Aristotle.


Pascal (C.) Dioniso, saggio sulla religione e la parodia religiosa in Aristofane. 8vo. Catania. 1911.

Pearson (A. C.) Editor. See Aeschylus, Agamemnon (W. Headlam's translation).


Peristianes (J. C.) Περί την ιστορία τῆς ἔλξεως τοῦ Κύπρου. 1. 8vo. Limassol. 1910.

Perrier (E.) [Drawings of ancient statues dedicated to Roger de Pluseb.] Paris. 1638.


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Rieu (C.). Editor. See Homer.


Rolfes (E.). Translator. See Aristotle.


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Sayce (A. H.) Editor. See Herodotus.
Schmidt (C.) Editor. See Berlin Royal Museums, Berliner Klassikertexte.
Schubart (W.) Editor. See Berlin Royal Museums, Berliner Klassikertexte.
Schultz (R. W.) See Byzantine Research Fund.
Seidel (A.) Neugriechische Christomathie. 8vo. Vienna. [N.D.]
Skinner (J. E. H.) Roughing it in Crete in 1867. 8vo. 1868.
Slade (A.) Records of travels in Turkey, Greece, &c. 8vo. 1854.
Smith (E. W.) Akbar's tomb, Sikandarrah near Agra: See India, the Archeological Survey of.
Smyth (W. H.) Sketch of the present state of Sardinia, vols. VII., VIII. of.. 8vo. 1828.
Socrates. Review (entitled Socrates) of vols. VII., VIII. of Grote's History of Greece. 8vo. [N.D.]
Starkie (W. J. M.) Editor. See Aristophanes, the Clouds.
Strzygowski (J.) See Amida.
Stuart (J.) A picaresque tour through part of Europe, Asia and Africa...with plates after designs by J.S. 8vo. 1793.
See Leipzig, Das archäologische Institut.
Symonds (J. A.) Sketches in Italy and Greece. 8vo. 1879.
Tarbell (F. B.) A history of Greek Art, with an introductory chapter on art in Egypt and Mesopotamia. 8vo. 1896.
Taylor (A. J.) Catalogue of Burn-san remains in Bath. See Bath.
Thompson (D'A. W.) Translator. See Aristotle.
Thucydides. See Grundy (G. B.) Thucydides and the history of his age.
Tricoupes. Σπευδαίων Τρικούπη οι συζωμένων λόγων. 8vo. Paris. 1836.

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Tripoli. Letters written during a ten years' residence at the court of Tripoli. 2 vols. 8vo. 1810.

Tristram (H. B.) The great Sahara. 8vo. 1860.


Vaux (B. Carra de) La langue Etrusque; sa place parmi les langues. 8vo. Paris. 1911.


Ville. Les Memoires du Voyage de M. le Marquis de Ville au Levant ou l'histoire curieuse du siege de Candia. 8vo. Amsterdam. 1671.

Waddington (G.) A visit to Greece in 1823 and 1824. 8vo. 1825.

Walford's Antiquarian Magazine and Bibliographer, 12 vols. (all published). 8vo. 1882-1887.

Watkin (W. T.) Roman Cheshire. 4to.Liverpool. 1886.


Wied (C.) Praktisches Lehrbuch d. neugriechischen Volksprache. 8vo. Virmna. (N.D.)


Wiegand (T.) Siebenter Bericht über die in Milet und Didyma unternommenen Ausgrabungen. 4to. Berlin. 1911.


Wilde (J. de) Gemmae selectae antiquae e museo Jacobi de Wildi. 4to. Amsterdam. 1703.

Wolters (P.) Die antiken Vasen von der Akropolis. See Athens.

Wolters (P.) Editor. See Munich Sculpture Collection.


Wroth (W.) See Head (B. V.) Historia Numorum.


Zimmermann (A.) Der kulturgeschichtliche Werth der römischen Inschriften. 8vo. Hamburg. 1887.


Zippelius (A.) Draughtsman. See Wiegand (T.) Prisme.

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8399 Bokshiah, Phrygian monument at.
8400 Demerd, Phrygian monument at.
7134 Hiempola (Phrygian) Gymnasium from S.W.
7135 — cascades looking down valley.
7136 Laodice (Phrygian), Seljuk khan near.
1005 Pergamon, Temple of Athena.
1501 — Trajanum.
1502 — superstructure of great altar from above.
1503 — upper part of theatre.
1504 — upper gymnasium.
1505 — lower gymnasium.
1506 — Roman bath.
5134 Silleh (near Konia), street view.
5135 Simass : rock-cut church between Simass and Urgub, general view.
5136 — — nearer view of doorway.
8141 — Valley of S. Nicolas.
8142 — with Urgub in distance.
8143 — view in the town.
8144 — Valley between Simass and Urgub.
8145 Soghunlu, rock-cut dwellings.
8146 —
7177 Ternessus (Pisdia) theatre from S.
7178 — theatre, proscenium wall from N.W.
7179 — ancient fountain on road leading up to Ternessus.
## TURKEY IN EUROPE.

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Museum, fragments of Genoese sculpture.
Lintel-relief of S. George.
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") (detail.)
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The above slides illustrate Mr. F. W. Hasluck's Article on the 'Latin Monuments of Chios' (B.S.A. vol. XVI.)

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The above slides on Rome and Italy are the property of the Roman Society.

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8806. Greek graffiti from Deir el Bahari.
NOTICE TO CONTRIBUTORS.

The Council of the Hellenic Society having decided that it is desirable for a common system of transliteration of Greek words to be adopted in the Journal of Hellenic Studies, the following scheme has been drawn up by the Acting Editorial Committee in conjunction with the Consultative Editorial Committee, and has received the approval of the Council.

In consideration of the literary traditions of English scholarship, the scheme is of the nature of a compromise, and in most cases considerable latitude of usage is to be allowed.

(1) All Greek proper names should be transliterated into the Latin alphabet according to the practice of educated Romans of the Augustan age. Thus ξ should be represented by c, the vowels and diphthongs u, au, oi, ou by y, ae, oe, and u respectively, final -os and -ov by -os and -ae, and -pos by -ar.

But in the case of the diphthong ει, it is felt that ε is more suitable than ι or ι, although in names like Laodicea, Alexandria, where they are consecrated by usage, e or ι should be preserved, also words ending in -eio must be represented by -eum.

A certain amount of discretion must be allowed in using the ο terminations, especially where the Latin usage itself varies or prefers the ο form, as Delos. Similarly Latin usage should be followed as far as possible in -e and -a terminations, e.g., Priene, Smyrna. In some of the more obscure names ending in -pos, as Aigeiros, -er should be avoided, as likely to lead to confusion. The Greek form -os is to be preferred to -o for names like Dion, Hieros, except in a name so common as Apollo, where it would be pedantic.

Names which have acquired a definite English form, such as Corinth, Athens, should of course not be otherwise represented. It is hardly necessary to point out that forms like Hercules, Mercury, Minerva, should not be used for Heracles, Hermes, and Athena.
(2) Although names of the gods should be transliterated in the same
way as other proper names, names of personifications and epithets such as
Nike, Homonoia, Hyakinthios, should fall under § 4.

(3) In no case should accents, especially the circumflex, be written over
vowels to show quantity.

(4) In the case of Greek words other than proper names, used as names
of personifications or technical terms, the Greek form should be transliterated
letter for letter, k being used for κ, χ for χ, but γ and ου being substituted
for ν and οω, which are misleading in English, e.g., Nike, aposygoneus,
diadumenos, chiton.

This rule should not be rigidly enforced in the case of Greek
words in common English use, such as aegis, symposium. It
is also necessary to preserve the use of ou for ω in a
certain number of words in which it has become almost
universal, such as house, gerousia.

(5) The Acting Editorial Committee are authorised to correct all
MSS. and proofs in accordance with this scheme, except in the case of a
special protest from a contributor. All contributors, therefore, who object
on principle to the system approved by the Council, are requested to inform
the Editors of the fact when forwarding contributions to the Journal.

In addition to the above system of transliteration, contributors to the
Journal of Hellenic Studies are requested, so far as possible, to adhere to the
following conventions:—

Quotations from Ancient and Modern Authorities.

Names of authors should not be underlined; titles of books, articles,
periodicals, or other collective publications should be underlined (for italics).
If the title of an article is quoted as well as the publication in which it is
contained, the latter should be bracketed. Thus:

Six, Jahrb. xviii. 1903, p. 34,

or—

Six, Protogenes (Jahrb. xviii. 1903), p. 34.

But as a rule the shorter form of citation is to be preferred.
The number of the edition, when necessary, should be indicated by a
small figure above the line; e.g. Dittenb. Syll. 123.
Titles of Periodical and Collective Publications.

The following abbreviations are suggested, as already in more or less general use. In other cases, no abbreviation which is not readily identified should be employed.

A.-E.M. = Archäologische-epigraphische Mitteilungen.
Aus. d. I. = Annali dell' Institute.
Baumeister = Baumeister, Denkmäler des klassischen Altertums.
Berl. Vase = Purtwinger, Beschreibung der Vaseinsammlung zu Berlin.
B.M. Bronzes = British Museum Catalogue of Bronzes.
B.M. Cat. = British Museum Catalogue of Greek Coins.
B.M. Inscrip. = Greek Inscriptions in the British Museum.
B.M. Terracottae = British Museum Catalogue of Terracottae.
B.M. Vases = British Museum Catalogue of Vases, 1893, etc.
B.S. A. = Annual of the British School at Athens.
B.S. R. = Papers of the British School at Rome.
Busti = Busti, Griechische Geschichte.
C.I.G. = Corpus Inscriptionum Graecarum.
C.I.L. = Corpus Inscriptionum Latinarum.
C. Rev. = Classical Review.
Dor. Syll. = Dümmer-Syllabus, Dictionnaire des Antiquités.
Dittenbergh. O.G.I. = Dittenberger, Orientis Graeci Inscriptiones Selectae.
Gerh. A.V. = Gerhard, Ausserlesene Vasenbilder.
G. W. = Gudeman, Historia Numorum.
I.G. = Inscriptiones Graecae.
Jahreshefte = Jahreshefte des Österreichischen Archäologischen Institutes.
Klein-Kris = (Beiträge zur alten Geschichte).
Le Bas-Wad., Le Bas-Waddington, Voyage Archéologique.
Michel = Michel, Recueil d'Inscriptions grecques.
Mon. d. I. = Monumenti dell' Instituto.
Müller-Waes = Müller-Waescher, Denkmäler der alten Kunst.

The attention of contributors is called to the fact that the titles of the volumes of the second issue of the Corpus of Greek Inscriptions, published by the Russian Academy, have now been changed, as follows:

I.G.
I. = Ins. Atticae saeculis saeculis recentioribus.
II. = saeculis quae est inter 190 a. et Augusti tempora.
III. = aetatis Romanae.
IV. = Argolidæ.
V. = Megaridae et Boeotiae.
IX. = Graeciae Septentrionalis.
XII. = insulæ, Maris Aegati prope Delum.
XIV. = Italiam et Siciliam.
Transliteration of Inscriptions.

[] Square brackets to indicate additions, i.e. a lacuna filled by conjecture.
( ) Curved brackets to indicate alterations, i.e. (1) the resolution of an abbreviation or symbol; (2) letters misrepresented by the engraver; (3) letters wrongly omitted by the engraver; (4) mistakes of the copyist.
<> Angular brackets to indicate omissions, i.e. to enclose superfluous letters appearing on the original.
... Dots to represent an unfilled lacuna when the exact number of missing letters is known.
-- Dashes for the same purpose, when the number of missing letters is not known.

Uncertain letters should have dots under them.
Where the original has iota subscript, it should be reproduced in that form; otherwise it should be supplied as subscript.
The aspirate, if it appears in the original, should be represented by a special sign.

Quotations from MSS. and Literary Texts.

The same conventions should be employed for this purpose as for inscriptions, with the following important exceptions:
( ) Curved brackets to indicate only the resolution of an abbreviation or symbol.
[[ ]] Double square brackets to enclose superfluous letters appearing on the original.
<> Angular brackets to enclose letters supplying an omission in the original.

The Editors desire to impress upon contributors the necessity of clearly and accurately indicating accents and breathings, as the neglect of this precaution adds very considerably to the cost of production of the Journal.
VASES RECENTLY ACQUIRED BY THE BRITISH MUSEUM.

This paper is in continuation of one which appeared in Vol. xviii. of the Journal (1898). It deals with the more interesting of the hitherto unpublished black-figured vases acquired by the British Museum during the last twelve years, to which are added two of later date. I hope in a future paper to publish on similar lines some of the red-figured vases and white-lekythi acquired subsequently to the issue of the third volume of the Vase Catalogue in 1896.

I. Early Attic Kylix from Thbes. (Figs. 1-3.)

Ht. 3½ in. (8 cm.), diam. 11½ in. (29·5 cm.), with handles 14 in. (36 cm.).

This kylix belongs to the period of Attic vase-painting which immediately succeeded the Geometric style, and in which a rapid development may be observed, both in technique and in composition, culminating in the so-called ‘Tyrrenian’ amphora, the immediate precursors of the fully-developed black-figure style. It forms one of a class distinct from, and on the whole later than, the group usually known as Proto-Attic; they exhibit more of the Oriental influence than is to be observed in that group, or indeed in any other phase of Attic pottery. The majority of these vases have been found at Voura in Attica, and others in the tumulus at Marathon; their distinguishing characteristic is that they are always decorated with friezes of animals, the background filled in with rossettes in the manner of Corinthian and other fabrics. The deep red ground, however, on which the figures are painted in lustrous black (with occasional details in white or purple) distinguishes them from the Corinthian as well as from the similar Ionic fabrics. Dr. Nilsson, who has made a careful study of the group, rejects the term ‘Voura vases’, originally applied to them, and considers that they were probably made in the north-east of Attica, and owe much to the influence of the neighbouring Euboean Eretrian vases, as previously pointed out by Boeckh; were the medium through which Oriental influence found its way into Attica. But this view is rejected by

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Graef, who, while retaining the name 'Vourva' for conventional usage, regards the group merely as a temporary adoption in Attica of the 'Tierfriesen' system of decoration. Thiersch attempts to distinguish a Boeotian fabric, to which he assigns specimens found at Eleusis, but so many have been found on the Acropolis of Athens that it seems unnecessary to go outside Attica for their origin. In the employment of the 'Tierfriesen' these vases form a connecting link between the Proto-Attic and the succeeding 'Tyrrenian' group, in which the subordination of the friezes to a principal figure-subject marks a progressive step.

The form of the kylix (see Fig. 1) is characteristic of the class, and is

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* Tyrren. Amphoras*, p. 140.
* Cf. Collignon und Cuneo, *Oct des Vases d’Athènes*, No. 809 (Fig. 4 in Nilsson’s article); Graef, *op. cit.* No. 329-334.
marked by its shallow rounded outline, square flat rim, and low heavy foot. The handles are of peculiar band-like form attached vertically to the side of the rim and bent up in a loop at each end. The technique is good, the black varnish being lustrous and carefully applied, and there is a general use of purple accessory colour for details, especially in the upper of the two friezes. The vase was unfortunately found in a very shattered condition, but after the necessary repairs and restoration remains fairly complete, the missing parts including but a small portion of the designs. These are disposed in two broad friezes round the exterior, comprising the main subjects, and in a central medallion which covers an area of 5½ inches diameter in the interior. Subsidiary decoration includes a band of zigzag lines round the top of the rim with a row of black spots round the outer edge, and below the exterior friezes a narrow band of three rows of dots between triple lines, surrounded by a band of rays. Similar patterns occur on the majority of the vases in this group. The interior design (Fig. 2), which is probably unique, consists of a very elaborate pattern of four large lutos-flowers alternating with as many palmettes of peculiar form, the stems interlacing and forming a central device of four circles.

Of the two friezes round the exterior (Fig. 3) the upper is evidently intended to be the more important. It is not continuous, being interrupted by the handles, where two square patches of black varnish surround the points of attachment; between them and inside each handle is painted a large rosette with purple centre and purple tips to the petals. The two friezes thus produced are not of the "processional" type, but are rather in the form of quasi-heraldic, or rather, pedimental compositions: a central figure or device between two others, and a flanking figure at each end. On one side we have in the centre a figure of Hermes standing to right, caduence in hand; his head is bearded and wears a long loose chiton, with a chlamys hanging over the left shoulder. On either side of him is a Siren facing towards him, of the usual type, with human head and bird's body: beyond on the left are a swan and a lion, both to right, the latter looking backwards; on the right, a lion to left, also looking backwards, behind which is a rosette of the usual "ground-ornament" type. On the other side the Sirens are replaced by Sphinxes, and Hermes by an interlacing pattern of tendrils from which spring three palmettes and a lutos-flower, in the form of a cross, in which the lutos-flower forms the lowest arm. These are flanked on the left by a panther to right with face to front, on the right by another panther to left, now almost entirely obliterated.

The lower frieze is continuous, though the figures do not all face the same way; there are nine animals in all, forming four groups of facing pairs,

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8 Nissen, op. cit. p. 125.
9 The absence of ground-ornaments (with this exception) is curious, and taken in conjunction with the appearance of Hermes, seems to suggest a comparatively late date for this example. On the other vases they are almost invariably present.
10 Cf. Thiersch, Tyrhen. Amph. p. 75, for similar patterns.
Fig. 3.—Exterior Designs on Kettle. (No. 1, p. 2.)

Fig. 4.—Outside of Kettle. (No. II, p. 3.)
with an extra one facing left: (1) goat and lion; (2) stag and panther; (3) lion and stag; (4) panther and bear; (5) panther. Of the second panther the tail alone now remains, and the head of the bear is wanting; each of the other panthers has the face turned to the front.

II. Kytyle from Bocotia. (Figs. 4, 5.)

Ht. 7 in. (17·5 cm.) Diam. 9\(\frac{1}{4}\) in. (23·5 cm.).

The form (rare in the black-figure period) is midway between the ordinary B. F. kytyle or skyphos (cf. B. M. Cat. of Vases B 369–372)\(^1\) and the R. F. kytyle of which the Hieron vase (B. M. E 140) is a typical example. It is more convex-sided than the latter, but has the same broad low foot; on the other hand the handles slope upwards as in the R. F. 'skyphos' type. The interior, handles, and foot are completely covered with black varnish, the whole of the exterior being left red. Round the rim is an ivy-wreath, and round the base of the body a tongue-pattern, alternately black and purple.

The subjects on the two sides are curiously similar, both representing Herakles seated and Athena standing facing one another, with a Satyr and goat on the left of the scene, the latter being under the handle, so that the scenes are not marked off from one another. The scene represented in Fig. 4 may be described as follows: Herakles is seated to right on a cubical seat, which recalls in form the \\*bistron\* on which Demeter and Persephone are placed in the Eastern pediment of the Parthenon,\(^2\) with a slightly projecting base. Along the top and base are rows of black \*dots\*; the surface of the rest is painted white except for a rectangle of black, within which are two small compartments of the same colour. The hero wears the lion's skin, and in addition a long chiton and a mantle wrapped round his body. The latter unusual costume seems to indicate that his labours are now over, and that he has assumed a position on a level with the gods with whom he is now associated. In his right hand he holds out a large phiale (ornamented with a band of egg-pattern in white), into which Athena is about to pour wine from an oinochoe; this vessel, which in form is more like a hydria, has a patch of white round the mouth and a band of white ivy-leaves on the shoulder. The goddess is of the usual type, with crested helmet, long chiton, and peplos wrapped round her body; the chiton is ornamented with crosses, and a band of spirals at the neck, the mantle with purple and white spots. In the background is a tree, the branches of which spread over the scene, and are loaded with large white fruit grouped in pairs at intervals. On the left of the scene a Satyr turned to the left holds out his hands as if about to seize the goat which, as already noted, is under the handle.

The scene on the other side (Fig. 5) differs from the preceding in the following details: Herakles sits in a chair with the arms supported on columns, the back ending in a large swan's neck and head; the legs are curved. In front of it lie his bow and bow-case, a wing forming the cover of

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\(^1\) In the Museum collection B 78, is the \*bistron\* parallel.

the latter; in his left hand he holds the club, which is omitted in the other scene. Athena holds the oinochoe (which is painted white throughout) in her left hand, and supports the phialte with her right; her chiton is unornamented. The Satyr stands with face turned to the front and feet to right (the head is now wanting); he is dancing, and is covered all over with small fine incisions to indicate hair.
The subject, in one form or another, is a common one especially on B. F. vases. 28 Athena, as the hero's special patron, is conceived as receiving and refreshing him after his labours; and in some cases the presence of other deities suggests that the scene is placed in Olympos, after the hero's apotheosis. The nearest parallel to our vase is one published by Gerhard, 4 where Herakles is seated in the company of Athena and Dionysos. The usual type, however, is one which represents the goddess and the hero both standing, as in Brit. Mus. B.108 and B.498. The presence of the Satyr in the scene under discussion may or may not have any special significance, but A. S. Murray was inclined to see in it a reference to a Satyr scene. He also cites Aristophanes, Rech. 46, with reference to the wearing of the chiton and mantle by Herakles; but this does not seem to be very apposite. There is no ground for regarding the scene as having any further meaning than that he is resting peacefully from his labours. 46

III. Lekythos. (Fig. 6.) Presented in 1899 by Miss Preston.

Ht. 12\(\frac{1}{2}\) in. (31 cm.).

Usual B. F. shape, but with wider body than usual, the neck short and slim; thick heavy stem on thin flat foot. On the shoulder are a circle of oblique strokes round the base of the neck, and chains of palmettes united by tendrils. Round the body above the design are two rows of pomegranate-buds linked by sloping lines; below the design is a broad band of black.

The subject is the Death of Priam. The aged king is seated to left on an altar which is ornamented with volutes on the top and has a projecting base painted white. Round his head is a fillet, and he wears a mantle with crinkly folds and edges, embroidered with spots and bands in white and purple, and incised crosses. The white used for his hair and beard has faded away. Neoptolemos, a fully-armed warrior, with Boeotian shield and purple-striped tunic, advances towards him and plunges a spear in his left side. On either side is a Trojan woman, the one on the right facing the central scene, the other running away and looking back. Their flesh is painted white, and they both raise their hands in attitudes of horror or dejection; the first named wears a fillet in her hair and a striped and spotted himation; and the other, a similar mantle drawn right over her head. At the end of the scene and facing it on each side is a fully-armed warrior, presumably a Greek, with chlamys over one arm and shield resting on the ground.

The various 'types' of this subject in the B. F. vases have been collected and discussed by Prof. Ernest Gardner in an earlier volume of this Journal (xiv, pp. 170 ff.). He distinguishes three main varieties, each with two subdivisions, and our vase may be included under his heading A.2 type where Priam is represented alive, and Astyanax does not appear. It is very

28 A good B. F. example is Munich 269 = Cf. also Louvre F.117. The former is interpreted by A. S. Murray in "Herakles in Ovid's Hymenaeus," p. 179. The latter is interpreted by M. Kannak as the "innovation of Herakles in B. F. XXIV.

4 Cf. the vase already cited, and Marcel, Farnese B. Pl. CXII. Figs. 1, 2. Futensinger in Rothe's Zeitschr. 1891, p. 248.
closely paralleled by a hydria at Würzburg, published by Reisch, in which Neoptolemos thrusts his spear into the right breast of Priam, who falls back on the altar; on either side is a woman in a similar attitude to those on our vase. The commonest type is that in which Priam is already slain, and Neoptolemos hurls the body of Astyanax upon his.

IV. Lekythos, from Braöna near Sparta. (Figs. 7, 8.)

Ht. 3\frac{1}{2} in. (8.8 cm.), in present condition.

The vase is of a peculiar, if not unique, type (see Fig. 7), the body being in the form of a pyxis with concave sides (cf. Brit. Mus. E 772, 774, 777, 780), with a low wide foot; the shoulder is flat, and from the centre rises a narrow neck like that of an ordinary lekythos, the greater part of which is now wanting. There are no signs of any handle. On the shoulder, which has been partly restored in black paint, are a band of carelessly-executed tonguetype and one of enclosed palmettes divided by a * ornament. Round the top of the body is an egg-pattern, with a dot in the middle of each egg; the foot is partly covered with black glaze, which is worn away in places.

The design on the body (Fig. 8) is a broad frieze representing a sacrifice to Athena. The goddess is seated between two Doric columns, which are in a sort of perspective, one at her back, the other beyond her knees. Her chair has no proper back, but from the back of the seat rises an ornament in the form of a swan's head. In her right hand she holds out a phiale, on which a fluted pattern is indicated by crossed lines; on her head is a high-crested helmet. She wears a long chiton embroidered with small stars and bands of ornament round the lower part of the skirt; over this is a himation enveloping her left arm. Rough marks projecting from behind her left arm seem to be meant for the snake-fringe of the aegis, not otherwise indicated. Before the goddess is a low cubical altar with volutes at the top and bands of ornament round the middle, on which a fire burns; on the other side of it approaches a train of worshippers, three in number. First comes a woman wearing long chiton and himation, with a fillet round her head, on which she carries a flat basket or kranion containing three objects of columnar form. The lines of the folds of her drapery, as painted, do not correspond to the original engraved lines. Next is a bearded man, wearing fillet and himation, carrying an ainocheia in his right hand. The third figure is similar, and leads up a bull, walking on the further side of it. Behind him is a Doric column.

![Fig. 7.—Lekythos from Braöna.](image-url)
The style is rough and careless, and there is a very sparing use of accessory colours, white being used only for the faces of the women and the fillets; purple not at all. This, taken in conjunction with the developed forms of the patterns on the upper part of the vase, seems to indicate a late date, not earlier than the end of the sixth century.

The subject is not a common one on Greek vases; but there are two other B. F. examples, one of which (if not both) is of somewhat earlier date than our vase, in which the subject is treated in a very similar manner. These are the curious kylix in the British Museum, B 80,17 which is somewhat archaistic in style and very rude in workmanship, and an amphora in Berlin (Cat. 1686),18 which certainly belongs to the beginning of the black-figure period. In both of these the figure of the goddess is of the Promachos type, with shield and spear, not as in the present case, in her peaceful aspect. In both again a female worshipper is followed by a man leading a bull; the former holds a basket on the British Museum vase, laurel branches on that in Berlin. A fourth example is published by Gerhard,19 but the scheme of composition is different.

V. Lekythos, presented in 1910 by Edwin Barclay, Esq. From Sicily. Ht. 5½ in. (= 14·5 cm.). (Fig. 9.)

Usual B. F. form, with slim neck and small mouth. Designs in black (with purple pigment for details) on pale buff slip, the shoulder left red. The surface is in bad condition and part of the design on the body is much obscured, if not obliterated. The ornamentation consists of a ring of short strokes round the base of the neck, a chain of lotos-buds on the shoulder, and a pattern of two rows of dots united by oblique lines round the upper part of the body (as on No. III).

The subject of this vase, being unique, demands more attention than others described in this paper. The scene depicted on the body represents the capture of Selene by Midas' guards. In the centre is a rectangular structure with a plain façade, on the right-hand wall of which is a spout in the form of a lion's head. This is clearly a well-house, as so often represented on B. F. vases, in hydrophoria scenes and elsewhere, and, as will be seen later, represents the fountain of Luxa. Within the building Selene is lying in a very contorted attitude, almost filling the whole space, he is engaged in drinking from the spout, but the liquid he is consuming is, as we shall see, wine, and not water. His legs are placed with the knees drawn up as if he was reclining on his back with face to left, but the upper part of his body is turned in the contrary direction to enable him to drink while sprawling on the ground. He wears a fillet which is coloured purple, as is also his beard. On either side of the building is a palm-tree, and on the top of it is an armed man kneeling to right on his right knee, waiting to seize Selene and

17 J. H. S., b. Pl. VII. 18 Gravus, Pl. VII.
19 Roux and Collignon, Hist. de la Céram. 20 Ann. Fac. 8av. 4v. Pl. CCXLII. 7.
bind him with the thong which he holds coiled up in his right hand. He wears a purple fillet and a short chiton girt up at the waist; and his beard is coloured purple. The other details of his costume are obscure, owing to the defective condition of the vase at this part; but he appears to carry a bow-case with a wing attached to the top. On the left of the scene is a bearded figure seated on a chair with spear in right hand wrapped in a himation, and watching the progress of events; on the left is a similar figure. The former is satisfactorily identified as Midas himself (though he is not usually present at the capture) by the inscription Μ., Δήσ., Μ/Δήσ., painted in front of him in front of the other figure (or possibly referring to the guard); and above the Silenos, are also painted inscriptions, but they are apparently meaningless collocations of letters.

The story of Midas and the Silenos is traced by Kuhnert to a North Greek Saga, of which the earliest tradition is given by Herodotus, viii. 138:

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See generally his article in Künzl's Europa, p. 583; Freres, Frères, ii. London, s. v. Midas, ii. 222 ff. The story is in p. 74; Cook in J.H.S., iv, pp. 87 ff. Also discussed by K. in Zürich, A. Maiernahk.
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οἱ δὲ ἀπικόμενοι ἐς ἄλλην γῆν τὴν Μακεδονίαν οἴκουσαν πέλαγος τῶν κήπων τῶν λεγαμένων εἶναι Μίδος τοῦ Γαρδίου, ἐν τοῖς φυτέσι αὐτότων μοῦδα, ἐν ἐκαστῷ ἤχου εἴτεκνα δύσλα, ὅμα τε ἦπερφορτά τῶν ἄλλων ἐν τούτων καὶ ὁ Σέλενος τοῖς κήποις ὤναι, ὡς λέγεται ὑπὸ Μακεδονού. 'Ὑπὲρ δὲ τῶν κήπων αὐτῶν κέεται Βέρμιον ἀυτόμα, δυσκόλω ὑπὸ χερίσμους. Βυσ σο σο ια ο μν ον ε μω ντι ο ας φινω περι ποι σι ποι συτο α κομισ ο δι ες Μίδαν.

Atheneus, however, quoting Bion of Prokonnesos (ii. 45 c = Froy. Hist. Gr. 2. 19) harks back to the older and truer version, and incidentally gives the name of the spring as Inna: καθάτερ καὶ τὸν Φρύγα Μίδαν φωτι θείοντος, ὡς εἰς τὸν Σέλενον ὑπὸ μέθυς ἔδεισεν. ἔστι δὲ ἡ κρήνη, ὡς φησὶ Bion, μέση Μείδον καὶ Παιονίων Ἰννα καλαμενη.

Aelian (V.H. iii. 18) and Aristotle (apud Plut. Cons. Apoll. 37) refer to Seilenos expounding the theory of life to Midas after his capture. The earlier writers quoted give us no clue to the reason why Midas wished to capture Seilenos, but this is plainly shown by Aristotle in the passage referred to. Midas desired to obtain of Seilenos wisdom, which he was reluctant to impart, and even when compelled to enlighten the king his theme was man’s ephemeral and unhappy existence, the burden of his speech being μὴ φιάση τὸν ἀπίστα τε κακό λόγον, etc. Ovid’s version of the story is on these lines, but contaminated by other legends.

An interesting parallel to this story comes from Jewish sources. In the Haggadah the tale is told that Solomon when building the Temple wished to capture the demon Asmodeus, in order to know how to shape blocks of marble by means of the Shamir or worm (iron tools not being allowed). Having filled the well from which Asmodeus drank with wine, he caused the demon to become intoxicated, and so obtained what he wanted.

It has already been stated that the above-described vase-painting is unique. But it is not of course the only example of the subject in Greek art, but only of that particular episode. Other vase-paintings illustrate the
later stages of the story. Of these there are seven in all, three black-
figured and three red-figured. The list is as follows:

1. Seilenos being led away to Midas after his capture.

(1) Gerhard, _Abb. Vasenb._ iii. Pl. CCXXXVIII. (Reinach,
_Répertoire_, ii. p. 120), by Ergotimos.
Seilenos is led by Orestes and Thetyus.

Seilenos led by armed guard.

"See Jahrbuch d. arch. Inst. ii. p. 112."
2. Announcement of the capture to Midas:

(Seilenos not present; Midas has asses' ears.)

3. Seilenos brought before Midas:

(4) B. F. vase = Cub. Durand 261.
Seilenos brought in chains by two armed guards.

Seilenos led by Phrygian guard; Midas has asses' ears.

(6) R. F. vase in Palermo = Mon. dell' Inst. iv. Pl. X.
Similar to (5).

(7) R. F. vase in Naples (Cat. 1851).
Seilenos led by Phrygian spearman.

To this list may be added a gem in the British Museum (Cat. 1474), on which the captured Seilenos appears to be represented as in No. 7.

VI. Lekythes from Thebes. (Fig. 10.)

Ht. 6½ in. (=16·5 cm.)

The form is carefully modelled, on the normal lines, but with shorter neck than usual, and small foot. The black varnish covers the exterior of the mouth and outside of handle, the lower part of the body (except for two lines left in red), and the upper part of the foot. On the shoulder is a chain of palmettes alternately pointing outwards and inwards, and round the base of the neck radiate oblique strokes, the neck itself being left red like the ground on the shoulder. The body is covered with a creamy-white slip with a greenish tinge, on which the designs are painted in black; round the upper edge is a key-pattern between pairs of lines.

The subject is the familiar one of the capture of Thetis by Peleus, in the usual wrestling scheme. Peleus stoops forward to right with head down, supported on his right foot, and grips Thetis round the waist. She endeavours to run away, and is represented as if in three planes, her face turned to left, her body to the front, and her feet to right. In her left hand she holds up a fish; her hair is looped up at the back under a fillet, and she wears a long chiton and himation. Peleus is nude, and has a beard. On the latter's back is a monster representing two of Thetis' transformations in one, the head and forepaws of a lion being combined with the body and tail of a fish; it places the right paw on Peleus' head and seizes his right shoulder in its mouth. Beyond Thetis is a tree with two stems uniting some way up and then dividing into four long thin branches, which spread over the scene, edged with two rows of dots to indicate leaves, in the usual late B. F. fashion. On the extreme right of the scene a Nereid runs away, but looks back, with right hand extended; she resembles Thetis in costume and also.
holds a fish. The style of the drawing is somewhat late and careless, and there is no use of purple for details. The vase is probably not earlier than 500 B.C. The different examples of this subject have been collected and classified in types by B. Graef, including some 108 examples. Our vase comes under the category of his II. 1. B. His No. 47 (Naples 2535) shows a similar monster on Peleus' back, combing in the same way the forms of lion and fish.

VII. Pyxis from Bosotia. (Figs. 11, 12.)
Presented in 1908, by A. van Branteghem, Esq.
Ht. 1¾ in. (4·5 cm.). Diam. 3½ in. (8 cm.).

The pyxis is in the form of a round box with cover fitting closely over it (cf. Brit. Mus. B 677); the box part is plain, and unglazed except the edge of the base; the top of the cover is glazed, with a narrow ring of black varnish round the rim, and the side is completely covered with a white slip on which figures are painted in black. On the top figures in black with purple details alternate with others painted in white. It seems probable that the black has faded off these figures leaving them in the white slip which originally covered the top as well as the sides. On the other hand it is possible that they are in their original condition, and in this case the vase would be remarkable for combining three varieties of technique: black on red, white on red, and black on white. In any case the vase is of late date, and belongs to a period of experiments.

The black figures on the top (Fig. 11) consist of three horsemen to 1, so placed that the head of each meets the head of the horse behind, forming a sort of τρισκέλης scheme. Each horseman sits with legs doubled up, and is beardless, wearing a high-crested helmet, and a belt round his waist. The horses' manes are purple. Alternating with these are three diminutive nude figures, apparently women dancing with cestanets, but they are now very indistinct.

Round the body is a frieze of figures (Fig. 12):

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VASES RECENTLY ACQUIRED BY THE BRITISH MUSEUM

(1). Grotesque figure in Phrygian cap on horseback to l.; (2) horseman to l., like those on the cover, wearing short chiton; (3, 4) similar figures; (5) bearded man dancing to l. and seizing the tail of the horse in front; (6) woman (?) to l. in long girt chiton, with castanets in right hand; (7) mule to l., followed by woman walking to left with left hand raised, her right placed on its hind-quarters. In the field above are two objects in the form of an inverted V.

VIII. Lekythos. (Fig. 13.)
Ht. 4 in. (10.3 cm.)

This vase belongs to a well-known class dating from the end of the black-figure period, in which the body is completely covered with black varnish, on which the design is painted in opaque pigments. Here the whole vase is varnished except the neck and shoulder, inside of handle, and under side of foot. On the shoulder are short strokes and pendant-shaped markings radiating from the base of the neck. The design on the body is painted in opaque white and pinkish-red, and round the top is a pattern of zigzags in the latter colour. Below is a single figure of a woman seated in a chair to left. Her flesh is white, her features and fingers picked out with red; her hair is knotted up at the back with a fillet passing twice round it, and she wears a long girt red chiton with white stripes. Her chair has a low back, and her feet rest on a low stool. In front of her is a white wool-basket (κάλαθος), and on her lap is a frame somewhat in the form of a lyre being formed by two upright pieces with knobs at the top, diverging slightly towards the top, across between which are stretched two threads at the top and two at the bottom, seven vertical threads being also visible. Her hands are placed on the threads, which she is engaged in manipulating. This object can only be intended for a hand-loom, though there is apparently no evidence for the use of such objects in ancient times, or among Oriental races either in the past or at the present day. The only other parallel to the representation on this vase is one published by Stackelberg, where a woman holds a similar frame and is similarly occupied with her hands. The writers of the articles Steichen in Baumeister and Phrygian Opus in

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* Sir. in Got. Arch. 1888, pp. 199 ff., 331 ff.; Walters, Ancient Pottery, i, pp. 268 ff.
* The Latin names for the different parts of the lyre were derived from a comparison with the loom (see Smith, Dict. Ant. l. p. 763).
* See on the subject Blumner, Technologie, i, pp. 120 ff.; Smith, Dict. Ant. art. Text; L. Hoofer, Handloom Weaving (Hogg, 1910).
* Gießer der Hallemer, Pl. XXXIII, reproduced in Baumeister, II, p. 1715, Fig. 1798.
Daremberg and Saglio, misled by the likeness of the object to the modern crowell-frame, interpret the process as embroidering. But this kind of work implies cloth or other textile substance already woven, on which patterns are worked in, whereas in both the vase-paintings the textile is obviously in course of construction.

IX. Boeotian Krater, found in Euboea (?). (Figs. 14, 15.)

Ht. 11 in. (28 cm).

This krater belongs to a class which is hardly represented outside the collection in the Museum at Athens, where there are a considerable number, from Tanagra and other sites in Boeotia.44 It is clearly a local variety of the later Athenian style, and as such demands some slight discussion here. But first it may be more convenient to describe the example before us.

The krater (Fig. 14) is of the 'calyx' type (or vas a calice), with heavy thick lip, vertical handles placed low down on the body, and low stem with moulded base. The dull yellowish-red surface of the unvarnished part and the inferiority of the black varnish mark it as distinct from the products of Attic workshops. The subsidiary ornamentation consists of a band of short strokes on the lip with a roughly-executed tongue-pattern below, below the design, a band of meander alternating with squares in which are diagonals with dots between, and a narrow band of dots. The foot has been repaired.

On one side is Victory (Fig. 15) flying in three-quarter profile to left, holding a laurel-branch in her right hand, in her left a flat dish or basket containing cakes. Her hair is covered with a spotted cowl, and she wears earrings formed of a cluster of small studs, a triple necklace, and long girt sleeveless chiton with over-fold, which is blown out by the wind behind. Her wings are markings in black.

On the other (see Fig. 14) is a four-horse chariot galloping in three-quarter profile to left, driven by Athena, who wears a low-crested helmet and chiton like Victory's with border of short strokes in two rows. The horses are very clumsily drawn, and the reins are not indicated. The wheel of the chariot and other details have been painted in white, which is now much faded. This subject also occurs on a Boeotian krater in the Athens Museum (Collignon and Couve, No. 1345).

The vases of this Boeotian fabric are, says Rubensohn,45 much under the influence of the later Attic style, but are distinguished by their light red clay and dull black varnish. The commonest form is the bell-shaped krater, a type only found in Boeotia on the Mainland of Greece,46 but well known in Rhodes and the adjoining islands,47 as also of course in Southern

44 See Collignon and Couve, Cat., des Musées d’Athènes, Nos. 1341-1352, 1888, 1887-1892.
46 E.g., Acc. 1888, p. 178.
47 Cf. B.M., Cat. of Vases, IV, Fig. 11.
**Fig. 14.** — Borotian Krater: Athena in Chariot.

**Fig. 15.** — Victory, from Borotian Krater.
Italy. Our vase, being a calyx-krater, is exceptional. The kantharos and kotyle are also popular forms, and a good instance of the former is Athens 1583, representing a sepulchral banquet; on the reverse is Athena in a biga. The drawing is always careless and unpleasing, but there is a decided preference for mythological and religious subjects. The vases fall into two groups, to the earlier of which, dating about 400 B.C., our example belongs; the later are distinguished by an extensive use of white pigment. In the neglect of isoccephalism and the indifference to beauty of forms, these vases decidedly resemble the contemporary ware of Southern Italy, to which they form a parallel development from the Attic.

X. Campanian Krater. (Fig. 16.)
Ht. 14\(\frac{3}{4}\) in. (37 cm.). Diam. 14\(\frac{3}{4}\) in. (36 cm.).

The form is that known as bell-shaped (vaso a campana), as commonly found in the South Italian fabrics. The black varnish has a somewhat metallic character, and the clay is of the dull pinkish-red usual in the vases of Campania. There is a lavish use of white accessories in the design. The subsidiary ornamentation is also of a normal type; wreath above the design and meander below, with egg-pattern round the bases of the handles; below them are in each case two large palmettes with volutes and leaves below.

The design on the principal face evidently represents a torch-race. In the middle is a competitor mounted on a white horse which rears to the right; he holds a torch in his right hand and looks back at a second youth who stands to the front, and looks round at the first, raising his right hand. On the right a third youth moves away and turns round with a chaplet of beads in his right hand, as if offering it to the others. Both the latter carry torches; they wear white fillets, and over the left arm of each is a chlamys; each has a string of beads round the body. The lines of the ground are indicated by irregular incised markings.

On the reverse is a subject of the usual type on these vases, though rather more carefully executed than usual. Two youths, wearing white fillets, mantles, and shoes, stand to left facing a similarly-clad third. The two former each hold up a chaplet of beads (\(\phi\)) in one hand. In the field are two white flowers.

Our information on the subject of the Greek torch-race is singularly meagre, both from literary and monumental sources, and though there are at least a dozen vase-paintings in existence representing runners with torches, they are mostly of a late and conventional character, with little definite action. It is certain, however, that the contest originated at Athens, where it was celebrated in connexion with various festivals.\(^{29}\) It was run in

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\(^{29}\) Pausanias, ii, pp. 590 ff.; Darmen- berg and Seghlo, iii, pt. 2, pp. 909 ff. (n.)

at least two ways. According to Pausanias (i: 30.1) the course was from the Academy to the city, and the object of the competitors was simply to keep their own torches alight the whole way, or they were disqualified. The other way was that referred to in the familiar line in the Argonautica, where one torch was handed from runner to runner. At the Bendidea the contest seems to have been equestrian; it is described by Plato (Rep. 328 a) as follows: "λαμπάσα ἔχων, διαισώσοντες ἀλλήλους ἀμφότεροι τοῖς ἵπποις." It is of course conceivable that the latter type of race is the original one, and that described by Pausanias a later variety of his own times. The point, however, with which we are immediately concerned is the part played in it by mounted competitors. On this some more light is thrown by an inscription from Athens (Inscr. Gr. ii. 969 a), dating from the second century B.C., which speaks of a victory won by a knight of the tribe Kekrops: Κέκροπιος φίλης [ἐκ τῶν ἵππων λαμπάσα]. Two similar inscriptions (Inscr. Gr. ii. 447, 448) mention torch-races of boys, ephori, and javelinmen, and also a race τῇ λαμπάσῃ τῶν Ταρακτών. The latter phrase is significant in view of the well-known type on coins of Tarentum, of a horseman carrying a torch. It also suggests that the mounted torch-race,

* The reading is doubtful, but the editors have restored ἴππων from the analogy of other formulas in this inscription. It is not definite-ly stated that this torch-race was equestrian, but it is highly probable.
if not actually practised in Campania, was at any rate familiar to inhabitants of Southern Italy, and was at least a feature of Tarentine athletic displays.

A few words may be said in conclusion on the vases with representations of the torch-race, though, as noted above, they are not very illuminating. They fall into two classes: those representing the actual race, and those with groups of inactive athletes, one of whom is usually being crowned by Victory.

1. Actual race.

   (1) Brit. Mus. F 59. Two runners with torches; one bearded; all wear radiated head-bands.


   (3) Tischbein, iii, Pl. XLVIII. (Reinach, Répertoire, ii. 320). Two youths with torches running; another standing, towards whom Nike flies with tasma.

2. Groups of athletes with torches.


3. Groups as last; one crowned by Nike.


   (8) Vatican (Mus. Greg. ii. Pl. LXXI. 3).


   (12) Tischbein, ii. Pl. XXV. (Reinach, Rép. ii. 298).

It will be noticed that all these vases are of late date, none being earlier than the middle of the fifth century B.C. It is probable that the race was first introduced about that time.

H. R. Walters.

**A torch-race was instituted at Naxos by Diotimus about 433 B.C., but it is not stated to have been questioned (Lycurgus, Ch. 722, with Tzetzes' note).**
A 'POLYCLEITAN' HEAD IN THE BRITISH MUSEUM.

[Platts I, II.]

The artistic character of Polycletus is attested by ancient writers in remarkably clear and definite language; his position at the head of the Argive School of sculpture during the latter half of the fifth century also seems easy to understand. Friedrich's identification of the Diomedes, which has met with universal acceptance, supplied the necessary link between the literary evidence and extant sculpture; and with this help the Diademæus and the Amazon soon fell into their places. But even here the study of the work of Polycletus is by no means free from difficulty; the extant copies of the Diademæus vary perhaps more than those of any other well-known work, and there are associated with them other statues, whether variations on the same type or different renderings of the same subject, which have added to the confusion. Then there is a whole mass of statues which have been loosely grouped together as 'Polycletian,' some of them perhaps copies of the master's own work; others probably to be attributed to his pupils or his direct influence, others more remotely affected by the traditions of his school; and in some of these the influence of Myron, of Cresilas, or of other sculptors, has to be recognised and assigned its proper value. It is evident therefore that the study of a 'Polycletian' head offers a problem by no means so simple as it appears at first sight. At present we are concerned only with one of the numerous types that fall into this category; but it is difficult if not impossible to consider any such type without some general discussion of the larger class to which it belongs.

The head that forms the subject of this paper has already been published, with a brief description, by Mr. F. H. Marshall in the Journal of Hellenic Studies, xxxix. (1909), p. 151, together with other recent acquisitions of the British Museum; but the illustration there given was made before the head was mounted in its proper position, and is inadequate to show its beauty and the fineness of its finish. It was at once recognised by the authorities of the Museum as a replica of the head of the well-known statue called after the sculptor Westmacott; and Mr. Marshall suggests that it may be

1 Among many articles bearing on the subject of this paper, those I have made most use of are: Kröcker, Jahrb., Würthle, Hesperia, Philadelphia, in 'Z. Arch.,' 1896, p. 257; Fievetinger's 'Cabinet des Musées et des Musées,' 1891, p. 257;
dated to the closing years of the fifth century B.C., and, if this dating is correct, is practically a contemporary copy (from a Polycleitan original). The Westmacott statue is probably a later and rather an inferior copy. The missing portion of the top of the head, which was originally made in a separate piece, and the neck and shoulders also have been restored by a cast.
from the Westmacott statue: the head is here republished in its present state (Plate I. and Fig. 1) by permission of Mr. Arthur Smith, the keeper of Greek and Roman Antiquities.

The problem offered by this head, and the attempt to assign it to its due place in the history of sculpture, falls naturally into several distinct sections. First we have to determine the relation of the new head to the head of the Westmacott athlete and to other replicas of the same type (Pl. II.), among which those generally recognised are that in the Borromeo Museum (Cat. No. 99, Pl. XXXVIII.) and the statue of a youth from Eleusis now in Athens (Nat. Mus. Catalogue, No. 254) and, for the head only, that belonging to Sir Edward Vincent in the Burlington Fine Arts Catalogue, 1904, No. 47, Pl. XXXIII. and in Furtwängler, Masterpieces, Fig. 103, p. 251, and that in Dresden, Arch. Ätz. 1900, p. 107. Then we have to consider its relation to the various sets of statues or types that have been compared with it by various authorities, usually with good reason. In the first place there is the series of certainly Polyclitan statues, the Doryphoros and Diadumenos, in their numerous variations, and other clearly Polyclitan types collected together by Furtwängler in his Masterpieces. In addition to these we have a whole series of statues that introduce a certain tinge of sentiment, as well as a lighter system of proportions, into the Polyclitan repertory; especially notable among these are the statue of a boy now in Boston (von Mach, Handbook, No. 124), which tends towards the type of Praxitelean Eros of Centocelle, and which, by a curious coincidence, has had the top of its head worked in a separate piece and then lost; just as the new British Museum head, and the series of statues sometimes identified as Hypsikithos or Narcissus sometimes as Hypnos, which is discussed by Winnfeld in his Hypnos, the finest example, now in Berlin, being figured in Plate III. of that publication; another example is published by Mrs. Strong in vol. xxvi. of this Journal, Pls. I. and II.

Mr. Marshall notices an affinity between the British Museum head and the Nelson athlete (J.H.S. xviii. Pl. XI.), a head which has so close a resemblance to the wounded Amazon attributed by Furtwängler to Cresilas that it must be assigned to the same hand; and whether the attribution to Cresilas be accepted or not, the two certainly show a modification of Polyclitan forms under Attic influence: the beautiful bronze head from Beneventum, the Dionysus of Tivoli, attributed by Furtwängler to Euphranor, and the Idolino in Florence, also belong to this class. It would be easy to add to the list; but enough has been said to show that the new head belongs to a class that has very wide ramifications, and that it finds its place; so to speak, at the crossing of various influences and tendencies. It is worth noticing that in more than one instance among the types just enumerated we can trace in almost continuous development a type that originated in pro-Phidian Athens, that came to be blended with Polyclitan elements, and that emerged again in the fourth century as Praxitelean. It is evident that

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24 These three are placed together for convenience of comparison in Pl. II. I am indebted to Mrs. Strong for the Borromeo photograph.
we have here material for a lengthy and complicated investigation, which has already been the subject of much discussion, and which it will be impossible, within the scope of a single article, to follow out in any detail; but it seemed better to sketch at the start this general outline of a comparative survey, before making a closer study of the British Museum head and its nearer affinities.

As to the discovery of the head, I have nothing to add to the statement recorded by Mr. Marshall that it was found at Apollonia in Epirus. This city is one where one might expect to find fine works of art from any period; it was a Corinthian colony, and its most familiar artistic record is its dedication at Olympia of a great group by Lycius the son of Myron; it is evidently therefore a place where Peloponnesian or Attic influence might be looked for. It is perhaps worth noting that an Apollonian sculptor, Pausanias, was among those who worked with the scholars of Polycleitus upon the offering of the Thegeans at Delphi.

The Apollonia head, as it may conveniently be called to distinguish it from other examples of the same type, is in excellent preservation, but for a certain amount of weathering. The only serious damage—apart from the loss of the top of the head, is a piece broken out of the nose, but fortunately not extending to the tip, which is perfect. This break is restored in plaster. The marble of which the head is made appears to be Pentelic; it is at any rate a fine-grained marble, contrasting strongly with the coarse-grained Parian of which the Westmacott athlete is made, and also Sir Edgar Vincent's head, and the Dresden one. The features are very finely and delicately modelled, the nose is slender, and the mouth very subtle in its curves; there is also, very clearly visible, the slight upward curve of the outer ends of the eyebrows, which is so marked a characteristic of the 'Myronic' athlete, pouring oil from one hand to the other, and also of the Heracles of Praxiteles. The whole of the lower part of the face is smaller and the chin more pointed and less rounded in shape than in the Westmacott figure, which agrees with Sir Edgar Vincent's copy in reproducing the full oval which characterises all this series of Polycleitan works.

The hair is treated in a manner not inconsistent with marble work: it has not the hard metallic texture of bronze; but on the other hand it shows, especially in the arrangement of the locks and in the small parting above the middle of the forehead, a distinct reminiscence of the treatment of hair which we find in Polycleitan work; it is not, however, completely translated into a soft marble technique, as is the case with the hair of the youth from Elenais. As a result of comparing this head from Apollonia with the Westmacott head, one feels that it is not, like

[Notes: 1 Burlington Catalogue, No. 45. Arch. Jau. 1900, p. 107. 2 These impressions are borne out by the measurements. The measurements, hair-brow, brow-tip of nose, tip of nose—skin (which are equal in heads undeniably Polycleitan), are: in the Westmacott head 58 mm. 154 : 52; in the Apollonia head, 50 : 55 : 52. Again, the breadth across the temples and between the outer corners of the eyes is, in the Westmacott head, 118 : 89, in the Apollonia, 118 : 90. The slightly greater breadth at the eyes, combined with the smaller measurements of the lower face generally, has a great effect on the visible proportions.]
A 'POLYCLEITAN' HEAD IN THE BRITISH MUSEUM

the latter, a good but mechanical copy of a bronze original, but a fresh and vigorous head extraordinarily sensitive in modelling, and showing in its execution many characteristics of the finest Attic work. It is in this respect not unlike the Eleusis statue; but it differs from that statue in keeping more closely to the type and probably the motive on which it is a variation; the Eleusis statue is thought out altogether in marble, and has none of the simplicity of form and clear mapping out of the muscles which we find in Polyclitan bronzes; it has a wonderfully subtle and elusive charm, and, as Furtswanger suggested, probably does not represent an athlete at all, but one of the youthful Eleusian deities or heroes.

So far nothing has been said as to the motive of the statue, which must of course be taken into account in considering the expression and character of the head. Here the most valuable evidence is afforded by the Barracco copy, which has the right arm preserved right down to the wrist, the hand only being lost. Several explanations of its position have been offered. The first of these, which is accepted in the Barracco catalogue, is that the right hand held an oil-flask, from which the oil was being poured into the left hand, as in the well-known 'Myronic' statue. This may be ruled out at once; the position of the left hand is inconsistent with it, for the puntello on the left hip of the Barracco statue shows that its left hand, like that of the Westmacott statue, hung down close to the left side. We have a copy of a Polyclitan version of this oil-pouring motive, in the statue at Petworth 38, and this is a distinct type. Another theory, that he was shading his eyes with his right hand, is inconsistent with the position of the right arm, which does not approach near enough to the head. Two other suggestions require careful consideration, because both can be justified by a comparison with other representations of athletes, as may be seen from the sketches given by M. Philios 3 in his publication of the Eleusis example. The one, first suggested by Winnefeld in his Hypomnemata, and accepted by many others, 39 is that the boy was placing a victor's wreath upon his head with his right hand; the other is that he was beginning to scrape with a strigil either his forehead or, perhaps, the back of his neck, as in a bronze statuette in the Bibliothèque Nationale. 40 Either motive is probable enough in an athletic type, and both alike seem to be possible, from the position of the arm and head. I owe two other suggestions to Mr. Norman Gardiner, who examined with me the Barracco statue last spring; one is that he may have been sprinkling sand on his body with his right hand; the other is that the right hand was resting upon a spear, a motive that would accord excellently with the position and expression of the head, and that corresponds with the motive of the 'Capitoline' type of Amazon, a statue which shows considerable affinity in position and motive and especially

38 Furtswanger, Masterpieces, p. 228, Fig. 197.
40 For a list of these see Furts, ii. p. 292, n. 4.
41 No. 894. Mr. Norman Gardiner, to whom I owe this comparison, describes it as a good Roman bronze, showing an athlete scraping his shoulder blades with strigil. The right hand is just behind the head, the left leg is somewhat advanced. According to the catalogue it is evidently a copy of some larger work.
in the turn of the head towards the side of the bent leg. It also would
harmonise admirably with the poise and expression of the head, which
may suggest physical exhaustion: such as would become a victor. The
only objection to the suggestion is that the turn of the wrist, so far as it
is preserved, seems to imply that the hand was turned palm downwards;
and this, though it would suit the action either of holding a strigil or of
placing a wreath on the head, would hardly be possible if the hand were
supported on a spear; if this difficulty be not insuperable, the explanation
is a tempting one, but my impression in front of the statue itself was that
the turn of the hand did not suit it. Still less would it suit Mahler's
suggestion that in this type we must recognise the 'nodus telo (not talo)
incensum' of Polykleitus, a motive that has not met with any great degree of
approval, and that certainly does not commend itself as appropriate to
the position or character of the work.

A technical point that may be of some assistance is that in almost
all copies of the head the portion about the right ear and temple is only
roughly worked—in some cases merely blocked out—as if it had been
difficult for the sculptor to get at this part of the head, or if it had not been
clearly visible when finished; in the Eleusis head a large projecting mass
of marble is left above the right ear, just opposite where the hand should
be. This again seems more consistent with the strigil or the wreath than
with any of the other explanations. As against these two, it must how-
ever, be noted that there are no holes or other marks of attachment, such as
we should expect to find for a strigil above the middle of the forehead,
and for a wreath all round the head, if these accessories were made, as
must necessarily have been the case, of metal. It is difficult, and perhaps
needless, to decide among these different interpretations. This, like other
athletic types, was susceptible to considerable variation in detail and in
meaning; and it is quite possible that, in the accessories which supplied
the motive for the position, some of the copies may have varied from
others. The motive of a youth placing a wreath on his head is well
attested as belonging both to Attic and to Peloponnesian art of the
latter part of the fifth century, just as is the somewhat similar motive of
a diadumenos, a victor binding a fillet round his brow.

The analogy of this other type may here be some help to us. To
discuss it in any detail would require far more space than can here be given
to it, but a summary statement of what seem the evident facts about it may
suffice. We find an Anakomene in the British Museum, which shows, that the original, though softer and more
advanced in technique than the Doryphoros, was by no means so completely
Atticised and translated into marble style as the Dresden and Cassel heads

* Polykleit und sein Schule, p. 50.
would suggest: then we find many later variants, including a terra-cotta statuette which shows the Polyclian type almost completely assimilated to the style of Praxiteles. Here we must distinguish carefully between the type, which existed in Attic and possibly in Argive tradition, and the particular examples of the type which were worked up into individual and characteristic statues by Phidias and Polyclitus. In some cases, such as the Vaison statue and the British Museum head, we evidently have direct copies in marble made from the bronze original by Polyclitus. In the Farinase statues we need not necessarily recognise any direct influence either of Phidias or of Polyclitus; it rather seems to be work of a second-rate Attic artist, producing an example of the Attic diadoumenos type. The Dresden and Cassel heads, on the other hand, show clearly Polyclitan influence, though they cannot be mechanically correct copies of the Polyclitan original: they are evidently the work of Attic sculptors, giving their own version of the Polyclitan statue: and the same thing may be said of the terra-cotta statuette. Then, in the Delos statue, we may see a lightened and modified version of the Polyclitan statue, made to suit the taste of the second century B.C., when an exact reproduction of the forms of the original such as was required in Roman times and aimed at by the Vaison statue, would have seemed too definite in modelling and too heavy and even clumsy in appearance. Here the relation of the various copies and replicas and of the variations on the type seem fairly clear.

Another case of an athletic motive, which was evidently used by several sculptors, though its invention must probably be attributed to one man, whom the others followed or imitated, is that of the athlete who holds an oil-flask in his raised right hand, and drips the oil from it into his left hand, which he holds in front of his body. The well-known statues of this type in Munich and Dresden are generally attributed to the Myron school, and are remarkable for the free and appropriate pose of the statue, standing firmly with its legs wide apart, and for the way in which the action is expressed by the whole pose of the figure and the position of the limbs. In the statue of a boy at Petworth,\(^6\) we have a Polyclitan modification of this motive strongly resembling in style a whole series of Polyclitan statues, among which it is placed by Furtwängler, and which includes the Westmacott athlete and its replicas. In the case of this Petworth statue, we may see a clear case of borrowing and adaptation; but is this borrowing to be attributed to Polyclitus himself, or to his school?\(^7\) The question is very pertinent to our present enquiry, for this whole series of statues of boy athletes shows very strong resemblance throughout, and any theory applicable to one must apply more or less to all.

This brings us back to the question of the Westmacott athlete and the Apollonia Head. The external evidence for a direct assignment of the original of these figures to Polyclitus will hardly bear investigation: it

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\(^{6}\) J.T.A. 1885, II. LXI. I assume that this doubt has been expressed.

\(^{7}\) Furtwängler, *Mephisto,* Fig. 107.
consists merely of the marks of the feet of the statue on the Cyniscus basis at Olympia, which show that statue to have been in the usual Polycleitan walking attitude, just as we see it in the Doryphoros and the Diadoumenos, but with the position of the two legs exchanged. This gives, it is true, the position we see in the Westmacott athlete; and this figure has therefore been identified by several writers as a copy of the Cyniscus. On this matter it is sufficient to quote the warning of Furtwängler, that, though the identification has met with some acceptance, unfortunately absolute certainty cannot be attained. There must have been several Polycleitan statues of boys with the same position of the feet. Further, it is hardly likely that the original of our favourite and oft-copied statue was still in the Altis in the time of Pausanias, as the Cyniscus was. If the dating of the Cyniscus to 460 B.C. were indisputable it would decide the question; but unfortunately there is no certainty about the matter; his victory may, as Förster suggested, be subsequent to 440 B.C. 

The type of a young man crowning himself occurs, as has been pointed out in this connexion by Furtwängler, on the frieze of the Parthenon; and the pose of this figure, who holds the bridle of his horse in his other hand, resembles that of the 'Myronic' athlete pouring oil, especially in the position of the legs. We may therefore reckon it as among the repertory of Attic artists in the latter part of the fifth century. The Westmacott athlete, with whom may be closely associated the new Dresden head and Sir Edgar Vincent's head, bears evidently just the same relation to this type as does the Petworth athlete to the Myronic oil-pourer—that is to say, it is a copy of a Polycleitan bronze variant of the same subject. The Barmaco and the Eleusis examples are entirely different. The Barmaco statue, though it is in the same position as the Westmacott, has nothing Polycleitan about its style. It is somewhat careless and summary in execution, but it has none of the clear mapping out of the muscles which we see in the body of the Westmacott statue: the hair, instead of the wiry bronze texture, in which the Westmacott head resembles the Doryphoros, has a series of close-set flat curls, like those of the Lancellotti Discobolus. It is, in short, a poor variant, more or less Myronic in style, on the Polycleitan type. The Eleusis figure, as we have noticed already, is more in the style and spirit of the Attic work of the early fourth century. Among all these we have still to assign its place to the new Apollonia head. Both the treatment of the hair and the modelling of the face seem to be directly derived from the Polycleitan type, though they are distinctly modified from it in the direction of Attic softness and grace; they bear, in fact, much the same relation to it that the Cassel and Dresden heads bear to the Polycleitan Diadoumenos. The Apollonia head, then, would seem to be—as Mr. Marshall suggested—an almost contemporary copy, if

* Masterpieces, p. 259.
* Sieger in den Olymp. Spielen, I. n. 255; this was written before the discovery of the Oxyrhynchos Papyrus. But Robert's dating of the Cyniscus is only reached by a process of exclusion; and there are other possible gaps.
* N. vide, No. 137 (Michaelis).
we may use the word ‘copy’ in the sense of a free imitation of bronze in marble, not of a mechanical reproduction of its actual forms and technique.

So far there is hardly room for any difference of opinion; a more difficult question is in what sense we are to regard the bronze original, which is implied by the extant copies, as Polycleitan. Was it a work of Polycleitus himself, or merely a work of his school or of his pupils? Most authorities, including Furtwängler and Collignon, seem almost to assume the former as self-evident; I have ventured to express a doubt on the matter in my ‘Six Greek Sculptors,’ on the ground that ‘the slender forms, the exaggeration of the attitude, especially in the droop of the head and the sinking of the right hip, do not seem probable in a work by the master himself, much less in the earliest of his recorded works.’ This last objection disappears, if it be conceded that the identification as the Cynicus cannot be pressed, and that the date of his victory is doubtful; but with it disappears the only piece of external evidence for attributing the statue to Polycleitus. ‘It seems more probable that we see here a work of one of his scholars or successors, imitating very closely his earlier style. There is a whole series of such later Polycleitan works, mostly more slender in form and more sentimental in character, of which a well-known example is the Idolino at Florence.’ A still further development in the same direction is seen in the series of statues sometimes identified as Hycatinus or Narcissus, and discussed by Wimsefeld in his Hypnos; here, as in the Eelasis copy of the Westmacott type, we get away from any athletic associations, and may recognize a deliberate intention in the gentle and even sombre melancholy that is appropriate to a genius of sleep or of death; and following on these we find in the Praxitelean school such a work as the Eros of Centocelle; and, in the imitative Graeco-Roman school of Piatelles, the figure with inverted torch in the Idefonse group. We cannot, however, here follow all these later variations. The difficulty is to draw the line where the work of Polycleitus himself ends and the Polycleitan influence begins. If we take the only three works which we can attribute to the master on clear and positive evidence, the Doryphoros, the Diadoumenos, and the Amazon, we find in all copies of these a clear and intelligible system of proportions and a simple and unaffected pose that contrast with other ‘Polycleitan’ works; there is, indeed, in the slight inclination of the head of the Diadoumenos and the Amazon just a suggestion of that modest, even downcast, bearing which is so conspicuous in the Westmacott type; the softer and less developed forms of the more youthful athlete may partly account for the exaggeration of the attitude of body and legs; but, if works by Polycleitus like this were familiar, it is difficult to understand how his monotony could have been so much insisted on by ancient writers. There are indeed many statues that occupy an intermediate position between the Diadoumenos and the Westmacott types, as to which it may be wise to reserve judgment for the present; but the original of the Westmacott figure should rather be sought among the works of the pupils of Polycleitus; it would be easy to make the conjecture more definite, but in the multitude of athletic types and the absence
of positive evidence, there is little advantage and some danger in such guesswork.

It has been pointed out in this connexion both by Milchhoefer and by Furtwängler that "a famous painting by Eupompos of Sicyon, representing a victor certamine gymnico palinum tenens, seems to have been directly derived from the Polycleitan statue." The pupils of Polycleitus, who seem to have transferred his school to Sicyon, would naturally be associated with Eupompos.

If we assign to one of them the original of the Westmacott statue, it will follow that an Attic imitation of it such as the Apollonia head will fall into the earlier part of the fourth century rather than the latter part of the fifth—a dating that seems appropriate to its artistic character, and brings it nearer to those Praxitelean works which it seems in many ways to anticipate.

Ernest A. Gardner.
SOME MORE UNPUBLISHED FRAGMENTS OF ATTIC TREASURE-RECORDS.

This paper contains some further results of my studies of unpublished fragments of Attic Treasure-records in the Epigraphical Museum, and deals with three small fragments from lists of the fifth century B.C., of which the first belongs to the Pronaos-records, and the second and third to those of the Hekatompedon. They are of interest as giving us contributions to a more exact text of this important class of documents, for the first establishes definitely the exact number of silver διακες in the Pronaos each year during the period 434.3-431.9, and the third sheds fresh light on the arrangement of the first eight records of the sacred objects in the Hekatompedon. At the end is appended a note containing some further information as to the last of the three inscriptions published recently by myself in this Journal (J.H.S. xxix, pp. 182 foll.). It remains to acknowledge the kindness of Mr. B. Leonardos, Ephor of the Epigraphical Museum, in permitting me to study and publish these fragments, and of Mr. M. N. Tod in reading the proofs of this paper with his usual care.

1. Fragment of Pentelic marble, broken on all sides and at the back, measuring 085 x 17. Letters 01 high, στεγηθελ. In the Epigraphical Museum (inventory No. 616).

[Image of inscription]

From the presence of the word λεγεβ in l.1 we can tell that this must be a fragment of one of the Pronaos-records (I.G. i. 117-140), for no item of this kind is found in those of the Parthenon or the Hekatompedon. The phrase in l.2, which is obviously to be restored [ἐνεγεγον ἐνεγον ἐνεγον τοὺς ταμον hœc . . . ἐγγαμματες, ε.τ.δ., is the formula introducing the list of the objects added in the year to which the record belongs; and thus our fragment must belong to one of the earliest catalogues of the treasures in the Pronaos for in them alone is the λεγεβ entered at, or near, the end of

1 See also, for subsequent additions to these summation in Beck. Färber. Fere Statuta- lation, I.G. l. Suppl., pp. 28, 120; and the fascion, I, ii. pp. 174 foll.
the list. The vacant space below 1, 3, which is at least 04 in height, shows us, further, that our stone must be broken off from the bottom of some stele, as there is no example known in this class of inscriptions of such a wide interval being left between the records of two years in the middle of a stele. Thus on internal evidence it could belong only either to the first or to the second of the existing stones containing the Pronaos-records, namely I.G. i. 117–120, or i. 121–124. But plainer it cannot belong to the latter, as (1) the letters ος Δρυρως followed by the weight of the Χρυσός are preserved on the stele, and (2) the restoration in the Corpus shows that this item did not come in the line immediately before that which contains the words ἐπετεία ἐπερέα, κ.τ.λ., but three lines above it.

We are left then with I.G. i. 120 as the only place from which it can have come, and, as practically the whole catalogue for the year, except the heading, is lost, it is easy to believe that this attribution is correct. The style of the writing on the two stones corresponds exactly, but the lower edge of the main stele is so much worn that there is no actual join when the new fragment is placed in its original position. This, however, cannot have even the smallest effect on the validity of the arguments which support the attribution of the fragment to this stele.

The restoration of these three lines, except for the weight of the objects in 1, 3, offers no difficulty, for the weight of the Χρυσός is known, and we may restore in 1, 2 the name and demotic of the γραμματεύς of the year from the heading of this inscription as Δίογας Ἰωάννος Περαιεὺς. For the restoration of 1, 3 we have two alternatives only, viz.: [ποτέια ἄργυρῳ III], or [φιλαι ἄργυρῳ III], and, on referring to the lists of the years immediately before and after the present one (I.G. i. 119, 121), it will be seen that the latter alternative is alone possible, for in I.G. i. 121 the number of the ποτέια ἄργυρῳ is the same (four) as in I. 119, and therefore none were added in the intervening year. Apparently 1, 2 began with the word ἐπετεία, as did the corresponding lines in I.G. i. 118, 119, so eleven letters are missing from the left-hand side of 2, 1 and 2, of our fragment, and ten from 1, 3, which began therefore with the word φιλαι.

We have so far obtained the following restoration for the last three lines of the stele as reconstructed: Λῆψος ἄργυρῳ, σταθμὸν τούτῳ ΔΔΔΡΗΓΣ ΓΥΓΧΕΤΕ, κ.τ.λ., Ἐπετεία ἐπερέα ἐπὶ τού ταμοῦ χρὸς Ἰωάννος Ἰωάννος Περαιεὺς γραμματέως κ.τ.λ. But it will be worth our while to attempt to link it on to the rest of the stele, now that we know its exact distance from the original edge of the stone, and to restore the numbers of the silver φιλαι throughout the inscription, which are at present unknown. Though I.G. i. 120 is engraved στιχῶν, it is noteworthy that the number of letters in each line is not the.

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8 As in I.G. i. 117 (restored), 119, 121, 122;
9 In i. 119 the whole item is missing, and Likewise in i. 120, where practically nothing is left of the record of the year (461/0 B.C.) except the heading.
10 The surface of the largest fragment of the stele (at the Corpus) is worn almost smooth in places and is much whiter in colour than our new fragment; this is no doubt owing to its subsequently being used, perhaps for a door-step, after our fragment was broken off it.
same. The relative positions of the surviving letters show that 1.1 had 65 letters, 1.2 had 66, 1.3 had 68, and 1.4 had 66: no restoration of the subsequent lines is given in the Corpus, as the stone is broken away here, only four letters of 1.5 being preserved. The restoration of 1.5 as far as it is given shows that the word ἄσταθμος ends with the thirty-first letter of the line. We may see from I.G. i. 121, the record of the next year, that we have the following items to insert in the gap between this point and the beginning of our new fragment: (1) an unknown number of silver φιάλαι of unknown weight, (2) three silver κέρατα weighing 528 dr. (3) four silver ποτέμα, either grouped together as in I.G. i. 121, or in two lots (of three and one) as in i. 110. It will be easiest to leave the question of the φιάλαι to the end, as it is the most complicated.

Now in the restored text of 1.1 of our fragment we have a vacant space from after the forty-second letter to the end of the line, and, if the order of the items followed those in I.G. i. 110, the λέξεως should be followed by the description of the single silver ποτέμα which appears there in ll. 7 and 8, thus: [ποτέμα ἄργυρον ἐδ:] . . . . . . . λευκόσιευς, the whole phrase consisting of forty-four letters. But this cannot possibly be inserted after the λέξεως in l. 1 of our fragment, as there is room there for only twenty-six letters at most, nor will even an abbreviated version fit the space. It is obvious that this vessel was not entered at this point in the list, but it remains to see whether it was entered separately in a previous line, or merely grouped with the other three ποτέμα as in I.G. i. 121. We may suppose that between the end of the word ἄσταθμος as restored in l. 5 there are missing ca. thirty-five letters from l. 5, either one or two whole lines, i.e. ca. sixty-six or 132 letters, and ten letters before the λ of [λέξεως in l. 1] of our fragment, making in all either ca. 111 or ca. 177 letters. Into this space we have to fit either x φιάλαι weighing y dr. (= ca. forty-one letters, as in I.G. i. 119, 121) + three κέρατα weighing 528 dr. (= thirty-five letters), + three ποτέμα weighing . . . . dr. (= thirty-three letters), + one ποτέμα with its elaborate description (= forty-four letters); or, if we suppose the ποτέμα to have been all grouped together, x φιάλαι (= ca. forty-one letters), + three κέρατα (= thirty-five letters), + four ποτέμα weighing 142 dr. (= thirty-seven letters, as in I.G. i. 121). The former arrangement gives us ca. 153 letters and the latter ca. 113, and thus there can be no possible doubt that the shorter of the two arrangements is the correct one, and this gives us the following results: (1) that only one whole line is missing between l. 5 of I.G. i. 120 and l. 1 of our fragment, (2) that the four ποτέμα were all listed together this year, and (3) that the entry of the φιάλαι contained not forty-one but thirty-nine letters, for thus we obtain exactly our required total of 111 letters. There is, it is true, slight room for uncertainty, since the number of letters to a line, which I take on an average as 66, may not represent the exact truth.

We may now proceed a step further, and, leaving thirty-nine letters for the entry containing the φιάλαι, fill up the rest of the gap in the light of our knowledge just acquired of the disposition of the four ποτέμα. We have to

weight of any of the newly added ϕιλαί. We saw above that the ϕιλαί in ll. 5 and 6 of 1.0. i. 120 occupied a space of apparently thirty-nine letters in all. We know that their number was ἩΔΠΙΙΙ, and, as the words ϕιλαί ἄργυρα ἩΔΠΙΙΙ σταθμὸν τούτων occupy thirty-two spaces, we have seven spaces to allot to the record of their weight, always, be it noted, supposing that my allowance of sixty-six letters per line is accepted as certain. But as to the exact weight to supply here we are quite in the dark, though it is reasonable to suggest that it was ca. 300 dr. less than the total of 12432 dr. weighed by 121 ϕιλαί in the next record. If indeed we suppose that these three weighed 306 dr., and 102 dr., as we saw, is very near the average weight, we get ΤΤΗΔΔΑΠ as the weight for the 118 ϕιλαί, but that this fits the space cannot be regarded as more than an attractive coincidence, the accuracy of which we have no means of checking.

The last five lines of the inscription may now be restored thus, beginning after the word δαστίμοις in l. 5: ϕιλαί ἄργυρα ἩΔΠΙΙΙ, σταθμὸν τούτων ΤΤΗΔΔΑΠ (?), εἵνατα ἀργυρὰ 111, σταθμὸν τούτων ΠΔΔΠΠΓΓ, ποτέμα ἀργυρὰ 111, σταθμὸν τούτοις ἩΔΔΑΔΔΑΠΠΠ, λόχοις ἄργυροῖς, σταθμὸν τούτοις ΔΔΠΠΓΓ, εἰς τὸ ἐπιστήμων ὑπὲρ τὰς μεθανίας Πελεκεῖς ἐγγυομένης των ϕιλαί ἄργυρα 111, σταθμὸν τούτοις ΗΗΠΠ. (?).

2. Fragment of Pentelic marble apparently complete on left (though this is not the original edge of the stone), measuring 165 × 118, broken at back. Letters in ll. 1-3 0088 high, in ll. 4-8 009 - 011 high. Between ll. 3 and 4 is a vacant space 010 in height. (Unnumbered.)

\[\begin{align*}
\text{ΕΤ} & \\
\text{ΡΛΥΡΟ} & \\
\text{ΝΑΙΣ} & \\
\text{ΤΩΝΙΕΡ} & \\
\text{ΕΙΟΙΩΝΙΗΣΙ} & \\
\text{ΩΜΑΔΟΦΛΥΕ} & \\
\text{ΡΟΣΚΡΙΤ} & \\
\text{ΤΑΟ} & \\
\end{align*}\]

It will be recognized at once from the contents of l. 4, τὸν ἱερὸν χρυσέτος that here we have a fragment containing the introductory heading to a record of sacred objects, preceded in ll. 1-3 by the remains of the end of the list of the previous year. The restoration of the demotic Κ'Αθισάμιας in l. 3 gives us a clue to the name of the χρυσέτος under whom the εἴτενες were added, for we know of only two chrusëtes to the ταμια of Athena who belonged to the deme Aphidna, namely, Απολλώδας.
Kephis, who held office in Ol. 87, 1 (432/1 B.C.) and Δεσπαίος Καράγκα, who held office in Ol. 91, 4 (413/2 B.C.). But the presence of the name Διογνος in l. 5 shows that this stone belongs to the earlier of the two possible dates, as Δίογνος was γραμματέας in the year after Απαλλαθόντωs. This fragment then can only contain the end of the record of Ol. 87, 1, and the beginning of that of Ol. 87, 2.

We may now inquire to which of the three lists of the sacred objects of Athens it belongs, i.e., of those in the Pronaos, the Hekatompedon, or the Parthenon. It cannot be part of the first of these, for in the Pronaos-record of these two years the words των ἱερῶν ἱερατῶν are not missing from the stele (I.G. i. 120, which we have just been discussing in connexion with the previous inscription). Nor can it be part of the Parthenon-records (I.G. i. 163, 164), as the division of the lines in the Corpus shows that l. 2 of the latter stone began with the words hoN Διογνος, which means that they could not possibly come directly underneath the fourth to the fourteenth letters of the phrase [τανάτα] των ἱερῶν, as they do in our fragment, or, in other words, that the Parthenon-record contained several more letters to the line than our stele. And when we restore l. 4 and 5 we find that l. 4 contained sixty-seven letters, whereas I.G. i. 164 contained seventy-four. There is now no possible doubt that our fragment belongs to the Hekatompedon-record, and formed part of I.G. i. 143, 144. And we see that thirteen letters are missing from the left-hand side of l. 2-5 inclusive, clearly owing to a later cutting down of the stone. If there is any doubt still possible on this point it is removed when we observe that a similar mutilation is visible on the upper part of the stele (I.G. i. Suppl., p. 130 (Nos. 141-143)), which has lost the first thirteen letters in l. 1-12 inclusive, and this shows that the new piece was broken off from the original stele after this cutting down took place. Thus we have an exact clue to its original position, and the experiment of applying it to the larger stone showed convincingly that it was once more in its proper place, for the join was as perfect as could be desired.

It is not worth while to give the restored text at present, as it will come more suitably below, when I have described another fragment of the same inscription, which, though smaller than this, leads to a highly important discovery. But one point is notable in connexion with the present inscription, namely the last letter in l. 5. As the block shows, it is a ηος with no trace of any other stroke such as we should expect if it were κ ι Ν or Ρ. We might suppose it to be l, as the name of Διογνος’ father was Ιενάδων, but from its position over the extreme left-hand edge of the y in the line below it was not l but Ρ, and the explanation is that the engraver wrote the demotic immediately after the man’s name, and, discovering his mistake, inserted the father’s name after the demotic. That this was so may be seen from the fact that in a small unpublished fragment added since the
publication of the *Corpus* to the left-hand side of I.G. i. 144, we have the remainder of the word ισαίων immediately before ἑρμαμμάτινες.

3. The following fragment which, like the others, has been lying for years unnoticed in the first room of the Epigraphical Museum, is also obviously to be attributed to the same class of records. It is of Pentelic marble broken on all sides, and measures 0.7 x 1.45. The letters vary between 0.09 and 0.11 in height, and there is an interval of 0.021 between ll. 1 and 2. (Unnumbered)

ΣΤΑÙ

ΩΛΟΥ ΕΚΠΑ
ΣΕΛΡ ΑΤΕΥΣ

In l. 1 we have σταθμον, and in l. 2, from the intervals left above it, clearly the beginning of a new heading, followed by ἑρμαμμάτινες in l. 3. In l. 2 the fifth letter was plainly A, followed by two letters now lost; about the rest there is no room for uncertainty. Now - ολοῦ... εκπα can be only one phrase in the first line of such a record as this, namely τὸν λόγον ἐκ Παναθεσίου, the first l. being written by assimilation for η before the second l. namēs. No alternative is possible for ἐκ Πα... is not a known demotic, nor is - ολοῦ... the genitive of any conceivable name. There can then be no question that here we have part of the heading employed only in the first year of each Penteteris in these treasure-records: τὸν λόγον ἐκ Παναθεσίου, ἐκ Παναθεσίων, τοῖς ταμασία ἔτει δὲ δεῖν ἑρμαμμάτινες, κτλ. But what of the letters in l. 1? Hitherto it has been the universal view that the lists of each new Penteteris were inscribed where possible on a fresh slab or the fresh face of a slab, but here we have convincing evidence of a slab which contains undoubtedly the record of the opening year of a new Penteteris, but has also, up above, the remains of the record of some previous year. This can only belong to a stone which either contained the lists of more than one such period, or else contained one or more lists from the end of one Penteteris followed by one or more lists from a new Penteteris. The latter alternative was so unlikely that I hesitated to accept it as possible until I had proved the other impossible. To satisfy the easier conditions one clearly wanted two slabs with the records, presumably, of two successive years, the former incomplete below, and the latter above, and containing respectively the last year of one Penteteris and the first year...

* For another instance in the same phrase see I.G. i. 32 A. L. 35, and Menterhan Schwab, *Fruchthilfe der attischen Schrift*, p. 111.

* See Larfeld, *Handbuch der griechischen Epigraphik* ii. p. 14, who shows in diagrammatic form the allotment of each period to its stone, by which we may see that wherever we have any direct evidence there is no exemption to this rule between the years 484/3 and 415/4. For the Penteteres it is true down to 410/9, but for the Panathenæum the records after 419/8 are too uncertain for us to draw any conclusions from them.
of the following one. It seemed likely that such conditions, if found at all, would exist among the earlier records, i.e. soon after 434/3, for it plainly would have required a very large stele indeed to record the lists of eight years on one face at a time when the sacred objects of Athena had become as numerous as they did in the later records. The method of exclusion showed at once that our fragment could not be from the lower part of the stele, I.G. i. 117-20, for the discovery of the first fragment published in this paper proved that there was a large margin (at least 04) left vacant below I.G. i. 120, whereas in the fragment which we are trying to place there is only 021, in addition to which the lists of the next period (430/29-427/6) are inscribed on an episthrophous stone, I.G. i. 121-124, 125-128, to which it would be impossible to join I.G. i. 117-20 which is inscribed on one face only. And as the second stele is complete below, with a large space left vacant, it is clear that our fragment cannot be placed here either nor can it possibly have belonged to any other of the Prometheus-records. It is likewise impossible for this to have belonged to the first stone containing the Parthenon-records, for it is clearly complete above, and each face (for it is inscribed on both) has a large vacant space below. Nor could it have been part of the stele I.G. i. 170-173, which contains the Parthenon treasures from 422/1-419/8. That it could have belonged to the mutilated stone I.G. i. 169, is very improbable, as that seems to have been one of the latest of the Parthenon-records.

We are left therefore with the conclusion that this is in all probability from one of the Hekatonpedon lists, and, as will be seen, this view is correct. The first four years of these records are contained in I.G. i. 141-144, to the bottom of which the fragment just dealt with was found to belong. The lettering on our present problematical stone resembles closely that on this stele, and it was a legitimate inference that the two were to be connected.

The restoration shows us that forty-one letters are missing before the first ε of ζηάνειον in I. 2 of our fragment, and therefore that the Ε of σταθμωμεν in I. 1 was the forty-third letter on the stone, for the records of these two years are written strictly σταθμωμεν, as far as the letters are preserved. We know from the fragment published above (No. 2) that there were sixty-seven letters in each line in I.G. i. 144, and a restoration of the same number in I. 2 of our fragment brings the Ε in ζηάνειον correctly under the ι in ζηά. Having thus established the original position of the fragment, and having ascertained by a restoration of the whole text of I.G. i. 144 that the letters ιΙΕΙ preserved in I. 5 were, by a fortunate coincidence, the 43rd to the 45th of the line, it only remained to test this by placing the new fragment in its presumed position with the Ε of σταθμωμεν immediately under the ο of ζηάνειον. The result was gratifying, for the join was certain, though not unpreachable.

It was also desirable to confirm this discovery, if possible, by joining the lower edge of my fragment to the upper edge of the stone which contains the list of the next year (I.G. i. 147). Here unfortunately there was less chance of a join, as the front edges of the break do not nearly touch, seven lines being completely lost, but several summ in from the front surface a projection
from the lower edge of my fragment with a flat lower surface rested exactly
on a corresponding surface on the stone below, though some twelve centi-
mètres of the inscribed face are missing at this point. And now that the
exact positions of the two halves of the original stele had been ascertained
other indications of the correctness of the join were forthcoming, in
particular the existence of a vertical split practically from the top to the
bottom of the original stele, which was clearly made before the horizon-
tal split (which has separated I.G. i. 144 from the list which succeeded it, I.G. i.
147), for it continues in exactly the same line through both halves of the slab.
There is also a surface flaw which has practically destroyed three letters in
l. 2 and 3 of my fragment, which may be seen higher up across the face of
I.G. i. 143, running up almost vertically, but with a slight inclination to the
right as one faces the stone. The style of the writing in I.G. i. 144 and i. 147
is likewise identical: in i. 143 the letters are slightly smaller, as the repro-
duction of fragment No. 2 of this article shows. In fact from the style of
lettering alone I was convinced that these two fragments were from the same
inscription before I made any attempt at restoring either. I am equally
certain that No. 1 of the inscriptions in this paper was engraved by the
same hand, and this would not be surprising, seeing that it belongs to the
same year as I.G. i. 144.

A note of explanation is necessary as to the spacing of l. 1 of I.G. i. 144
as it is given in the Corpus, and as to the division into lines of what is left
of the inscription. The fragment b contains in l. 1 the letters τοῦ, which were
thought to be the remains of τοῦ, and this line, the seventh of I.G. i. 143, is
restored at this point in the Corpus σταθμὸς νεώτερος ΣΔΔΔΑ. Now in
I.G. i. 144, l. 1, below the Σ of σταθμός is φ, the remains of f, the fourth letter
in the name Αυτοκλίως, the head treasurer of the year, and the restoration in
the Corpus leaves three spaces between the edge of fragment b, on which this
letter is cut, and the left-hand edge of φ which has ΣΔΔΔΑ στ. Φ the name as 
Αυτοκλίως, and gives the name as Αυτοκλίως. This curious name is restored throughout
the records for the years in which it is found. But if we suppose that φ
are the remains of τοῦ there is no need to separate these fragments at all, for
they will be the first three letters of the word νεώτερος, and this will enable us
to join the two fragments exactly, and to restore the simple name Αυτοκλίως.
This has indeed been done, and there is no doubt whatsoever that it is
correct, in the fixing together of these two fragments in the Museum. It
gives us a natural restoration with sixty-seven letters to the line, as was
demanded by the position of the letters in my second fragment, instead of
one with sixty-eight letters in I.G. i. 144, l. 1, and sixty-seven in l. 2 and
subsequently, as given in the Corpus.

It will now be worth while to give a restoration of I.G. i. 143-145 so as
to show exactly the position of the two new fragments, and to illustrate with-
out recapitulation the results thus obtained. The letters preserved in whole
or in part on the stone are represented as they appear there, and those entirely missing are written in minuscules, to avoid confusion by the frequent use of brackets; figures preserved on the stone are underlined.

We may note finally that in *I.G. i. Suppl.* p. 130, No. 143, 1, 3, the copy in the *Corpus* is incorrect in one detail. The last letter visible on the stone at the lower right-hand corner is copied as *M*, and this is what one would expect since the letters immediately before it were *έγραφα*. But it was not *M*, but *A*, the stone having plainly *A* in the middle of the space allotted to this letter. That the engraver omitted the second *M* is clear when we turn to the restoration of this line, for there are only four letters [στρέ] missing between here and the *ρ* of *παραδεξκόμενον* on the right-hand fragment (*I.G. i. 143 b*).

It is more natural to suppose that, as indicated in the transcript of the stone, a letter was omitted from the end of 1, 2 and that 1, 3 began with *καλ*, than that either an extra letter was inserted by mistake in the early part of 1, 3 or the *στροφήν* arrangement abandoned just in this one place, seventeen letters being allotted to the space occupied by eighteen on the rest of the stele.

With regard to the last of the three inscriptions published recently by me in these pages (*J.H.S.* xxix. pp. 182 foll.) the following correction and additions are worth noting here. The height of the letters is only 006, not, as I stated, 001, and that of the figures ranges from about 004 to 006. I regret that owing to my carelessness the incorrect measurements were allowed to appear. There are also two other fragments of this same stele in existence. The first was found in February of last year, built into a late wall at the N.W. corner of the Acropolis, by Mr. A. C. Johnson of the American School, who will shortly publish it in full in the *American Journal of Archaeology*. I have his kind permission to mention here that it joins the upper left-hand corner of the fragment published by myself (as we proved together by experiment), and gives part of the heading of the inscription including the words *εύτικον Απόλλωνα*. His restoration shows that the stele contained originally four columns, of which my fragment preserves part of the last two. Thus my conjecture as to the date ('between the years 375/4 and 369/8 inclusive') receives gratifying confirmation. The second of the new fragments which I attribute to this inscription is *I.G. ii. 2, 747*, since the shape and spacing of the letters resemble exactly those on the other two fragments; and it exhibits the peculiarity observed there of recording the weights of the objects to the left of the column containing their names. It is complete on the left, apparently, and below, and must therefore be the lower left-hand corner of the stele. The first six lines may be restored as follows, with the aid of the full text of *I.G. ii. 2, 678* given by Van Hille ('Εφ. Ἀρχ., 1903, pp. 139 foll., col. i, ll. 35 foll.):

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1 In 1, 2 there is plainly *άλλη* (and not, as in the *Corpus, ἄλλη* only) before the *ΗΗΗ*, and in 1, 10 I see *άρον* and not only *όν*.
UNPUBLISHED FRAGMENTS OF ATTIC TREASURE-RECORDS 41

[[[ΠΔΔΔΠ]+++]\\[ΠΠΠ]]

δοκε[μεία λεία: χρυσάι ΔΔΔΔΠ]\\[Ω,]

stoi[μέν]

χρυσα[όν θα παρά Αριστόμχων]

ηπείθη \[σταθμόν\].

ἐλιατηρ[ες Αρτέμιδος Βραυρωνί]

γι' χρυσαί, σταθμόν

κ.π.λ.

ARTHUR M. WOODWARD.
THE ZACCARIA OF PHOCAEA AND CHIOS.

(1275–1329)

Genoa played a much less important part than Venice in the history of Greece. Unlike her great rival on the lagoons, she had no Byzantine traditions which attracted her towards the Near East, and it is not, therefore, surprising to find her appearing last of all the Italian Republics in the Levant. But, though she took no part in the Fourth Crusade, her sons, the Zaccaria and the Gattilusio, later on became petty sovereigns in the Aegean; the long administration of Chios by the Genoese society of the Giustiniani is one of the earliest examples of the government of a colonial dependency by a Chartered Company, and it was Genoa who gave to the principality of Achaia its last ruler in the person of Centurione Zaccaria.

The earliest relations between Genoa and Byzantium are to be found in the treaty between the two in 1155; but it was not till a century later that the Ligurian Republic seriously entered into the field of Eastern politics. After the establishment of the Latin states in Greece, the Genoese, excluded from all share of the spoil, endeavoured to embarrass their more fortunate Venetian rivals by secretly urging on their countryman, the pirate Vetrano, against Corfu, and by instigating the bold Ligurian, Enrico Pescatore, against Crete—enterprise, however, which had no permanent effect. But the famous treaty of Nymphæum, concluded between the Emperor Michael VIII, and the Republic of Genoa in 1261, first gave the latter a locus stans in the Levant. Never did a Latin Community make a better bargain with a Greek ruler, for all the advantages were on the side of Genoa. The Emperor gave her establishments and the right to keep consul at Amaea, in Chios, and in Lesbos, both of which important islands had been assigned to the Latin Empire by the deed of partition, but had been recaptured by Michael’s predecessor Vatatzes in 1225. He also granted her the city of Smyrna, promised free trade to Genoese merchants in all the ports of his dominions, and pledged himself to exclude the enemies of the Ligurian Commonwealth, in other words, the Venetians, from the Black Sea and all his harbours. All that he asked in return for these magnificent concessions was an undertaking that Genoa would arm a squadron of fifty ships at her expense, if he asked for it. It was expressly stipulated that this armament

1 Nikophoros Gregorios, i. 29; Mikesich and Miller, Acts of Diplomats, i. 132.
THE ZACCARIA OF PHOCAEA AND CHIOS

should not be employed against Prince William of Achaila. Genoa performed her part of the bargain by sending a small fleet to aid the Emperor in the recovery of Constantinople from the Latins; but it arrived too late to be of any use. Still, Michael VIII. took the will for the deed; he needed Genoese aid for his war against Venice; so he sent an embassy to ask for more galleys. The Genoese, heedless of papal thunders against this unholy alliance, responded by raising a loan for the affairs of the Levant, and it was their fleet, allied with the Greeks, which sustained the defeat off the islet of Spetsopolo, or Sette Pozzi, as the Italians called it, at the mouth of the Gulf of Nauplia in 1263. But the Emperor soon found that his new allies were a source of danger rather than of strength; he banished the Genoese of Constantinople to Ereghi on the Sea of Marmara, and made his peace with their Venetian rivals. In vain Genoa sent Benedetto Zaccaria to induce him to revoke his decree of expulsion; some years seem to have elapsed before he allowed the Genoese to return to Galata, and it was not till 1275 that the formal ratification of the treaty of Nymphaeum marked his complete return to his old policy, and that Manuele and Benedetto Zaccaria became the recipients of his bounty.

The Zaccaria were at this time one of the leading families of Genoa, whither they had emigrated from the little Ligurian town of Gavi some two centuries earlier. The grandfather of Manuele and Benedetto, who derived his territorial designation of 'de Castro', from the district of S. Maria di Castello, in which he resided, had held civic office in 1292; their father Fulco had been one of the signatories of the treaty of Nymphaeum. Three years before that event Benedetto had been captured by the Venetians in a battle off Tyre. Three years after it, he was sent as Genoese ambassador to Michael VIII. and though his mission was unsuccessful, the Emperor had the opportunity of appreciating his businesslike qualities. Early in 1275, the year when Genoa had returned to favour at the Imperial Court, the two brothers started from their native city upon the voyage to Constantinople, which was destined to bring them fame and fortune—to Manuele, the elder, the grant of the Later-anmes of Phocaea at the north of the Gulf of Smyrna, to Benedetto the hand of the Emperor's sister. Phocaea at that time consisted of a single town, situated to the west of the alum-mountains, but, later on, the encroachments of the Turks led its Latin lords to build on the sea-shore at the foot of the mountain a small fortress sufficient to shelter about fifty workmen, which, with the aid of their Greek neighbours, grew into the town of New Phocaea, or Foglia Nuova, as the Italians called it.

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The annual rent, which Manuelo paid to the Emperor, was covered many times over by the profits of the mines. Alum was indispensable for dyeing, and Western ships homeward-bound were therefore accustomed to take a cargo of this useful product at Ptolemaia. The only serious competition with the trade was that of the alum which came from the coasts of the Black Sea, and which was exported to Europe in Genoese bottoms. A man of business first and a patriot afterwards, Manuelo persuaded the Emperor to ensure him a monopoly of the market by prohibiting this branch of the Euxine trade—a protective measure, which led to difficulties with Genoa. He was still actively engaged in business operations at Ptolemaia in 1287, but is described as dead in the spring of the following year, after which date the alum-mines of Ptolemaia passed to his still more adventurous brother, Benedetto.

While Manuelo had been accumulating riches at Ptolemaia, Benedetto had gained the reputation of being one of the most daring seamen, as well as one of the ablest negotiators, of his time. He was instrumental, as agent of Michael VIII., in stirring up the Sicilian Vespers, and so frustrating the threatened attack of Charles I. of Anjou upon the Greek Empire, and later in that year we find him proposing the marriage of Michael's son and the King of Aragon's daughter. In the following years he was Genoese Admiral in the Pisan War, and led an expedition to Tunis; in 1288 he was sent to Tripoli with full powers to transact all the business of the Republic beyond the seas. After negotiating with both the claimants to the last of the Crusaders' Syrian states, he performed the more useful action of conveying the people of Tripoli to Cyprus, when, in the following year, that once famous city fell before the Sultan of Egypt. In Cyprus he concluded with King Henry II. a treaty, which gave so little satisfaction to the Hume Government, that it was speedily cancelled. More successful was the commercial convention which he made with Leo III. of Armenia, followed by a further agreement with that monarch's successor, Hetoum II. But his rashness in capturing an Egyptian ship compelled the Republic to disown him, and in 1291 he sought employment under a new master, Sancho IV. of Castile, as whose Admiral he defeated the Saracens off the coast of Morocco. From Spain he betook himself to the court of Philip IV. of France, to whom, with characteristic audacity, he submitted in 1296 a plan for the invasion of England. During his absence in the West, however, war broke out between the Genoese and the Venetians, whose Admiral, Ruggiero Moretino, took Ptolemaia and seized

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1 Deókas, 161-2; Frie Jordanus, Mirabilia descripta (ed. H. Vyatcheslav), 57.
2 Genoese document of April 22, 1288, in Pandette Richardiana, fogliario d. fac. 25, op. Appendix.
3 Sanudo, apud Hist. op. cit., 123; Documenti Armafiniani, ii. 764; Carlit, Ricordi del Vespers, ii. 4; Pichon, Innsbruck Historia Euxinien, op. cit. Marnaroli, R. S. X. s. ii. 1185.
4 J. Anirl Amalvo Jeanoue, quad Porta, op. viii., 307-8, 312, 813-4, 822-4, 826-7, 345, 344; Documenti Armafiniani, i. 745-54; 376-6, 801-2, 327; Liber Juridici Republicae Genuanae, i. 275; Notice et extrait des Manuscrits de la Bibliothèque du Roi, xi. 41-52.
5 Mas Lizat, Historia de Villa de Chipre, ii. 129.
the huge cauldrons which were used for the preparation of the alum.\textsuperscript{13} But upon his return he speedily repaired the walls of the city, and ere long the alum-mines yielded more than ever. Nor was this his only source of revenue; for under his brother and himself Phocaea had become a name of terror to the Latin pirates of the Levant, upon whom the famous Turchin of the Zaccaria ceaselessly preyed, and who lost their lives, or at least their eyes, if they fell into the hands of the redoubtable Genoese captains.\textsuperscript{14} The sums thus gained Benedetto devoted in part to his favourite project; for the recovery of the Holy Land, for which he actually equipped several vessels with the aid of the ladies of his native city—a pious act that won them the praise of Pope Boniface VIII., who described him as his "old, familiar friend."\textsuperscript{15} This new crusade, indeed, came to nought; but such was the renown which he and his brother had acquired, that the Turks, by this time masters of the Asian coast, and occupants of the short-lived Genoese colony of Siaurça, were deterred from attacking Phocaea, not because of its natural strength but because of the warlike qualities of its Italian garrison. Conscious of their own valour and of the weakness of the Emperor Andronikos II., the Genoese colonists did not hesitate to ask him to entrust them with the defence of the neighbouring islands, if he were unable to defend that portion of his Empire himself. They only stipulated that they should be allowed to defray the cost out of the local revenues, which would thus be expended on the spot, instead of being transmitted to Constantinople. Benedetto had good reason for making this offer; for Chios and Lesbos, once the seats of flourishing Genoese factories under the rule of the Greek Emperor and his father, had both suffered severely from the feeble policy of the central government and the attacks of corsairs. Twice, in 1292 and 1303, the troops first of Roger de Llura and then of Roger de Flor had ravaged Mytilene and devastated the famous mastic-gardens of Chios—the only place in the world where that product was to be found, while a Turkish raid completed the destruction of that beautiful island.\textsuperscript{16}

Andronikos received Benedetto's proposal with favour, but as he delayed giving a definite decision, the energetic Genoese, like the man of action that he was, occupied Chios in 1304 on his own account. The Emperor, too much engaged with the Turkish peril to undertake the expulsion of this desperate intruder, wisely recognised accomplished facts, and agreed to let him have the island for ten years as a fief of the Empire, free of all tribute, on condition that he flew the Byzantine standard from the walls and promised to restore his conquest to his suzerain at the expiration of the lease.\textsuperscript{17} Thus, in the fashion of Oriental diplomacy, both parties were satisfied: the Italian

\textsuperscript{13} J. a. Varrone, Chronicon Geminianum; P. Pighi, Chronicon; and R. Cavani, Continuatio, supdt Murator, R.S.L. xx. 40, 748; xii. 402.

\textsuperscript{14} Sanudo, supdt Hopf, op. cit. 146.

\textsuperscript{15} Raymond, Annales Ecosienses, [ed. 1749], iv. 319; Les Registres de Bonifac VIII., iii. 290-3.

\textsuperscript{16} Patr. Cremon., ii. 436, 516, 558; Mart. Cremon., ch. 337; Le Livre de la Compagnie, 262; Libro de las Fechas, 107; B. de Navacerr, Historia Sicilia, supdt Murator, R.S.L. xii. 1186.

\textsuperscript{17} Cantacuzene, i. 370; X. Gregoria, i. 438.
had gained the substance of power, while the Greek retained the shadow, and might save his dignity with the reflection that the real ruler of Chios hoisted his colours, owed him allegiance, and was a near kinsman of his own by marriage.

This first Genoese occupation of Chios lasted only a quarter of a century; but even in that short time, under the firm and able rule of the Zacarian, it recovered its former prosperity. Benedetto fortified the capital, restored the fallen buildings, heightened the walls, and deepened the ditch—significant proofs of his intention to stay. Entrusting Phocaia to the care of his nephew Teddy, or Trino, as his deputy, he devoted his attention to the revival of Chios, which at his death, in 1307, he bequeathed to his son, Paleologo, first-cousin of the reigning Emperor, while he left Phocaia to his half-brother Nicodemo, like himself a naval commander in the Genoese service. This division of the family possessions led to difficulties. Nicodemo arrived at Phocaia and demanded a full statement of account from his late brother's manager, Teddy; the latter consented, but the uncle and the nephew did not agree about the figures, and Nicodemo withdrew, threatening to return with a larger force, to turn Teddy out of his post, convey him to Genoa, and appoint another governor, Andriolo Cattaneo della Volta, a connexion of the family by marriage, in his place. Nicodemo's son privately warned his cousin of his father's intentions, and advised him to quit Phocaia while there was still time. At this moment the Catalan Grand Company was at Gallipoli, and there Teddy presented himself, begging the chronicler Muntaner to enrol him in its ranks. The Catalan, moved by his aristocratic antecedents and personal courage, consented, and soon the fugitive ex-governor, by glowing accounts of the riches of Phocaia, induced his new comrades to aid him in capturing the place from his successor. The Catalans were always ready for plunder, and the alum-city was said to contain 'the richest treasures of the world.' Accordingly, a flotilla was equipped, which arrived off Phocaia on the night of Easter 1307. Before daybreak next morning, the assailants had scaled the walls of the castle; then they sacked the city, whose population of more than 3000 Greeks was employed in the alum-manufactory. The booty was immense, and not the least precious portion of it was a piece of the true Cross, encaised in gold and studded with priceless jewels. This relic had been brought here by S. John the Evangelist to Ephesus, captured by the Turks when they took that place, and pawned by them at Phocaia, fall to the lot of Muntaner.8 This famous 'Cross of the Zacarian' would seem to have been restored to this family, and we may conjecture that it was presented to the cathedral of Genoa, where it now is, by the bastard son of the last Prince of the Morea,9 when, in 1459, he begged the city of his ancestors to recommend him to the generosity of the King of Spain. Emboldened by this success, Teddy, with the aid of the Catalans,

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10 Atti, l. 72-3; XI. 222; Cenacoli Legnani
conquered the island of Thasos from the Greeks and received his friend Mantaner and the Infant Ferdinand of Majorca in its castle with splendid hospitality. Six years later, however, the Byzantine forces recovered this island, whence the Zaccaria preyed upon Venetian merchantmen,\(^{30}\) and it was not for more than a century that a Genoese lord once again held his court in the fortress of Tedioso Zaccaria.

Meanwhile, Paleologo, in Chios, had continued the enlightened policy of his father, and remitted his reward to the renewed productiveness of the masti-plantations. In 1314, when the ten years' lease of the island expired, the strong fortifications, which his father had erected, and his near relationship to the Emperor procured him a renewal for five more years on the same terms.\(^{31}\) He did not, however, long enjoy this further tenure, for in the same year he died, apparently without progeny. As his uncle, Nicolo, the lord of Phocaena and the next heir, was by this time also dead, the latter's son, Martino and Benedetto II., succeeded their cousin as joint-rulers of Chios, while Phocaena passed beneath the direct control of Nicolo's former governor, Andrea Cattaneo, always, of course, subject to the confirmation of the Emperor.

The two brothers, who had thus succeeded to Chios, possessed all the vigorous qualities of their race. One contemporary writer after another praises their services to Christendom, and describes the terror with which they filled the Turks. 'The Infidels, we are told, were afraid to approach within twelve miles of Chios, because of the Zaccaria, who always kept a thousand foot-soldiers, a hundred horsemen, and a couple of galleys ready for every emergency. Had it not been for the valor of the Genoese lords of Chios 'neither man, nor woman, nor dog, nor cat, nor any live animal could have remained in any of the neighboring islands.' Not only were the brothers 'the shield of defense of the Christians' but they did all they could to stop the infamous traffic in slaves carried on by their fellow-countrymen, the Genoese of Alexandria, whose vessels passed Chios on the way from the Black Sea ports. Pope John XXII., who had already allowed Martino to export mastic to Alexandria in return for his services, was therefore urged to give the Zaccaria the maritime police of the Archipelago, so that this branch of the slave-trade might be completely cut off.\(^{32}\) Sanudo,\(^{32}\) with his accurate knowledge of the Aegean, remarked that the islands could not have resisted the Turks so long, had it not been for the Genoese rulers of Chios, Duke Nicolo I. of Naxos, and the Holy House of the Hospital, established since 1309 in Rhodes, and estimated that the Zaccaria could furnish a galley for the recovery of the Holy Land. Martino was specially renowned for his exploits against the Turks. No man, it was said, had ever done braver deeds at sea than this defender of the Christians and implacable foe of the Paynim. In one year alone he captured 18 Turkish pirate ships, and at the end of his

\(^{30}\) Mantaner. L. 5; Pachymeres. II. 686.

\(^{31}\) Giino. Lettere di Città, p. 366.

\(^{32}\) Sanudo. L. 1521.

\(^{32}\) C. Alin De modo satorarum et ipsonth, capit Bongari, Opera Del per Finam, a. 30, 499.
reign he had slain or taken more than 10,000 Turks.\textsuperscript{22} The increased importance of Chios at this period is evidenced by the coins, which the two brothers minted for their use, sometimes with the diplomatic legend, "servants of the Emperor."\textsuperscript{23} Benedetto II. was, however, eclipsed by the greater glories of Martino. By marriage the latter became baron of Damalà and by purchase\textsuperscript{24} lord of Chalandritza in the Peloponnesse, and thus laid the foundations of his family's fortunes in the principality of Achaia. He was thereby brought into close relations with the official hierarchy of the Latin Orient, from which the Zaccaria, as Genoese traders, had hitherto been excluded. Accordingly, in 1325, Philip I. of Taranto, who, in virtue of his marriage with Catherine of Valois, was titular Latin Emperor of Constantinople, bestowed upon him the islands of Lesbos, Samos, Kós, and Chios, which Baldwin II. had reserved for himself and his successors in the treaty of Viterbo in 1267, —a reservation repeated in 1294—together with those of Íkaria, Tenedos, Oenussa, and Marmara, and the high-sounding title of 'King and Despot of Asia Minor,' in return for his promise to furnish 500 horsemen and six galleys a year whenever the 'Emperor' came into his own.\textsuperscript{25} The practical benefits of this magnificent diploma were small—for Martino already ruled in Chios, with which Samos and Kós seem to have been united under the sway of the Zaccaria, while the other places mentioned belonged either to the Greeks or the Turks; over whom the phantom Latin Emperor had no power whatever. Indeed, this investiture by the titular ruler of Constantinople must have annoyed its actual sovereign, who had not, however, dared to refuse the renewal of the lease of Chios, when it again expired in 1319.

But Martino had given hostages to fortune by his connexion with the Mores. His son, Bartolomeo, was captured by the Catalans of Athens in one of their campaigns, sent off to the custody of their patron, Frederick II. of Sicily, and only released at the request of Pope John XXII. in 1318. As the husband of the young Marchioness of Boulognita, he was mixed up also in the politics of Eubea and the mainland opposite, while he is mentioned as joining the other members of his family in their attacks upon the Turks.

For a time Martino managed to preserve good relations with the Greek Empire. In 1324, the lease of Chios was again renewed, and in 1327 Venice instructed her officials in the Levant to negotiate a league with him, the Greek Emperor, and the Knights against the common peril.\textsuperscript{26} But by

\textsuperscript{22} Brecciaris, Diplomatica ad gesta politicam pontificum, ii. 457–8, who makes Martino "napocho of the late Benedetto."

\textsuperscript{23} Schlumberger, Nomenclatura de l'Orient Lat., i. 425–5; Supplementum, i. 16; P. XIV., XXI.; G. Lamprou, Nomenclaria των δεοτάτων Μαρτίνων και Βερντούτου Μαρκού, έπιστολή του Χιον, 1314–1329, pp. 9–13; Libri, Περιγραμμα του Βερντούτου του Χιον, 6–11, Pt. I.;

\textsuperscript{24} Premia, La Zecche di Scio, 34–6, Pt. I.

\textsuperscript{25} Libro de los Feceros, 187.

\textsuperscript{26} Maineri, Italia, Saggio di codice diplomatico, Supplemento, i. 73–7, where the year 1325 is given correctly.
this time the dual system of government in the island had broken down; Martino's great successes had led him to desire the sole management of Chios, and he had accordingly ousted his brother from all share in the government and struck coins for the island with his own name alone, as he did for his barony of Damar. His riches had become such as to arouse the suspicions of the Imperial Government that he would not long be content to admit himself "the servant of the Emperor"; the public dues of the island amounted to 120,000 gold pieces a year, while the Turks paid an annual tribute to its dreaded ruler, in order to escape his attacks. It happened that, in 1328, when the quinquennial lease had only another year to run and the usual negotiations for its renewal should have begun, that Andronikos III., a warlike and energetic prince, mounted the throne of Constantinople, and this conjunction of circumstances seemed to the national party in Chios peculiarly favourable to its reconquest. Accordingly, the leading Greek of the island, Leon Kalothetos, who was an intimate friend of the new sovereign's Prime Minister, John Cantacuzene, sought an interview with the latter's mother, whom he interested in his plans. She procured him an audience of the Emperor and of her son, and they both encouraged him with presents and promises to support the expedition which they were ready to undertake. An excuse for hostilities was easily found in the new fortress which Martino was then engaged in constructing without the consent of his suzerain. An ultimatum was therefore sent to him ordering him to desist from his building operations, and to come in person to Constantinople, if he wished to renew his lease. Martino, as might have been expected from his character, treated the ultimatum with contempt, and only hastened on his building. Benedetto, however, took the opportunity to lodge a complaint against his brother before the Emperor, claiming 60,000 gold pieces, the present annual amount of his half-share in the island, which he had inherited but of which the grasping Martino had deprived him.

In the early autumn of 1329, Andronikos assembled a magnificent fleet of 105 vessels, including four galleys furnished by Duke Niccolo L of Naxos, with the ostensible object of attacking the Turks but with the real intention of subduing the Genoese lord of Chios. Even at this eleventh hour the Emperor would have been willing to leave him in possession of the rest of the island, merely placing an Imperial garrison in the new castle and insisting upon the regular payment of Benedetto's annuity. Martino, however, was in no mood for negotiations. He sank the three galleys which he had in the harbour, forbade his Greek subjects to wear arms under pain of death, and shut himself up with 800 men behind the walls, from which there floated defiantly the flag of the Zaccaria, instead of the customary Imperial standard. But, when he saw that his brother had handed over a neighbouring fort to the Emperor, and that no alliance could be placed upon his Greek subjects, he sent messengers begging for peace. Andronikos repulsed them.
saying that the time for compromise was over, whereupon Martino surrendered. The Chians clamoured for his execution; but Cantacuzene saved his life, and he was conveyed a prisoner to Constantinople, while his wife, Jacqueline de la Roche, a connexion of the former ducal house of Athens, was allowed to go free with her family and all that they could carry. Martino's adherents were given their choice of leaving the island with their property, or of entering the Imperial service, and the majority chose the latter alternative. The nationalist leaders were rewarded for their devotion by gifts and honours; the people were relieved from their oppressive public burdens. To Benedetto the Emperor offered the governorship of Chios with half the net revenues of the island as his salary—a generous offer which the Genoese rejected with scorn, asserting that nothing short of absolute sovereignty over it would satisfy him. If that were refused, he only asked for three galleys to carry him and his property to Galata. Andrónikos treated him with remarkable forbearance, in order that public opinion might not accuse an Emperor of having been guilty of meanness, and, on the proposal of Cantacuzene, convened an assembly of Greeks and of the Latins who were then in the island—Genoese and Venetian traders, the Duke of Naxos, the recently appointed Roman Catholic bishop of Chios and some other Friars Précheurs who had arrived—in order that there might be impartial witnesses of his generosity. Even those of Benedetto's own race and creed regarded his obstinate refusal of the Imperial offer with disapprobation; nor would he even accept a palace and the rank of Senator at Constantinople with 20,000 gold pieces a year out of the revenues of Chios; nothing but his three galleys could he be persuaded to take. His object was soon apparent. Upon his arrival at Galata, he chartered eight Genoese galleys, which he found lying there, and set out to reconquer Chios—a task which he considered likely to be easy, as the Imperial fleet had by that time dispersed. The Chians, however, repulsed his men with considerable loss, the survivors weighed anchor on the morrow, and Benedetto II, succumbed barely a week later to an attack of apoplexy, brought on by his rage and disappointment.29

Martino, after eight years in captivity, was released by the intervention of Pope Benedict XII. and Philip VI. of France in 1337, and treated with favour by the Emperor, who 'gave him a command in the army and other castles,' as some compensation for his losses.30 In 1343, Clement VI. appointed him captain of the four papal galleys which formed part of the crusade for the capture of the former Genoese colony of Smyrna from Omar Beg of Aidin, the self-styled 'Prince of the Moors,'—a post for which his special experience and local knowledge were a particular recommendation in the eyes of the Pope. Martino desired, however, to avail himself of this

29 Cantacuzene, l. 270-91; N. Gregoria, l. 423-9; Phrantzes, 32; Chalkokondyles, 321-2; Friar Jordanus, op. cit. 97; Ludolph De Heure. Tartes. Sanctae, 23-4; Continuazione della Cronaca di Giuseppe da Farpinge, in Atti, n. 510; Brocardus, Lc.; Archivio de 'Oriente

30 Benedict XII., Lettres clanes, patentes et curiales, l. 182-3; Ludolpho Lc.

31 Clement VI., Lettres clanes, patentes et curiales, l. 158, 171, 182, 431-3.
opportunity to reconquer Chios from the Greeks, and invited the Knights and the Cypriote detachment to join him in this venture, to which his friend, the Archbishop of Thessalonica, endeavoured to force, the latter by threats of excommunication. The Pope saw, however, that this repetition on a smaller scale of the selfish policy of the Fourth Crusade would have the effect of alienating his Greek allies, and ordered the Latin Patriarch of Constantinople to forbid the attack. Martino lived to see Smyrna taken in December 1344, but on January 17, 1345, the rashness of the Patriarch, who insisted on holding mass in the old Metropolitan Church against the advice of the naval authorities, cost him his life. Omar assaulted the Cathedral while service was still going on, Martino was slain, and his head presented to that redoubtable chieftain. When, in the following year, the Genoese re-took Chios, and founded their second long domination over it, his descendants did not profit by the conquest. But his second son Centurione, retained his baronies in the Moree, of which the latter's grandson and namesake was the last reigning Prince.

After the restoration of Greek rule in Chios and the appointment of Kalóthetos as Imperial viceroy, Andríonikos III. had proceeded to Phocaea. By this time the Genoese had abandoned the old city and had strongly fortified themselves in the new town, purchasing further security for their commercial operations by the payment of an annual tribute of 15,000 pieces of silver and a personal present of 10,000 more to Sarn Khan, the Turkish ruler of the district. The Emperor, having placated this personage with the usual Oriental arguments, set out for Foglia Nuova. Andreaolo Cattaneo chanced to be absent at Genoa on business, and the Genoese garrison of 52 knights and 400 foot-soldiers was under the command of his uncle, Arrigo Tartaro. The latter wisely averted annexation by doing homage to the Emperor, and handed the keys of the newly constructed castle to his Varangian guard. After spending two nights in the fortress, in order to show that it was his, Andríonikos magnanimously renewed the grant of the place to Andreaolo during good pleasure. But Domenico Cattaneo, who succeeded his father not long afterwards with the assent of the Emperor, lost, in his attempt to obtain more, what he already had.

Cattaneo, not content with the riches of Foglia Nuova, coveted the island of Lesbos, which had belonged for just over a century to the Greeks, and it seemed in 1333 as if an opportunity of seizing it had arisen. The increasing power of the Turks, who had by that time taken Nicaea and Brusa and greatly hindered Greek and Latin trade alike in the Aegean, led to a coalition against them; but, before attacking the common enemy, the Knights, Nicolo I. of Naxos, and Cattaneo made a treacherous descent upon Lesbos, and seized the capital of the island. The crafty Genoese, supported by a number of galleys from his native city, managed, however, to outwit his

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33 Raynald s. v. vi. 342-3.  34 spat Muratori, S. L. S. xii. 417; 314; xiii. 918; xvii. 1291; Folio Clavicornis, Ligurism. Eobi, 99.
weaker allies, and ousted them from all share in the conquered town, whither he transferred his residence from Foglia Nuova. Andrónikos, after punishing the Genoese of Pera for this act of treachery on the part of their countrymen, set out to recover Lesbos. The slowness of the Emperor's movements, however, enabled Cattaneo to strengthen the garrison, and Andrónikos, leaving one of his officers to besiege Lesbos, proceeded to invest Foglia with the aid of Sara-Khan, whose son with other young Turks had been captured and kept as a hostage by the Genoese garrison. The place, however, continued for long to resist the attacks of the allies, till at last Cattaneo's lieutenant prevailed upon them to raise the siege by restoring the prisoners to their parents and pledging himself to obtain the surrender of the city of Mytilene, which still held out, and which the Emperor, fearing troubles at home, had no time to take. Cattaneo, indeed, repudiated this part of the arrangement, and bribery was needed to seduce the Latin mercenaries and thus leave him unsupported. From Lesbos he retired to Foglia, which the Emperor had consented to allow him to keep on the old terms; but four years later, while he was absent on a hunting party, the Greek inhabitants overpowered the small Italian garrison and proclaimed Andrónikos III. Thus ended the first Genoese occupation of Phocaea and Lesbos—the harbinger of the much longer and more durable colonisation a few years later. Two gold coins, modelled on the Venetian ducats, of which the first of them is the earliest known counterfeit, have survived to preserve the memory of Andriolo and Domenico Cattaneo, and to testify to the riches of the Foglie under their rule.

APPENDIX.

Digest of Genoese Documents.

22-24 Aug. 1285. Fourteen documents of these dates refer to the mercantile transactions of Benedetto and Manuele Zaccaria, such as their appointment of agents to receive their waves from 'Fogia' and to send them to Genoa, Majora, Syria, the Black Sea, and other places. (Pandette Richierie; fogliazzo ii. fasc. 10.)

17 Apr. 1287. 'Benedetto Zaccaria in his own name and in that of his brother Manuele' gives a receipt at Genoa to 'Percivalia Spinula.' (Ibid. fasc. 20.)

24 Jan. 1287. 'Nicolino' is mentioned as brother of Benedetto and Manuele Zaccaria. (Ibid. fogliazzo i. fasc. 178.)

9 May 1291. 'Claria, wife of the late Manuele Zaccaria, in her own name and on behalf of her sons Tedaldo, Leonardo, Odorando, and Manfred,' appoints an agent for the sale of a female slave. (Ibid. fogliazzo ii. fasc. 27.)

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85. Dōkka, 163-3; Cantacuzeno, i. 388-90; Jordanus, op. cit. 57.
86. Gregory, l. 533-3; 534-5; 558; P. L. American, Arch. Byz. 69-70.
87. Romanos, 58; Chalkokondyles, 221; Pfair 72.
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14 April, 1304. "Paleologo Zaccaria" is cited as witness to a monetary transaction.

(Ibid, foglietto A, fasc. 7.)

31 May, 1311. Two documents executed at Genoa. In one Domenico Doria acknowledges receipt of monies from Andriolo Cattaneo, son of Andriolo; in the other Andriolo appoints Lanfranchino Doria and Lucchino Cattaneo his agents.

(Ibid, fasc. 7.)


(Ibid, fasc. 13.)

21, 24 Sept., 1316. Mention of "the galley of Paleologo Zaccaria, which was at Perä in 1307."

(Ibid, fasc. 13.)

GENOESE COLONIES IN GREEK LANDS.

I. LORDS OF PHOCAEA (Foglia).

Manuele Zaccaria. 1275.
Benedetto I. 1288.
[Tedisio: governor. 1302-7.]
Nicolino. 1307.
Andriolo Cattaneo della Volta, governor 1307; lord, 1314.
Domenico. 1331-40.
[Byzantine: 1340-46.]
Genoese (with Chios). 1346-8.

(a) Foglia Vecchia:
[Byzantine: 1348-58.]
Genoese (with Chios): 1355-60.
Gottiling, a. 1462-35 (December 24).

(b) Foglia Nuova:
[Byzantine: 1348-51.]
Genoese (with Chios): 1331-1455 (Oct. 31).

Both Turkish: 1455-1911.

II. LORDS OF CHIOS, SAMOS, AND IKARIA.

[Latin Emperors: 1204-25; Greek Emperors: 1225-1304.]

Benedetto I, Zaccaria. 1304.
Paleologo. 1307.
Benedetto II. 1314-29.
Martino. 1329-46.

[Byzantine: 1329-46.]

(a) Chios:
Genoese: 1346-1586.
[Turkish: 1666-1694.]

(b) Samos:
Genoese: 1346-1475.
[Venetian: 1694-5.]

(c) Iarra:
Genoese: 1348-62.
[Knights of St. John: 1481-1530.]

Turkish: 1693-1911.

Turkish: 1693-1911.
III. LORDS OF LESBOS.

[Latin Emperors: 1204–25; Greek Emperors: 1225–1333.]

Domenico Cattaneo. 1333–6.

[Byzantine. 1336–55.]

Francesco I. Gattilusio. 1355.

Francesco II. 1384.

[Niccolò I. of Aeons regent. 1384–7.] 1384.

Jacopo Gattilusio. 1404.

[Niccolò I. of Aeons again regent. 1404–9.]

Dorino I. Gattilusio: succeeded betw. March 13, 1426 and October 14,

1428.

[Domenico. regent 1449–55.]

Domenico. 1455.

Niccolò II. 1458–62.

[Turkish: 1462–1911.]

IV. LORDS OF THASOS.


[Greek Emperors: 1313–c. 1434.]

Dorino I. Gattilusio. c. 1434.

[Oberto de' Grimaldi, governor. 1434.]

Francesco III. Gattilusio. 1444–c. 1449.

Dorino I. again. c. 1449.

[Domenico, regent. 1449–55.]

Domenico. 1455. (June 30–October.)

[Turkish: 1455–7; Papal: 1457–9; Turkish: 1459–60; Demétrios Palaiologos: 1460–6; Venetian: 1466–79; Turkish: 1479–1911.]

V. LORDS OF LEMNOS.

[Navagajesi, Gradenighi, Fosari: 1207–69; Greek Emperors 1269–1433.]

Dorino I. Gattilusio. 1453. (Castle of Kokkino from 1440.)

[Domenico, regent. 1453–5.]

Domenico. 1455–6.

[Niccolò II, governor. 1455–6.]

[Turkish: 1456–7; Papal: 1457–8; Turkish: 1458–60; Demétrios Palaiologos: 1460–4; Venetian: 1464–79; Turkish: 1479–1911.]

VI. LORDS OF SAMOTHRACE.

[Latin Emperors: 1304–61; Greek Emperors: 1261–c. 1433.]

Palamede Gattilusio. c. 1433.

Dorino II. 1455–6.

[Turkish: 1456–7; Papal: 1457–9; Turkish: 1459–60; Demétrios Palaiologos: 1460–6; Venetian: 1466–79; Turkish: 1479–1911.]
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VII. LORDS OF IMBROS.

[Latin Emperors: 1204-61; Greek Emperors: 1261-1433.]
Palamede Gattilusio. 1453.
Dorino II. 1455-6.
[Turkish: 1456-60; Demétrios Palaiológos: 1460-6; Venetian: 1466-70; Turkish: 1470-1911.]

VIII. LORDS OF AESOS.

Nicolò I. Gattilusio. 1384.
Palamede 1409.
Dorino II. 1455-8.
[Turkish: 1456-60; Demétrios Palaiológos: 1460-8; Turkish: 1468-1911.]

IX. SMYRNA.

Genoese. 1261-ε. 1300.
[Turkish. ε. 1300-44.]
Genoese. 1344-1402.
[Mongol: 1402; Turkish, interrupted by risings of Kara-Djoumeîl; 1402-24; definitely Turkish: 1424-1911.]

X. FAMAGOSTA.

Genoese. 1374-1464.
[Banca di San Giorgio: 1447-64.]
SOME GRAECO-PHŒNICIAN SHRINES.

[Plates III., IV.]

With but two exceptions, no trace now remains of the shrines with which this paper deals, or at least no trace has been revealed by excavation. Practically the sole record of these buildings is to be found on the coins struck in the district during the period of the Roman Empire, and more especially during the third century of our era. The earlier coins, from the beginning of the coinage to the end of the fifth century B.C., tell us something about the cults, but little of their furniture. But in the Roman age, especially during the time of the family of Severus and Elagabalus, there was a considerable outburst of coinage, which, in its types, reveals certain details interesting to the student of the fringe of Greek and Roman culture. The evidence thus provided is necessarily disjointed, and concerns only the external, official aspects of the Phœnician religion. The inner truth of these things, it is safe to say, is hidden for ever: even the development from the primitive religion to the weird syncretistic systems of the Roman age is hopelessly obscure. One can only see dimly what was the state of things during the period illustrated by the monuments.

In an article published elsewhere three years ago, 2 I dealt with certain matters bearing on this subject, and endeavoured to establish the thesis that the Phœnician Baal and his consort, who is conveniently if loosely called Astarte, 3 served their worshippers in a sort of dual capacity, celestial and

1 In order to avoid overloading this article with references, I may refer generally to the British Museum Catalogue of Greek Coins, Phœnician (1610), where all the Phœnician coins here discussed are described and illustrated, and where numerous other details in the argument omitted here for lack of space may be found by anyone interested in the subject. The 34 coins, all for which space could be found in the plates to this article, must not therefore be taken as representing all the available evidence. The periods to which they belong are as follows: 1—2—late V. B.C., IV. cent. B.C.; 24—33—IV. cent. B.C.; 4—II. cent. B.C.; 21—9/8 B.C., 26—28—Domna; 11, 27, 30—Caracalla, 6, 16—Mariana; 10—Diodonian. 3, 5, 7, 9, 13, 15, 17, 19, 29, 31, 33—Elagabalus. 12—

2 Church Quarterly Review, 1868, pp. 118—141.

3 Cimnont (in Pahy-Wissowa ii. 1777 f.) may be right in supposing that the name Astarte was often used by the Greeks loosely for other goddesses; but in the age with which we are chiefly concerned there can be no doubt that the inhabitants of the Phœnician towns were no more precise themselves. To deny the name Astarte to the consort of Adonis at Byblos may be correct in theory, but is misleading in fact. Cps. A. Heuselberg, Grabeskirche und Apostelkirche i. p. 208.
marine: there were either two pairs of these deities or, more probably, two aspects or hypostases of a single pair. If some of the same ground is covered in this paper, the excuse must be that few readers of this are likely to have come across its predecessor. There is less excuse, perhaps, for repeating much which will be found in the introduction to the Phoenician volume of the British Museum Catalogue of coins; but what is collected and summarized here is there scattered about and considered from the point of view of the numismatist rather than the student of ancient religion.

It is well perhaps to state at the outset that, in the Phoenician lands, the lion, as an inhabitant of the mountain rather than the plain, is naturally sacred to the mountain deity. The figures of lions dedicated to the Mountain Zeus, Δία Ωρέα, mentioned in an inscription read by Reman at Hatalieh, are typical. Further, the mountain-top being in antiquity the nearest approach man could make to the sky, the mountain-deity and the sky-deity are closely allied; if not one and the same. The eagle of course is another natural attribute of the sky-god; curiously enough, however, though there is a certain amount of Syrian evidence for his employment as such, there is comparatively little from the places which we shall deal with.

We shall take most of our illustrations from the coins of the great Phoenician coast-towns; and we may begin with the most northern, Aradus. Here we have the good fortune that in its territory, at Ḫusn Suleiman, the ancient Baitokaike, the remains of a sanctuary have been excavated. In the port of Aradus itself, Baal Arpad is a sea-god. In the fifth and fourth centuries B.C. he is represented as a fishy monster (Pt. III., 1, 2). Hellenism civilized him and translated him into a sort of Poseidon. But up on the higher ground, at Baitokaike, the Aradians worshipped no marine god, but θεός (or ἄγιος) οἰλάνθου Ζεὺς. One of the reliefs here shows an eagle holding a caduceus, between figures supposed to represent the morning and evening stars; a similar subject is seen on the lintel of the 'Jupiter' Temple at Baalbek; but the caduceus may possibly be held to connect the eagle which holds it rather with the Hermes of the Heliopolitan triad than with Zeus. The Poseidon and the Zeus are represented on two sides of a rare coin of the year 174/3 B.C. Zeus had as consort a goddess to whom, as to the Syrian goddess, the cypress-tree and lions and oxen among other things were sacred. All three sacred things are represented grouped together on a coin of Aradus (Pt. III., 3). The celestial nature of the god to whom they are dedicated is marked on some specimens of this coin by a star and crescent. Doubtless the Poseidon of Aradus also had a

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* For the eagle and lion as solar, see especially the remarkable coins of Ennaeas II of Salamina, on which is represented a lion with an eagle on his back, and a sun in the field (B.M.C. Cyprus, p. 77).
* Lucian, *De Syria nec.*, 41: *Dea αἰεικὴς καὶ τερετος καὶ ἀνίγιος καὶ θεωρός καὶ Αἴαντις.*
consort in a marine goddess. She may be the Tyche-like goddess who is represented riding upon a rudder; but if so she has nothing to distinguish her from an ordinary Tyche.

This difficulty of distinguishing between Tyche and Astarte confronts us in nearly all the cities of the Phoenician coast. The Τύχη τόλμης on Greek coins of the Imperial age took two main forms in statuary: either the statue was copied from the famous figure by Eutychides of Sicyon at Antioch, seated on a rock, with the personification of the Oronites at her feet, or it was merely a figure holding a cornucopiae and rudder. Neither of these forms penetrated unmodified into Phoenicia, saving at Ace-Ptolemais, a place which does not fall regularly into line with the other cities, and, exceptionally, at Aradus, the most northern of the Phoenician cities, and therefore most liable to influence from Antioch. The Phoenicians, however, adopted for the chief goddess of their cities certain of the attributes of Tyche, such as the mural crown, and sometimes the cornucopiae; and there can be no doubt that the Tyche-like goddess whom we see endowed in all the maritime cities with maritime attributes, such as the prow of a vessel, a naval standard, or an anphidrom, is Astarte or Baalath, or simply the goddess, serving both in her original capacity and as the city-goddess, the latter in accordance with the requirements which had grown up since the rise of the conception of the Τύχη τόλμης in the fourth century B.C. The identification of Tyche with the celestial goddess is also expressed on a coin of Sidon by placing a crescent on one of the towers of her mural crown.

What the temples at Aradus itself were like we do not know; but the coins of the other cities are more communicative. At Berytus we meet again with a similar and more completely symmetrical contrast between the marine and celestial pairs of deities. The Baal of Berytus is again a sort of Poseidon, but instead of terminating himself in a fishy tail, we find him—doubtless because there are no early representations, owing to the coinage beginning late—content to ride in a car drawn by hippocamps (Pl. III, 4). The name Berytus seems to be connected with words meaning 'fish' or 'water.' The eponymous Beroue, whose connexion with Poseidon (Pl. III, 7) was assimilated in local legend to the story of Amymone, was a water nymph. Berouth, who we are told was a Phoenician goddess known at Byblius, was probably the same as, or analogous to, Beroue. Here then we have the local marine Baal and his consort. But in the higher land behind Berytus, at Der-el-Qâla, is a sanctuary of the celestial pair. The god is

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* For Βερούς see especially Kassoum, Diot. lks. xliii, xliii. The quantity of the first syllable in Βερούς, Βερούς may be different, but there can be no doubt of the connexion between the two in legend and in popular etymology.
* Eusebius, Prosp. Eunup. 1. 10, 14, quoting Philo of Byblius: she is sister of Eliasius, i.e. the 'Highest,' i.e. the Baal of Byblius.
* R. van, pp. 355 ff., references to later literature in B.M.C. Phoenicia, p. xlvii, n. 3.
Baalmarcod—Jupiter O. M. Balmarcod, θεός άγνως Βωλ, Κήμως Γεναιος, etc. Of his consort we do not know the native name; in the inscriptions she is called θεά Ἰπα, Iuno Regina. The epithet Γεναιος is not merely ornamental. We know it elsewhere, as applied to a Helopolitan deity, whom one Eusebius of Emesa 12 said he had seen descend as a lion-shaped mass of flame upon a mountain. When the flame disappeared, there was left a round stone with which Eusebius appears to have held a conversation. It told him that it belonged to the god Gennaia. Obviously an aurolite. At Kefr Nebo, some twelve or thirteen hours’ riding from Aleppo, M. Chapot 13 found a dedication Σαμιρ καὶ Συμβετύρω καὶ Λωτης, θείας πατριώις. Leon is the lion-god; Symboetelas a baetyl, doubtless of meteoric origin. Σαμιρ is unexplained; but one of the deities at Der-el-Qal’a was θεά Σιμιρ. All these seem to belong to the same celestial group; and on the coins of Berytus we find our lion deity represented, with a globe on his head (Pl. III., 8). Whether the globe is meant for a round baetyl, such as was so complaisant to Eusebius, I do not know; it may be merely intended to indicate the heavens.

But on the coins of Berytus itself the great city-temples of the marine pair naturally figured more prominently than those of the deities of the hills. Thus we have a large temple (Pl. III., 5) of the marine city-goddess, with cupids on dolphins and two large vases—like the great layers of Solomon’s temple, perhaps—in front; and as the central akroterion, a group of Poseidon ravishing Berec. The temple of Poseidon is a more ordinary building (Pl. III., 6). We have also a representation of a temple of the goddess with her bust shown inside. We cannot argue from this that the cultus-representation 14 was here a bust, not a figure; probably the artist, if we may so call him for politeness’ sake, thought he could do better in detail with a bust than with a whole figure. But we shall see that the portable shrines in Phoenicia sometimes contained busts.

At Byblus—where dedications attest the worship of Ζεις Ὀξάριας, and θεά Οὐφαρειάς 16—Egyptian influence was strong, and Astarte, or Balaath-Gebal, was inextricably confused with Isis. It would take us too far afield to go into this contamination. But the Byblian coins are of some interest as showing certain details of the temple or temples of the goddess. In one of the temples, the statue stood in what appears to be a shell-niche (Pl. III., 9–12). In another, the roof seems to have been pyramidal (Pl. III., 13–15). It is interesting—and a warning against judging from a single specimen—to note the progressive slovenliness of the rendering of details. The indications of the peculiar roof almost disappear on some of the coins, and yet they were all struck in the short reign of Elagabalus. Heisenberg 17 has used these

12 Damascus ap. Phot. Biblioth. 1064 E., 848
15 Θεσσαλίακαι Αποκλήρικα χ., pp. 201 ff. I saw the reference to this book (as well as many other suggestions) to Miss Gertrude Bell: Small points requiring correction in Heisenberg’s
coins of Byblus in connexion with others of Aelia Capitolina to show that the Holy Sepulchre was a building more or less of the same character as the Astarte temples at Byblus and Aelia Capitolina. He explains the type in which Astarte is seen under an arch with a sort of shell-pattern (nos. 9–12) as belonging to the temple with the pyramidal roof (nos. 13–15), but showing, instead of a perspective view, only the two foremost columns with the arch above them. Of this I feel doubtful. The mere fact that in the pyramidal-roofed temple Astarte is represented with other attributes, and without Nike on a column crowning her, seems to indicate that this is a different cultus-figure from the one under the shell-pattern arch. Secondly, when this arch is represented in its full setting, there are always to be seen six columns and an elaborate roof which in no way indicates a pyramidal structure. The two buildings must be distinct.

Peculiarly interesting—and one of the very few representations of a Phoenician temple which have made their way from coin-books into more widely read volumes—is the type of a coin of Macrinus, with a precinct or cloister containing a sacred cone (Pl. III., 16). The cone is fenced round, and placed between horns of consecration, as Dr. Evans has pointed out. The star marks the deity as celestial. We know from Lucian that the orgies of Adonis were celebrated in the great temple of Aphrodite in Byblus. At Paphos, the other great centre of Adonis-worship, the god's consort was represented by a cone. Does the cone here and on the various other 'Adonis-graves' of Phoenicia represent the god or the goddess? Tacitus' answer is still the safest: ratio in obscuris. Whatever be the truth, it seems clear that we have here yet a third Byblian temple of the Adonis-Astarte cult.

At Sidon Astarte—with whom Europa was contaminated—was evidently much more important than her male consort. Zeus or Baal has ony a sort of minor success de scandale; he is only represented on the coins in connexion with the Europa affair. (As coming from the sea, ὑδάτης ἄποι, Hesychius tells us he was worshipped at Sidon,) But of the goddess we have first the ordinary marine representation—holding a naval standard and aphidion, and as usual raising her skirt to step on to the prow of a vessel (Pl. IV., 22). Also we have her in her celestial character, riding on a lion (Pl. IV., 20). I have already mentioned the fact that a head which might otherwise be described as Tyche is differentiated as the celestial goddess by placing a crescent on her mural crown. Among the temples there is one, which—since it occurs in association with the type of Europa on a bull—is perhaps the special temple of Europa (Pl. IV., 21). It stands on a high podium and is flanked by two isolated pillars, which remind us of another feature of

account of the coins are: that the pyramidal-roofed temple does not occur on coins before the time of Elagabalus (his nos. 3 and 4 are rightly catalogued by Bablon under the latter emperor), and that the object held by Astarte on his nos. 4 and 8, which has puzzled him, is an aphiadion.


Solomon's temple, Jachin and Boaz. A pair of sacred pillars of elaborate type stood in the wings of the temple of the Paphian Aphrodite. But we need not be ashamed of being doubtful whose temple this is, since Lucian—who mentions the Sidonian coin with Europa riding upon the bull-Zeus—says the authorities could not agree whether the temple at Sidon belonged to Astarte or to Europa.

But the most remarkable of the Sidonian shrines is one on wheels (Pl. III., 17-19). Philo\(^{23}\) describes a ναὸς ξυγοφορείμενος, used by the Phoenicians for one of their deities at Byblos. We may remember also the ιχναπήγη or ιχνή ἵππα,\(^{22}\) in which the figure of the Ephesian Artemis was taken in procession, or the Ἑράκλεων ἄρμα which served a similar purpose for the Hercules of Philadelphia in the Decapolis.\(^{22}\) At Sidon, Egyptian influence is seen in the disk and horns decorating the top of the car in some specimens (Pl. III., 18). The slanting lines in front are perhaps meant to indicate carrying poles for taking the sacred object in and out of the car. The object itself is very puzzling. Sometimes it seems to rest on a draped base, between horns of consecration; sometimes it has a cap or caps, like the cone at Paphos; sometimes it is flanked by supports which look as if they were meant for sphinxes, like those which flanked the stone of the Artemis of Perga.\(^{22}\) Most probably the object is a circular bastyl. On one coin the car has a sun and moon beside it, and the whole is surrounded by the zodiacal circle.\(^{22}\) Nothing could more clearly express the celestial claims of the deity represented.

At Tyre the chief god was Melqarth, whom the Greeks called Hercules. One hears of a temple of Zeus Olympus there\(^{27}\); but what is more interesting and important is the bare mention of the fact that Hercules was known and had a temple as Hercules of the Starry Rube (ὑπεροχίτων). Thus we have a celestial Melqarth; but the Melqarth on the coins, especially on the earlier coins, is a maritime Hercules (Pl. IV., 24), riding over the waves on a hippocamp, and armed with a bow. (In the Hellenistic age, Melqarth is watered down into a mere Hercules with lion-skin knotted round his neck.) Here then are the pair of Melqarths, lords of the sky and sea. For the consort of one of them there is the marine Astarte in the usual conventional form; but just as the record of the Hercules Astrochiton is obscure, so we have some difficulty in finding the celestial Astarte on the coins. Still, we are told in legend that Astarte actually picked up, and consecrated in a Tyrian shrine an acrolite, an ἀρεστής ἀστήρ.\(^{28}\) And on one of the coins (Pl. IV., 25), in a portable shrine depicted with extreme rudeness, we find an object which, so far as it is to be made out, seems to be

\(^{20}\) R.M.C. Cyprus, p. cxxxii.
\(^{22}\) J.R.S. xvi. p. 87 f. The form with μ for ν seems to be certain.
\(^{23}\) R.M.C. Galatia etc. p. 36.
\(^{24}\) R.M.C. Libya etc. Pl. XXIV. 15.
\(^{25}\) On the significance of the zodiac in connexion with Astarte see Macrobius Sat. i. 21, 2.
\(^{26}\) See references for this and Hercules, Astrochiton in R.M.C. Phocis, p. cxxii.
\(^{27}\) Enck. Preuss. Inv. i. 19, 31.
a stone of some kind. The shrine is represented in rude perspective, because the die-engraver was anxious to show that it had a sort of apsidal back. This shrine has no wheels, but only carrying-poles. Another one contains merely the bust of the goddess (Pl. IV., 25); and here, I think, since the shrine is portable and therefore small, we are justified in supposing that the bust represents the actual contents of the shrine, and is not the part for the whole.

Tripolis—a city generally supposed to be a foundation with no history dating before the Greek period—nevertheless certainly falls into line with its neighbours in respect of the worship of the celestial deity. It had a marine city-goddess who was evidently closely connected in cult with the Dioscuri. She is represented standing between them (Pl. IV., 26). Sometimes instead of her complete figure we see a small shrine containing only her bust (Pl. IV., 27). Sometimes again we find the Dioscuri standing with only a crescent between them (Pl. IV., 28). There is thus a curious parallel with the groups of Helen and the Dioscuri which are found on coins of various Lycean and Pisidian cities. At Pednelissus, Prostanna, and Verbe, for instance, Helen is replaced by a crescent. The same symbol is thus used in Pisidia and in Phoenicia in the same connexion to indicate the celestial nature of the sister or companion of the Dioscuri.

But of more importance than this group of the goddess and companions is the temple and great altar of Zeus Hagios, conveniently identified for us by the legend ΔΙΟΣ ΑΓΙΟΥ. This is the only instance of the appearance of this title on the Phoenician coins, although, as we have seen, it occurs in lapidary inscriptions. On some of the Tripolitan pieces (Pl. IV., 30) we see two buildings; one is a temple, the other has always been supposed to be a temple also, but is certainly a great altar, standing beside and outside the main temple, like the altar at Baitokaikes. Its details are clearest on coins on which it appears alone, except that there, for some reason, its curious battlements are omitted (Pl. IV., 29). These battlements remind us a little of some of the Persian fire-altars. It has a flat roof; or possibly it was a roofless enclosure, the pediment which is represented being a false one. In the tympanum is a radiate bust of the god Ζεύς Ἀγίος or Αὐραμές. The altar proper as seen in the middle intercolumniation; in the side spaces are two figures, representing the sun and the moon. A coin now lost, but described by an old writer, apparently represented these two figures on a larger scale, labelled ΝΑΙΟΣ and ΣΕΑΝΗ.

I have now given, from all the chief Phoenician cities, a summary—necessarily of the briefest—of the evidence of the way in which the celestial

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27 B.M.C. Leper, va. i.ii. Besides the references there given for this cult of Helen and the Dioscuri, see Perdrisart in R.S.A. iii. p. 163. 28 But, as Miss Bell points out, this may be a mere coincidence. A closer parallel is afforded by the battlemented motive on the rock-cut tomb of Petra and Medain Saleh, which show similarly a half-battlement at each end of the facade (Brünnow u. Domaszewski, Perdr. Archiv., i. pp. 137 ff.; Jaussen et Savignac, Mission Archéol. en Arabie, (1900), pp. 398 ff.).
and marine deities work side by side with each other. The relation or
opposition between them is most strikingly expressed by a coin of the fourth
century B.C., which is certainly Phoenician, but which has not yet been
satisfactorily attributed to any mint (Pl. IV., 33). On one side is the
sea-god, in the form familiar to us from the coins of Aradus. On the
other is a lion on rocky ground, evidently the sacred animal of the
mountain-god. This coin is, we may say, a sort of epitome of Phoenician
religion.

We have left aside so far what are perhaps the most interesting, certainly
the most pleasing, of the coins illustrating the worship of Astarte. These are
coins of Arca. Under the Empire this city received the title of Caesarea of
Lebanon, and eventually became a Roman colony. Among its sacred places
was a temple dedicated to Alexander the Great, in which the emperor
Severus Alexander was born. The goddess was worshipped here, but not as
sea-goddess, for the place is far from the sea. But as city-goddess she stands
with her foot upon the half-figure of the local stream-god. The great sight of
the place, however, was a peculiar image of the goddess (Pl. IV., 31): it has
been described for us by Macrobius, with an accuracy which should fill with
joy the hearts of those who—as most archaeologists do—have to spend their
time in fruitless efforts to reconcile literary evidence with the actual remains
of antiquity. 'There is,' he says, 'an image of the goddess in Mount Lebanon
fashioned with veiled head and sorrowful countenance, leaning her face on her
left hand within her cloak; if you look on her, it seems as if the tears were
flowing down her face.' The tears—which the engraver of the coin has quite
honestly left to our imagination—remind us of the rock-cut Niobe of Mt.
Sipylos. Macrobius' words indeed—simulacrum huinis deae in monte Libano
fingitur—suggest, that here, as elsewhere in Phoenicia, we have to do with a
rock-cut figure. Then the arch above, supported by curious iconic pillars,
and the balustrade in front, if that is what it is, were built round the figure
for its protection. The wide-spreading polos and the sceptre topped by a bird
—a cuckoo or a dove probably—are interesting features omitted by
Macrobius. On some varieties of the coin a star and a crescent appear on either
side of the goddess' head.

We may close with a note about a city which takes us from Phoenicia
proper farther southwards, where other influences and forms of religion begin
to come into play. There were more than one strange deity to be found by
the curious worships at Ace-Ptolemais (St. Jean d'Arès). The coins of
this place are unfortunately almost always badly preserved, so that some of
the details on the two specimens which illustrate one of the deities are
obscure (Pl. IV., 32, 34). He seems, however, to hold a double-axe in one
hand and a ωμη in the other. He stands between two bulls; or perhaps

\[29\] Sat. i. 21. 3. This passage has been quoted & proper M. sculptures at Ghîânch and
Masnaa, with which—except that Astarte is
mournings—it has no connection. It is inter-
esting to note that Selden, wishing to connect
the passage with the 'Astarte of Aphaea, un-
warrantably emended 'Architas' into 'Apha-
sis.'
they are only bucrania. Egyptian influence in the shape of uraeus-decora-
tion seems to be visible on the architrave. We also see two carrying poles
projecting in front of the shrine. The cults of Gaza bear witness to the
close relations between the coast of Palestine and the Aegean basin. Is this
another instance in point? The association of the double-axe deity with the
bucrania is suggestive; but the question may perhaps be left until a better
preserved specimen comes to light. That he is not meant for the Zeus of
Heliopolis is proved by the fact that that god is represented in his usual form
and with his usual attributes on a coin of Ptolemais in Col. Mussey’s
collection.

G. F. HILL.
A NEW PARTHENON FRAGMENT.

[Plates V., VI.]

The pedimental heads of the Parthenon are lost. The only one that holds, that of the 'Theseus,' magnificent in its pose and mass, is in utter ruin.

Fig. 1.—Head of Athena from the Western Pediment of the Parthenon, Athens. (Smith, Pl. XIV. a, 17.)

The fragment of Athena, recently discovered, is no more than part of the helmet with one ear and this not entire (Fig. 1) 3 Of the other fragments we:

3 A. H. Smith, The Sculpture of the Parthenon, p. 18, Pl. XIVa. 17.
hardly may hope ever to be mathematically certain that they belong to these pediments, as one may be with fragments of the metopes or the frieze, when break fits upon break.

Still one is generally inclined to accept Laborde’s head as a remnant of the Parthenon, even if no agreement has as yet been reached as to its original place, Sauer’s\(^2\) theory, acceptable as it looks, not being necessarily convincing.

Smith gives three or four more fragments, Plate XIV a, 15, 16, 19 and perhaps 20. The first two found by Ross before the western front of the Parthenon\(^3\) have long been known. But the one, a veiled head, is a nearly formless block (Fig. 2); the other, only a left cheek, with an ear and locks of hair (Fig. 3). The third, a right cheek, with mouth-corner and eye, some hair and part of a hair net, seems to have suffered; the last, rather well preserved, is perhaps a relief, and thus uncertain.

Add to these the fragment (Fig. 4) Sauer\(^4\) has made a strong case for with its finely sculptured hair, and the quadruple row of holes for an elaborate crown. It is true that its great likeness in both respects to the fragmentary head of Agorakritos’ Nemesis (Fig. 5) warns us to be prudent, as this fragment too might come from a temple statue, if it were not for the material, the place where it was found, and the dowel-hole that removes all doubts.

I cannot give the like security for the assignment to the Parthenon pediments of a colossal head known at Stockholm as ‘Delianeira’ (Pl. V, VI).\(^5\)

The history of this head does not bring us much further. It came, as Mr. Georg Götze kindly informs me, to the Swedish National Museum, whose directors I have to thank for the gracious gift of a cast, from Queen Louise Ulrike, sister of the Prussian king, Frederick the Great, and is mentioned in her collection at the royal castle of Drottningholm, as early as 1740. We know no more, but as this princess was married and came to Sweden in 1744, and began forming the famous collections of Drottningholm before she was a queen in 1751, it seems probable that she got this fragment in Sweden. To this land, as well as to Venice or Copenhagen, a fragment of the Parthenon may have come as early as 1668, by means of Graf Königsmark’s countrymen.\(^6\)

The marble, I learn, is Greek. The way it has splintered off, in particular beside the nose, from the eye to the mouth, seems to characterize it as Pentelic, but I cannot give any certitude in this respect from personal examination. So it is not without slight misgivings in this matter that I propose my view. Still the affinity to what we possess of the pediment-heads is so great, that I do not doubt my proposition will meet with a favourable reception.

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\(^2\) Der Weber-Laborde’sche Kopf und die Gießformen der Parthenon.

\(^3\) De Laborde, Pl. LVIII. 7 and 6, Michaelis, Pl. VIII. 8 and 9.

\(^4\) Festschrift für Overbeck, Taf. Ill. I, r. p. 50.

\(^5\) The cast has been photographed somewhat from below to make visible the remnant of the original upper-lip.

\(^6\) Michaelis, Parthenon, p. 63.
A NEW PARTHENON FRAGMENT

FIG. 2.—Fragmentary Head from the Pediments of the Parthenon, Athens. (Smith, Pl. XIV. a, 15.)

FIG. 3.—Fragment of a Head from the Pediments of the Parthenon, Athens. (Smith, Pl. XIV. a, 16.)
The head was first published in this *Journal IX.* (1888), Pl. IV., (right) by L. R. Farnell, who takes it to be of the beginning of the third century, afterwards by Arndt in a series of photographs of the Stockholm Museum by Lagrelius, after which our Pl. V. has been taken, the restored parts being covered by parallel lines.

To reduce the extent of ground in which the origin of this head may be sought, one has but to compare it with that of the Nike of Paionios, as known by the replica Amelung had the good luck of finding in the Herz Collection.

The net that holds the hair gives a superficial likeness. Still even this is differently held, by more than one band. The severe, but rigid and harsh forms and lines of chin and cheek and brow and waving hair stand aloof from the Attic charm that emanates from our fragment.

We light on no such disparities in comparing it with the Parthenon fragments mentioned above, but find all forms akin and the accessories similar.

To begin with these. Of the crown that adorned this head in front, it is true, only three holes indicate the former existence, but these are so placed that they form a double row as in the Laborde head. Sauer's Acropolis fragment (Fig. 4) has a much more elaborate crown of four rows of holes, running all around. That head was larger. Sauer calculated the height from 38 to 39 cm., whereas he measured 33 cm. for the Laborde head on the unrestored cast, 31 for the 'Theseus.' The only other measure he gives to compare is 17 cm. for the width of the neck in diameter. If I have, as I hope, taken the same measure, I find 32 cm. for the height of the restored head. The well-preserved neck has 16 cm., so that the head appears to have been a trifle smaller than the Laborde head, and thus probably somewhat further from the middle of the pediment.

A comparison with the latter head is not without some difficulty, as it lacks nose, mouth, and chin, and ours is not much better off, though the left half of the chin subsists with part of the under-lip, and even a narrow stretch of the original surface between the nose and the upper-lip. In our fragment the left ear is partly covered by the hair, partly broken away; what remains intact is only the rim of the earhole. Now this is very different from the left ear of the Laborde head, but no more than this is from the right ear of the same head. The latter looks pretty well as if it had exactly the same form, but it is not intact at the only place where ours is. If one may judge from the reproductions, the rather well-preserved ear of the fragment at Athens (Fig. 3) and the ear of Athena (Fig. I) look akin, considering that part of the rim that stands up in the hole seems broken in both these fragments.

There is a small hole in the broken earlobe, fit for an earring or a small rosette covering the earlobe, just as in the Athena fragment, and this teaches us that this ear has not been masked in the position occupied by the head, so that it must either have seen de face or have shown its left side in the right half of the composition.
A NEW PARthenon Fragment

What remains of the face is just this left side, the cheek, the eye, part of the forehead, very nearly allied in the general form and in details, as the position of the eye and the build of the eyelids, to the Laborde head; similar too in the strongly marked corner of the mouth seems the only other fragment that shows this (Smith, Pl. XIV. a, 19). There remains indeed some difference, the eye itself being longer and flatter. But this is, I think, explained easily enough, if we consider how different the position of our head, of that of Laborde, and of the fragment just mentioned will have been:

Fig. 4.—Fragment of a Head from the Fragments of the Parthenon, Athens.

Ours standing straight on its neck, but more inclined than the others, the Laborde head tossed somewhat aside by a twist of the neck.

Finally the hair at the side of the head, much worn, the surface broken off in some places, but still showing clearly enough those strongly waved mellow lines that we know from the Nemesis of Acrakritos, the Laborde head, and the other fragments at Athens. These locks so varied in their movement, undulating in broad and deep masses, are so peculiar that I do not think they are easily rivalled in any other ancient sculpture and go far to prove our presumption.

What remains of the hair above the net is more severe in style than
in the Labarde head, resembling in this Sauer's fragment, which shows the same difference between the hair beneath and above the band that wore the crown. The neck, the only part that remains of the right half, is preserved on the left as far as the collar, on the right somewhat less far.

The fragment of a right side of a head at Athens (Smith, Pl. XIV. 1, 19) has too much left of the neck behind to fit to ours. It has moreover, as I have said, a different shape of eye and, if I see aright, a different hair-net.

![Fragment of the Head of the Nemesis of Aphaia.](image)

**Fig. 5. — Fragment of the Head of the Nemesis of Aphaia.**

(British Museum.)

One would be inclined to ask if this neck could not fit on to some subsisting torso. I have not here the means for a thorough examination; but I doubt very much if it does. As the head stands straight on the neck nearly all the statues we know from the remains or from Carrey's sketch are excluded. In the western pediment Carrey shows us only Q, the so-called Leukothoe, with her head upright or nearly so. A slight bend to the left
is not excluded by our head. Seen at three quarters from below, as Carrey saw it, the hair would cover almost entirely the hair-net, even more surely than it does seen as it is in the restored state.

I need hardly add that other possibilities remain, especially if the east pediment too might have contained this fragment. Though it looks more probable that it comes from the western, we cannot exclude this case entirely.

Even in the western, judging by Schwerzek's reconstruction, C, the supposed Amphitrite, would do as well, but I fear that what remains of her neck does not fit to ours.

Let us be content to have a fragment belonging to these sculptures that, poor as it may be, helps us to reconstruct in our fancy the lovely beauty of the heads missing from the glorious torsos of the Parthenon.

The full oval of the face, set off by the luxuriant mass of hair, the widely open child-like eye, so different from the haggard eyes of later art, the charming expression of an almost imperceptible smile, given to the cheek by the dimple at the mouth corner, are so many traits in this picture of cheerful innocence and placid loveliness befitting well the godlike forms of eternal youth we are used to wonder at and admire in those bodies and limbs of superhuman structure.

J. SIX.

*In Schwerzek's restoration, too, it stands nearly upright, with only a very slight bend to the left.*
KOTHONS AND VASES OF ALLIED TYPES.

The vases to be discussed in this article have as their common element a flat body and the turned-in rim that we now associate with an unspillable inkpot. The question of their name and use has already been the subject of much indecisive discussion, the fullest and ablest statement of the problem being given by E. Pernice, Jahrbuch 1899, pp. 60–72, where he maintains that the vases were all censers. Pernice had before him, however, a comparatively small number of typical vases, those he actually quotes being only 20. The fact that at Rhithusa we had excavated 112 such vases¹ suggested to us that it was worth while to see what light could be thrown on the problem by statistics dealing with all the vases extant.² The new evidence does not definitely solve the problem. It does, however, emphasize and increase the serious objections already raised by Kouromiotis³ to Pernice’s theory; and makes it not improbable that some, at least, of these vases were lampy, a view which has never yet been argued, either for or against.⁴ Our object in the present article is not to prove a theory but to state evidence.

Material.

The vases fall into three main classes.

¹ See B.S.A. xxxv, pp. 290–313, J.H.S. xxix, pp. 368–565. We include also five vases from our unpublished graves 3, 2, and 5; 4 belongs to our Group A, 2 and 5 to our Group B (B.S.A. xxxv, pp. 305–7).

² Our figures deal with 416 vases (including the 112 from Rhithusa but not vases without turned-in rim of n. 104, nor certain others where we have no exact details (n. 18 and 27)). They cannot hope to be exhaustive, and we shall be grateful to be informed of vases we have missed and of new acquisitions. We wish to acknowledge the courtesy of the Museum Directors from whom we have sought information: either personally or by correspondence at Athens (Nat. Mus.), Bari, Berlin, Bologna, Bonn, Boston, British Museum, Brussels (Mus. du Cinquantenaire), Cambridge (Fitzwilliam), Candi, Cassel, Copenhagen, Corneto, Dresden, Dublin (Nat. Mus.), Eklesta, Geneva, Geneva, Leningra, Leeds, Liddon (Nysa Mus. van Oudheusen), Manchester (Antique Art Museum), Milan, Munich, Naples, Odessa, Oxford (Ashmolean), Paris (Cabinet des Médailles et Louvre), Parma, Rosen, Ruy, St. Petersburg, Schinatschi, Syrakus, Thessaloniki, Thessaloniki, Trieste, Turin, Würzburg.


⁴ Except for a short paragraph by Dragendorff (Thera ii, pp. 117–8, substance given below, p. 38 § 1), there are only older quotes of Liechelo’s and Bohlaus’s for it (Kro. Nat. p. 39) and of Pernice’s (op. cit. p. 81, n. 5) against it.
KOTHONS AND VASES OF ALLIED TYPES

Class A.

The so-called kothon, distinguished by absence of both stem and lid; for section see Fig. 1: 290 examples (22 A. I.; 244 A. II.; 24 A. III).

Fig. 1.—Berlin, F. 1109. Section. (1:3)

A. I. With three equidistant cylindrical attachments like knuckle-bones, in most examples completely bored; in some, however, e.g. Brit. Mus.

Fig. 2.—Brit. Mus. A 1387. (1:3)

A 1387 (Fig. 2), we find one or more of them only partially bored or not.

* The name Kothon is admitted to be wrong; cp. Athen. xi. p. 483, κόθων, Δαναων το θηρίον. One cannot drink out of an unspillable inkpot. For origin and full discussion of mistake see Pernice, JOB. 1899, pp. 60, 61.

* Five A. II. vases (Thebes, not Rhytares, unnumbered; Laconia, 3285; Syracuse, 1282), A. II. (Brussels, Mus. du Cinquant, A 229) are exhibited with lids, though none of them can be proved to belong. Two A. II. (Dresden 176 and unnumbered) were once exhibited with lids, but with new ivory removed. One A. III. at Cambra (B.S.A. xii. p. 32) is said to have had a lid now lost. The external evidence is bare weak, and in most cases the (internal) also. The Brit. Mus. vase (as also Bari 2291) has a moulding round mouth, but scarcely such as might keep a lid in position. Even if these last all belonged, the ratio would still be 278 to 6; Rhytares, with its 86 lidsless A. II. vases, sufficiently establishes the character of the type.

* Berlin F 1109 (Nola), F. 1109 (Corneto); F. 1110 (Nola); F. 1111 (Nola), V. I. 3228 (Atenes), V. I. 3706 (Rhodes); Brit. Mus. A 1387 (Kameiros, A 1388 ()); Brussels, Mus. du Cinquant A 222 (); Cambra 1007 F (Praesos); Copenhagen, unnumbered (); Naples 83949 (Cumaes), 85547 (Cumaes); Oxford, Ashmolean, 181 (Kameiros); Paris, Louvre, A 431 (Rhodes); St. Petersburg Inv. 2735 (?); Syracuse, five unnumbered (Syracuse, Gela (Sep. 81), Akrai, Akrai, Akrai); Wurzburg, H. 4225 (??) (i. = uncertain provenance).

* For what see perhaps remains of suspension wire in one example see Pernice, JOB. 1899, p. 83, n. 11, who, however, apparently thinks they belong to a metal handle.
at all. Usual decoration Corinthian animals, rosettes, etc.; inner rim decorated in nearly every case, generally with broad horizontal bands of black and purple.  

A. II. With a single ribbon handle with curling extremities shaped as in Figs. 3 and 4. Decoration, thin dark bands on a pale buff. Besides this, most examples have (round upper part just outside the top of turned-in rim) either rough tongue pattern (Fig. 4), or double row of degenerate leaves (Fig. 3), or two thin rows of dots (Fig. 4); inner rim has in nearly every case thick horizontal bands of black and purple. Seven examples have a frieze of animals like A. I.  

A. III. With a single handle in the same position as that of A. II., but without the characteristic extremities. The group is not homogeneous. Two examples have frieze of animals as in A. I. and 7 of A. II., and differ from A. II. in nothing except the handle extremities. The bulk have handle of white on heavy black and purple bands.

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8 Two partly, one not; also Berlin F 1109, two bored, one not; Oxford, one partly, two not; Syracuse (Gela), one bored, two not. See below, p. 168. One example (Candia 2967) has three attachments, and what is apparently, to judge from a cast kindly sent us by Dr. Hatzidakis, remains of an A. II. handle. [Undoubtedly so, since E.S.A. xii. p. 34, E.M.R., Candia, 1 A. 11].  

9 Cp., however, Fig. 2 and similar Syracuse from Gela; Würzburg (white circle); Berlin, V.I. 3928 (rays), F 1110 (white lines and zigzags), F 1109 (animals); Oxford (plain).  

10 Bari Museum has 2; Berlin 8 (3 Kameiros, 1 Bact.); Bologna 1; Bonn 2 (1 Thebes); Boston, Mus. of Fine Arts, 2 (1 Platea); Brit. Mus. 12 (4 Kameiros, 1 Rhodes); Brussels, Mus. du Cinquantenaire. Cambridge, Fitzwilliam, 1 (Boostra); Cassel 1 (Sicilia); Copenhagen 3 (C. Cumæae, 1 Corinth); Düsseldorf 2; Dublin, Nat. Mus., 1; Elenvisa 1; Geneva 4 (4 Thesprotia, 1 Lake Copais); Lasso, 3 (8, Italy); Leiden 2 (Athens); Manchester, Aussitt Art Mus., 1; Priv. Coll. 1; Milan, Castello Mus., 1 (Agrigentum); Munich, Alt. Pin., 4; Naples 9 (8 Cumæae); Odessa 1 (Olbia); Oxford 3 (2 Kameiros); Paris, Louvre, 6 (3 Rhodes, 1 Nola); Romæ 1 (Coll. Campagna); Rovio 1; St. Peterburg (2 Kerkis, 1 Olbia); Coll. Schoenherz (Argos); Schiavonia 28 (all Tanagra or districts); Syracuse 41 (2 Akrae, 2 8, Macra, 2 Gela, 1 Megara Hyblaea); Thebas 37 (36 Rhétains); Thera 6; Téaste 1; Turin 1; Upsala, Coll. Kjellberg, 1; Würzburg 1.  

11 Flat sectioned in all but a few round sectioned (cp. A. III.) examples such as Syracuse (from Akrae), where also the extremities are smaller, and Brit. Mus. A 1013, unusually decorated with rings of white dots and thin bands of white on heavy black and purple bands.  


13 Brit. Mus. A 1624 (Kameiros) and Bonn 306 (Thèbes) and 1519, where it is red.  

14 Eleven combine two of these three motives. Further variants (only two or three existing of each) are: zigzags; wavy lines; meanders; knotted rope. as in *Cyrenian* (Bonn 1519); Geneva, H.O. 6775, along with rays, zigzags, and palmettes; Manchester, Aussitt Art Mus., Syracuse from Akrae; swastika (Paris, Louvre, E.D. 1266); rosettes; palmettes (Bonn 998); open and shut lotus buds (Brit. Mus. A 1569; Dublin, Nat. Mus., 510–513); apeial (Brit. Mus. A 1567). Of the 94 Rhétains A. II., 83 have either plain bands or the three main motives or their combinations; 2 (Graves 31, No. 141, and 26, No. 76), rings of dots and short cross lines; 1 (Grave 49, No. 245) check pattern.  


16 Bari Museum has 7; Bologna 1; Brit. Mus. 1; Cann. Sc. (Praesae) E.S.A. VII. p. 28, Fig. 3 and p. 32; id. p. 25, Fig. 1 and p. 27; Lasso, 4; Leiden, Municipal Museum, 1; Macra, 1; Naples 2; Paris, Louvre, 1; Rovio 1; Syracuse (L. R. K. 2, Synec. 2, Gela 1, Megara Hyblaea); also Nauplia, numerous miniature vases from Hera dedication at Tyrins.  

KOTHONS AND VASES OF ALLIED TYPES

less ribbon-like, and turned-in rim shallower; decoration either bands

Fig. 3.—Brit. Mus. A 1528. (2 : 5.)

(with sometimes in addition leaves or dots) on buff ground (see Fig. 5); or completely black glaze.

Fig. 4.—Rhôsôna, Grave 5, Nos. 16 and 17. (1 : 5.)

In A. III., normal depth of inner rim is from 40 to 50 of total inner depth in characteristic A. III., vases, only 30.; in 4 A. III. (Bari 212), Leeds, Louvre A 408, Ruve 106) less than 25.

Louvre, A 408, diam. 68 mm., dep. 68, int. rim 606, reproduced with M. Pottier's kind permission.

Bari 1674, Bologna No., Univ. 780, Laked 111, Naples 88155.
Class B.  

Distinguished by possession of lid and central stem, and by absence of handle. See Fig. 6; 65 examples: of these, 50 are covered with black glaze, including turned-in rim, except for a band of tongue pattern in black or black and purple on ferruginous round top of body, sometimes repeated round lid; one (Fig. 6) has similar decoration on buff. Apart from 5 toy vases of the type there are thus only 8 variants from the normal decoration: of these, 2 have human or animal figures; 1, black bands on buff; 1, stem black glaze, body ferruginous; 1, black bands, and bands of black dots on buff; 2, zones of palmettes and ivy leaves; 1 (Candia 2004), black bands, dots and ivy-garland on buff; 1, Trieste, unnumbered, from Crete, is entirely clay colour. Most of these 8 are unusual, in form as well as decoration, particularly Trieste, hgt. 35 m. (with lid -49), int. dep. 085, of turned-in rim 01, diam. of body 22, of mouth 96, stem very thin. On this last see below p. 87.

Class C.

Tripods; 28 examples: of these 22 have feet in form of panels, 5 in that of moulded lions' paws, 1 in that of stags' feet; 10 have loop-shaped supports joining inside of feet to centre of bottom of body. Only 7 have human and animal, see Burl. Figs.); Schmitzer (purple bands and dots on buff). There are toy B and D vases at Eleusis of which we have no exact details.

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55 The name *patazoi* is suggested for this class by Bayet (cat. of his own collection) and adopted by Pettler (Leptidae Blize, p. 67) is certainly wrong. Pettler suggests that the turned-in rim allowed only the purest part of the liquid to be poured out. In point of fact it prevents any pouring out at all. The name *patazoi* (suggested B.M. Cat. Vases III. p. 407) would not be inappropriate on the toilet vase theory (see below, p. 54) but only supposing the vase to be solid, and not liquid (see below, 36 C).

56 Extant in 42 out of 52 where facts are sure; all, excluding toy vases, have a ledge for one. 
Cp., however, Athens vase, p. 78, n. 44.

57 Rhitsina, Graves 31, No. 157, greatest diam. 145 m. (usually it is about 20 m.)

58 Thess. Rhitsina, Graves 31, No. 157 a; Munich, Alt. Fin., 3291.

59 Athens 2257 (Boeotia);

60 Boston: Fine Arts, 99, 353.

61 Rav. 215.

62 Berlin F 3821 (Pomarico), P 4162 (Bari).

63 Athens 351, 833 (Tanagra), 12937, 12938, 12937 (Nicolo, Mon. V., see n. 76), 12888; Berlin V. L. 3329 (Attica), 3364 (Thbes), 4559 (Boeotia); Boun 555 (Boeotia); Boston 98, 915; Paris, Louvre, C.A. 633, 616, 927 (2 Thbes. 1 Argos); 2, Petersburg Inv. 10119 (Boeotia); Würzburg 4291 (Boeotia); Thbes, Rhitsina, Grave 50, No. 293.

64 Athens 350; Berlin F 1727 (Tanagra);

65 Boston, Fine Arts Mus., 91, 810; Cassel, Arch. Mus. 1888, p. 196, No. 8 (this and Boston practically pendants). Thbes, Rhitsina, Grave 49, No. 249.

66 Bonn 901.

67 Athens 359; Berlin F 1727, V.I. 4559; Bonn 556, 601; Boston 98, 915, Cassel, see n. 34; Louvre, C.A. 653; Odessa, Thbes, Rhitsina, Grave 50, No. 265.
KOTHONS AND VASES OF ALLIED TYPES

lids extant,\(^*\) but of the rest all but 6 have a ledge on which a lid could fit more or less well. 21 have no handles, 2\(^*\) a class A, II handle, 3 three cylindrical knuckle-bone attachments like those of Class A, I; in the case of

![Image of a kothon with a lid]

**Fig. 5.—Locris, A 488. (2:3.)**

![Image of a kothon and a plan view]

**Fig. 6.—RHITHONAS, TARBE 31, No. 137. (2:3.)**

**Fig. 7.—ATHENS, NAT. MUS. 838. (2:7.)**

2 of these last\(^*\) the knuckle-bones have immovable moulded rings connected with them as in Fig. 7.

\* Berlin 8327; V. I., 8329, V. I., 8329; Baden 98, 915; Cassel, see n. 94; Louvre C. A. 827; Theben, RHITONAS Grav 50, No. 263.

\* Athenae 838, 13097; Berlin V. I., 8384; Bonn 601; Munich, Alt. Pin.; 420, unnumbered. Contrast A. II, where only Bar 2921 and Brit. Mus. A 1567 have one. Our Russian information is incomplete on this point.

\* Athenae 13097; Munich, Alt. Pin., 420.

\* Athenae 838, 13097; Berlin V. I., 8384 (no rings).
The decoration appears to be always late Corinthian or early black-figure. The inner rim is in 17 examples plain, in 11 decorated with rays, tongue pattern, lotus buds, or bands.

Besides these three main classes there are certain other small groups that must be considered along with them.

Class D.

Under this heading we have classed 22 vases that are intermediate between or variants from any of our main classes—A. I., A. II., A. III., B, and C.

Two have class B shape but no lid or ledge for one, and Corinthian decoration. So a third (Samml. Vogell), but with low stem and a ledge suggesting a lid.

Two are practically A vases, except for having the foot a little higher than usual (op. Fig. 9) and no handle.

Four have central stem, but handle like A. II. No lids. Round mouth Berlin has no moulding; those round mouth of Bonn and Rhitsóna (Fig. 8) hardly suggest a lid. Decoration, Athens and Berlin same pattern as Bonn 1519 (n. 16), Bonn and Rhitsóna black with red or purple bands or zones.

Two differ from B only in having practically no stem.

Seven are plain black glaze (some with purple lines) with no handle, no lid or ledge for lid and little or no stem, e.g. Fig. 9, so one other, but with ledge round mouth, hardly however for lid; one is a stemless black glaze vase with one A. II. handle and shallow turned-in rim recalling A. III.; one combines two A. I. handles with 3 small grooved feet.

One has two A. II. handles, a lid with knob familiar in Class B, the shallow turned-in rim of A. III. (25 total inner depth, op. n. 20), no stem, and Hellenistic stamped decoration.

Three vases with spouts (Class E), 4 of stone (Class F), and 4 of metal (Class G), will be described and discussed below pp. 84, 96 (E); 87 (F); 82, 97 (G).

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41 Athens 9725; Candia 3381.
42 Athens numbered: Hermiones, 9726; Bonn 856; Louvre C.A. 609; 2 Schinasuri (Tanagra or near, diam. 16 m., 96 m.); Thebes, Rhitsóna, Grave 31, No. 151 (Fig. 9). Several of these vases are extremely heavy.
43 B.S.A. xix. p. 274; Fig. 8, legt. 14 m., int. dep. 905, dep. int. rim 925; Fig. 9, 105, 96, 925.
44 Athens 2472 (Tanagra).
45 Turin 1885, diam. 11 m., of mouth 08, dep. 95, of int. rim 915.
46 Louvre E.B. 1954.
47 Munich, Alt. Pia. 3076, diam. etc. (n. 51), 145, 10, '08, '02.
Evidence from Rhitsona.

(a) Dating. Class A vases at Rhitsona are found all through the black-figure, and extend into the early red-figure period. None was found in the twenty or so Hellenistic graves, though they contained a great variety of shapes, and showed survivals of both black-figure (floral kylikes, etc.) and proto-Corinthian (pyxides). None too was found in any of the Corinthian or proto-Corinthian graves. These earlier graves, however, contained much fewer vases, nearly all aryballoi or small lekythoi, so that inferences from the absence of kothons must be used with caution.

Class B vases are contemporary with Class A II, but are always less numerous. Both get commoner towards the end of the b.f. period. Out of a total of 1173 vases in our group A graves, with a centre point of about B.C. 540, there were 11 Class A II vases and 3 Class B, while out of 1152 in our group B graves, dating about B.C. 500, there were 74 Class A II, 2 Intermediates and 18 Class B. The only 2 Class C vases from Rhitsona were both found in Group A graves. No A.I nor A.III. vases were found at all.

(b) Indications as to use. In none of the graves that contained A, B, or C vases was the sex of the person buried determined either from the bones,

\[ \text{Fig. 8.—Rhitsona, Grave 31, No. 153. (1:4)} \]

\[ \text{Fig. 9.—Rhitsona, Grave 31, No. 151. (2:7)} \]

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\[ \text{B.S.A. xiv. p. 288, to be published later.} \]

\[ \text{Cp., however, B.S.A. xii. p. 42.} \]

\[ \text{J.H.S. xxx. pp. 342 f.} \]

\[ \text{They are not confined to end of b.f. period, as stated by Furtwängler, Samuel Schmultz, Tafl. 52, followed by Furtwängler, p. 68.} \]

\[ \text{Including the 50 vases of the unpublished grave 5 in group A, and the 4 and 24 of Graves 2 and 5 in Group B. See above, p. 72, n. 1.} \]

\[ \text{B.S.A. xiv. p. 262, No. 249 = Pl. IX, No. 290, No. 293 = Pl. X, 4, 4.} \]

\[ \text{See B.S.A. xiv. pp. 255, 264, 270, 281, J.H.S. xxix. p. 309, n. 51; J.H.S. xxv. pp. 316, 323, 328. One grave 12 kothon was full of fine dust, a sample of which, analysed by H. R. Dixon, F.R.S., Professor of Chemistry at Manchester University, shows the following percentage of constituents—CaCO₃ 26.0; MgCO₃ 34.5; CO₂ 22.0; Fe₂O₃ and Al₂O₃ 2.8; SiO₂ 12.9; Fe₂O₃ 1.5; Iron Carbon, 0.3; Moisture, 2.7. Under the microscope Prof. Dixon found unmistakable traces of bone ash and of wood charcoal. Cp. Delattre, 1888, p. 68 (Thasos) φυγέω οίκει οικεία και φωτιστα ποτέ κόκον ήτος τάχιον προς τον θεν ἐπιστρέφοντα εἰς τέος τόπον.} \]

\[ \text{The presence of bone seems to lead to no—} \]
incised inscriptions, or the general character of the contents. Pernice’s impression (Jahrh. 1899, p. 61) that kothons are found only in women’s graves is not disproved, but it is certainly not confirmed. It might be argued that Grave 40 (J.H.S. xxix. p. 310), the one Boeotian kylix grave that has no vases of Class A, B, or C, is a man’s grave and the others women’s, but this explanation does not account for the further absence of black-figure from Grave 40.

Were all these Vases used for the same purpose?

Pernice, laying stress on the points that our principal types have in common, and taking the differences between them to be mainly a matter of date, argues that all were used for the same object (namely, as censers). He would find an additional argument for this view in the various intermediate vases that we have grouped under Class D. But even if it could be proved that all vases with a turned-in rim were developments of a single idea, it would not necessarily follow that they were all used for the same purpose. Pernice himself remarks incidentally that he has noticed similar rims both in ancient lamps and ancient sieves.

In the case of our vases it is to be observed that intermediates and variants are comparatively few. The really significant point brought out positive conclusions: e. g. the very variously shaped vases in which bones (some those of animals) have been found by Oeri in Sicily, e. g. Mos., Arch. (Megara Hyblaea) Supp. iv. xvi, cv., cxxix; id. xiv. (Campania) Supp. 579 (Fig. 61). 418, 429, 476 (Fig. 83). Cp. also Dragendorff, Thesaur. ii. p. 91.

All the names inscribed in full—Δέκα (1), Αστυρής, Αμφίσιδας, Αθηναίος (1), Αθηνάχος (Graves 30, 30, 30, 30, 30, 40, J.H.S. xxix. pp. 335 f.); Φίλος (Grave 40, on a black kantharos recently made)—are men’s names, except perhaps Γέμν (Num.-Boeotian Tent. of Δέκα). Cp. J.H.S. xxix. p. 341, n. 119. But even if they have any funerary significance, they probably refer to the mourners rather than the dead. Otherwise we must suppose at least three interments in Grave 50 alone, against which assumption see B.S.A. xiv. pp. 244 f. and op. J.H.S. xxix. pp. 238 f.

The female masks in Graves 26 (No. 241, B.S.A. xiv. p. 298), 15 (No. 245, B.S.A. xiv. p. 296), 46 (No. 150, J.H.S. xxix. p. 322), might suggest a woman’s grave, but Nos. 343 (female figure with baby), 329 (lychnophoric Sirenus) and 378 (mounted savallia) of a single internment Grave 51 (B.S.A. xiv. p. 289) show that it is dangerous to infer the sex or character of the person buried in a grave from the figures buried in it.

He is scarcely justified in one (p. 81, n. 9) of his two references. Note also that Athens, No. 2472 (above p. 73, n. 59) is inscribed with the man’s name Διόκτονος; so Berlin V.I. 4839 (n. 33) Πολυτρατίδος καλλίς Πολυτρατίος, καλλίς οὖς; V.I. 3334 (n. 70) Σήκων.

See Mr. Hawes’ report, J.H.S. xxix. p. 316 and op. his reports on other graves.

If graves with kothons, etc., belong to women, and we happen to have been digging a group of women’s graves, it is natural to assume that man’s graves had also some distinguishing feature, such as weapons, but we have not noticed either at Schinias Museum, Athens Museum, or elsewhere any type of object that would answer to this hypothesis; bronze weapons should be well preserved, and iron ones moderately so (see Fig. 19 iron vase and bronze tripod from Grave 26).

See below p. 81.

Above p. 78.

Jahr. 1899, p. 67.

The small proportion of them shown by our statistics is particularly noteworthy considering the tendency of Museums to buy unusual and to reject ordinary vases (note, e. g., absence of ordinary A. II. from Athens, Nat. Mus., and op. B.S.A. xiv. p. 292 n. 1) on supposed rarity of plain black glass kyathoi before the Tholos excavations). Out of 408 extant examples in clay, only 25 cannot be classed in the three large classes.
by our statistics is the large total and uniformity of decoration of the main types, particularly A, II, and B. They almost certainly served some simple use or uses of daily life. Considering, too, that these two particular types were in the main contemporary, and that one is lidless, the other lidded, it is a priori probable that their uses were different. Whether this means that the vases were completely different articles, or merely varieties of the same article, is a question upon which we can form no a priori opinion. We must review the evidence as a whole, and consider what use this or that type would serve most effectively. The turned-in rim, which is the distinguishing feature of our vases, suggests scent vases, lamps, and perhaps censers as offering the most probable explanations to choose from. What we have to look for is not a single explanation that will do more or less well for the whole of our material, but completely adequate explanations for each particular type.

The Censer Theory.

In discussing this theory we naturally start from Perince’s paper in the Jahrbuch. His argument is briefly this: Maintaining that G (metal vases), C, A, I, A, II, B are chronological developments of a single type, he argues that Berlin B. I. 8617 (the only G vase known to him), with its body half bronze (upper part), half iron (lower part), can only be satisfactorily explained as a brazier censer. He explains class B as the immediate predecessor of the long-stemmed censer (with oval top, of which the upper part is detach-
able for inserting incense and perforated to let out the smoke) frequently represented on r.-f. vases, e.g. Fig. 14, 1.\textsuperscript{2}\textsuperscript{2} C. A. I, A. II. are the intermediate stages between G and R.

The new evidence seriously affects this line of argument.

The only G vase that we have evidence for dating is Rhitsóra Grave 26. No. 244 = Fig. 10; this vase, which is of iron with bronze handles and a bronze tripod so much like that of Pernice's Berlin metal vase that they are not likely to be of very different dates, comes from a grave that cannot be much earlier than 500 B.C. It is possible that the vase is much older than the grave, but a date comparatively late in the sixth century is the most probable.

We are able to notice here two other class G vases, one in the British Museum,\textsuperscript{2}\textsuperscript{4} with two weak ring handles without knuckle-bone attachments, and the other, Fig. 11, at Bari,\textsuperscript{2}\textsuperscript{5} with no attachments or handles at all. These new metal vases make the relationship of G to C very problematical. Of the four G vases now known to us have handles or knuckle-bones or both, arranged in twos or fours. This arrangement does not occur even once in a total of twenty-eight C vases. Three\textsuperscript{2}\textsuperscript{6} of the twenty-eight do indeed show knuckle-bones arranged in threes, but the difference in number may be of some significance; and, as is shown by the style of their black-figure decoration and the inscription on one of them,\textsuperscript{2}\textsuperscript{6} even these three cannot be dated early in their class. More than that, C does not appear to be our earliest clay type. A I seems on stylistic grounds to begin earlier, and the stylistic evidence is perhaps confirmed by the absence of A I and occurrence of C in early black-figure graves at Rhitsóra,\textsuperscript{2}\textsuperscript{7} as also by the late dating of the three knuckle-bone vases from C. A I therefore cannot be derived from G through C, as Pernice holds, nor is there any ground for thinking that, with its tripodless form and invariable three handleless knucklebones, it is to be derived from G direct. Pernice's theory takes no account of the fact that these knuckle-bones, though no doubt of metal origin, are not only common (Halbherr, Mus. Ital. 1888, p. 738) and presumably of extended use in metal, but occur on other sorts of clay vases besides ours. They are found, e.g., on an early Aeginetan lamp (below p. 92), on plates (Orosi, Mon. Ant. xvii. p. 673; Böhlau, Ion. Nek. p. 150, pl. VIII. 2) and, with ring handles, on an archaic krater, Mon. Pict. i. Pl. IV. It would be at least as reasonable, on

\textsuperscript{2}\textsuperscript{3} From Brit. Mus. E 88 (r.-f. kylix), from a drawing by Mr. Anderson.
\textsuperscript{2}\textsuperscript{4} W. T. 739 (Pyros), diam. 21 m., of mouth 12 m., int. depth 94 m., depth int. rim 055 m.
\textsuperscript{2}\textsuperscript{5} Nos. 5063, 5064 (vase and tripod); same meas. 17 m., 09 m., 66 m., 63 m. (Rhitsóra (Fig. 10) measures 16 m., 11 m. (where traces of ledge appear), 05 m., 03 m.; Berlin 17 m., 65 m., 648, 028; Berlin has two knucklebones with handles but not the handleless unbored piece of Rhitsóra.)
\textsuperscript{2}\textsuperscript{6} Athens 588 = Coll. Gouve Pl. XXX. No. 616, and 1203 = Nicole, Cat. Paris. Ath. Suppl. 1911, Pl. V. (ref. kindly sent us by Dr. Nicolai, both with ring handles as well; Berlin V. L. 2364 = Pernice Fig. 4, without ring handles, but bored for inscription. S. p. 63, n. 12, on which Dr. Zahm writes to us (27, 2, 21): 'Der Name ist sinnerhast, wie überhaupt die ganze Zechnung. Die Kürzung macht durchaus den Eindruck, dass sie von demselben Handel gemacht ist, die auch die Zechnung gravirte'.
\textsuperscript{2}\textsuperscript{7} Note, however, that 15 out of 17 A. I. vases of known provenance come from Rhodes, Sicily, or Italy; 10 out of 12 C from Bosotia.
the evidence before us, to suggest that the occasional knuckle-bones of C, in which Class they are meaningless, and of G, where they are plainly not essential, are sporadic survivals of the invariable knuckle-bones of A. I, that have a practical use for suspension. [For very occasional unbored examples see above n. 9 and below n. 168.]

A, II, and B, the two most frequent types of the series, were both at their commonest at the same period.\textsuperscript{78}

Further, though the long stemmed censer of Fig. 14, 1 (the only undisputed Greek type) cannot be proved to have been used on the Greek mainland before 500 B.C., its use at least in Ionia as early as the sixth century is proved by its representation (reproduced Fig. 14, 2) on a sherd from Clazomenae; and it has been plausibly argued by von Fritz that its absence from b.-f. vases is due to the limited subject range of b.-f. painters, and that it probably found its way to Greece in the sixth century along with incense itself. Pernice's implied question 'where are our sixth century censers?' therefore loses much of its point.
It is of course possible, that Pernice's chronology is faulty and yet his main contention correct, and one new piece of evidence that lends the latter some support has just come to light. Incense has probably been discovered by Mr. Evans in Minoan Crete, and the vessels used for it seem to have been clay chafing-panes. In spite of Homer's probable silence about incense, this discovery throws a certain amount of doubt on von Frieze's position, and makes chafing-pan censers, whether of metal or clay, distinctly less improbable as the earliest classical form. The form is suited for clay, that of Fig. 14, 1 is not, in spite of isolated examples (probably only models) like Athens 23990. Our vases might provisionally be explained as forms of censer that prevailed for a time on account of their cheapness, but were ultimately driven out by the superior merits of the classical type. In any case, brazier censers of both materials are far too common and widely distributed for us to exclude them on a priori grounds from sixth century Greece. It is only when we take the vases class by class that the real difficulties of the censer theory become apparent.

The case for classes A and C has been rendered almost untenable by the three spout vases (Class E, above p. 78). Of these the only one already published is a variant from A. II, the only unusual features being the elaborate terminations of the handle and the spout, which is about 0.05 m. diam. opens upwards, and is placed high up near the handle. The second, Fig. 12, is a perfectly normal C vase except for the spout, diam. about 0.01 m. The third, Fig. 13, is altogether abnormal. For its general proportions cf. black glaze D vase Turin, No. 1885. There can be no doubt that these three vases were all meant to hold liquids. The Würzburg vase is so abnormal that it is almost impossible to argue from it; but the other two are so normal apart from their spouts, that they raise a very strong presumption that A. II and C contained liquids.

The case for B depended on a false notion of its chronological relationship to the censer of the undisputed classical type.

The new metal vases weaken Pernice's positive arguments for that class. The Grave 26 example (Fig. 10) with body entirely of iron would indeed do better as a brazier censer than as either a lamp or a scented vase. But the
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Bari and British Museum examples both have the body entirely of bronze. If therefore there is any significance for the censer theory in the material of the Berlin vase, then the probability is against the two bronze vases being censers. If there is not, then we have little positive evidence for the censer theory even for our metal vases, though we may still think it probable for some of them on a \textit{a priori} grounds.

Fig. 13.—\textit{Würzburg, H 234. (1/2.)}

Fig. 14.—\textit{Vases depicted on White Lystrai (3, 4, 5), Red-Figure Vases (1, 6), and a VI Cent. Sherd from Cleomenei (2).}

mouth (a, 75, not discernible in Fig. 101) suggests a possible lid and leaves scent theory a possibility.

\textsuperscript{99} This view appears to receive support from an ‘early Picene male small silver incense altar with bowl shaped like a kothos,’ mounted on a stand that terminates downwards in three short legs, published by Mr. G. C. Ehrig, \textit{Musae Egypt.} II, Pl. XXIV and p. 53, to which we have been referred by him, unfortunately too late to make full use of the reference. See below p. 99, \textit{Addendum ii.}
The Scent Theory.

The three spout vases confirm for the classes A and C the first impression that we get from the turned-in rim as such, that it is a more natural invention to prevent the spilling of a liquid than of a solid. They are not numerous enough to invalidate the further inference, that the main types would naturally be used for a liquid which was used up in situ. Such a liquid could be either scent or (as argued by Dragendorff, *Thera* ii. pp. 117–8) oil.

It is just Classes A and C, however, that are most difficult to imagine as scent bottles; A being invariably lidded and C frequently so. The only explanation for lidded vases being used for scent would be a custom of leaving scent bowls about a room, like dried rose leaves in modern times. Such a custom is possible, but we have no record of it or analogies for it. If the scent were merely wanted for use on occasion, a lid would have been essential to prevent it evaporating. The same is true of semi-solid scent or unguent.

For the invariably lidded Class B vases, this objection does not apply. They would serve admirably as liquid scent bottles; or if there should ever be found to be more evidence for unguent than for liquid scent in Ancient Greece, the turned-in rim could in that case be explained as a device for getting a small portion neatly off upon the finger.

Those who argue that Class B in particular served for scent, identify them without question with a number of vases depicted, nearly always in the hands of women, on white lekythoi and red-figure vases. It should be noticed that Class B vases are generally earlier in date than these representations, and differ from most of them both in decoration and shape, the depicted vases showing much the greater variety. Cp. Fig. 14, 3–6.


Note, however, pictured vases held by male figures on Athens 1113 (b. c. skyphos from Tanagra) and on a r. c. fragment at Bologna, Roma X.


So Pernice, p. 88; Robinson (p. 74).
centuries, and grew more varied in type, and that vases like Berlin F 3021 and the Trieste vase described at the end of Class B represent two of many such variations. It is possible too that the pictures are not all of clay vases: the long narrow stems of some of them, e.g. Fig. 14, 3, recall not only the clay Trieste vase just referred to, but also three V or IV century stone vases of Class F. See Fig. 15. It is significant that Berlin, Skul Inv. 1460 (= Pernice, Fig. 9), the only F vase that resembles in shape the ordinary B, is itself probably late VI century, since it is reported to have come from the grave of Aristion. It looks as if the marble vases were throughout parallel to class B, either serving the same use, or being expensive copies for some purely ornamental purpose. They are often made, bodies included, in various pieces with nothing but their weight and shape to keep them together.

In spite therefore of uncertainties it seems on the whole probable that Class F should be associated with the latest phases of B, and that the pictured representations are drawn from both. Though the depicted vases occur on funerary as well as toilet scenes, they are more naturally explained as holding scent than as either censers or lamps, and their identification with Class B would, if certainly proved, strengthen the case for Class B being used for scent.

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89 Pernice, p. 70, Fig. 8. Note moulding round top of stem (so also Munich n. 28, which is, however, early) and op. cit. above p. 101.

Athens 5125 (n. 30) may be another late variant. It is something like knob of R.M. E 778, cf. p. 79 with toilet scene.

Boston 81. 253, total ht. 237 mm, reproduced from a drawing kindly sent us by Mr. Fairbanks. Op. Athens 11366, 12396.

On dating of class F see L. Hamman, Arch. Azz. 1896, p. 131, and subi. id. loc.

For same shape with little or no turned-in rim: see in stone, Athens 11366, 11368, Berlin M.I. 8466, 1347, and with handles and shorter stem Bibl. Nat. 4894 2nd clay, Candia 1237, 2065, 2966, 2065; Boston 81. 817, 81. 318 (Creta); Athens 12224 (Megara). Latter two with conical knob; see n. 101.

100 Aus einer recht guten Quelle, Dr. Zahn in a letter to us 27. 2. 11. See also Kakule, Arch. Azz. 1383, p. 78.

101 E.g. Fairbanks, Figs. 50 and 52 and Pl. XII.
The Lamp Theory.

The main difficulty in accepting the view that any or all of our vases are lamps is the absence of any provision for a leaning wick. The simple device of leaving the wick to project over a side spout had been known from Minoan times and is the feature by which ancient lamps have hitherto been recognised. None of our vases can have been made for such a wick, as their round and broad top, slightly sloping downwards and outwards, would have caused the oil to drip down the side. They could be used only for a wick that either floated on the oil or stood on the bottom of the inside of the vase. A tin over cork float holding a small wick is used to-day in one kind of sanctuary lamp; it is conceivable that something similar was used in antiquity. Or it is possible that there was some way of getting the wick to stand at the bottom of the vase, e.g. by having either a wick lighter than the oil and anchored to the bottom by a small plate of metal, or a heavy wick arranged in stiff coils of sufficient weight not to spread or float, and allowing the top coil from time to time to be straightened, so as to protrude above the oil to the height required for lighting. In other cases the light would not be brilliant. But on the other hand the vertical position of the wick would enable it to give the medium of light with the least possible expenditure of oil. It would not be a στιβή λύχνος, requiring τὸν παρακείμενον θραμβόλιον, but it might be στενή τεις, ητις μὴ τοσίς. A modern sanctuary wick of the floating kind, floating in a Class A vase of 0.05 m. inner depth on only 0.15 m. of olive oil, so that spilling was impossible, showed up prettily the decoration round the interior rim, and gave enough light to read print by. See Fig. 10, p. 60.

We have evidence that such central wicks were used in Egypt. τὰ δὲ λύχνα, says Herodotus, describing a festival at Sais, ἐστὶ ἐμβαφα ἐμπλέα ἀλόκωταῖ καὶ ἐλαίοις ἐπιτολῆς δὲ ἐπετει αὐτὸ τὸ ἐλλύχνον, καὶ τοῦτο καλεῖται πανόργχον.

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607 E.g. from Palaeastro alone E.S.A. viii. p. 281 and pl. xvii. figs. 1 and 2, and p. 299; idem. ii. p. 325, fig. 27, i and 4 and pp. 327–8.
609 Otherwise we might compare Petrie and Quibell, Napolea and Balllus, Pl. V, 23, and pp. 14, 15, if, as burnt stain, down one side of, inside suggests, wick was not a floating one.
610 The principle would be the same as that of the modern so-called wax bougie (height 0.05 m., diam. 0.045 m.) used by workmen who need a safe and portable light; with the difference of course that the bougie are themselves wick and wax, whereas in the other case the coil would be all wick, and the surrounding oil would take the place of the wax.
611 A central wick would consume less oil than a leaning one. The advantages of an upright wick in steadiness and economy must have been realised by the ancients, as is shown from their use of candles, though the problem of securing a satisfactory one for lamps was only solved with the invention of the modern safety lamp.
612 Aristoph. Nephel. 57.
613 Id. 59.
614 Plato Comm. Mel. 57, fr. 16.
615 This decoration of the inner rim and the inside generally would be equally appropriate for scent vases, but scarcely so for lamps (pass. Persius, p. 67, fr. above, n. 69).
616 II. 52.
617 For the use of the salt see Hdt. ii. ed. Wiedemann ad loc. and Tontini, Dar.-Sagl.
That we appear to have no literary evidence for their use in Greece need not surprise us. We have little in regard to any kind of lamp, and if, as the statistics suggest, our vases were common only in Boeotia and the sphere of Corinthian influence and during the "Corinthian" period, they would have little chance of impressing themselves on Attic literature. That lamps should be found in graves, as they are at Rhétique if our vases are such, is what we should naturally expect. Undisputed lamps have been found in use as grave furniture throughout antiquity, most commonly perhaps in Roman times, but frequently also during the Greek period, both in Sicily, the East Mediterranean islands, and on the mainland of Greece.

Apart from the want of provision for a leaning wick, there is in fact no size, nor shape of body, nor shape of handles, which cannot be paralleled in undisputed ancient lamps.

For possible representations of Egyptian lamps both with one and with several burning wicks see Davies, El Amarna Ps. II. Pl. XVIII-XX. pp. 19, 29; III, Pl. VII. p. 7; IV, Pl. XV. p. 13. The identification is uncertain; cf. II. pp. 10, 29, IV. p. 13. In more than one of the frescoes Akhenaten is pouring or sprinkling something on to the bowl, an odd proceeding if they are lamps. Possibly they are censers. The conjectured flames recall the hieroglyph for incense (pointed out to us by Mr. C. G. Edgar) and not that for fire. Actual plain bowls have however been found with apparent remains of wicks, e.g. v. Bissing, Metallgiehne pp. ix, (Kanobelpatmen); Professor Pottier writes to us, Mar. 9, 1911, that he has found them at Tell el Amarna with marks of burning and smoke at the sides. Compare above p. 109.

At least A. I., A. II., and C, which show 219 from Corinthian splinters out of 237 of known provenance.

Evidence for censers of undetermined type found in graves is scanty and weak. Notiz. d. Scn. 1899, p. 396; Antiquity, 1899, Pl. XI, Fig 1. Few have been found anywhere. For examples see Arch. Mus. 1899, p. 142, No. 14. On Porphyry's theory, frequent occurrence of censers in sixth century graves might be explained by saying censers were then unusually cheap (owing to regime of a form that could be made in clay) and grave furnitures unusually elaborate. For use of incense at Roman, Egyptian, Babylonian, Jewish, and Christian funerals see Athyley, Hist. of Incense, references in index. Cp. Forte, Gordon, p. 72 Abb 50, and pp. 82, 231.


There, Dragisch, li. p. 75; Miletus, B. A. A. iii. p. 61; Rhodes, Brit. Mus. F. 111 (=Fig. 174), Eainiones, with b.-f.; Cyprus, Tadmor i. p. 121 (fifth century), d. ii. pp. 50-55, Antiquity 1898, p. 125, J. H. S. xii. pp. 510, 513 (two tombs, one with b.-f.), xvii. p. 154 (Hellenistic); Crete, Mon. Ant. xli. p. 378 (with late b.-f.).

Neocastria ii. p. 29 "lamps of various periods and shapes, including most of the prevalent Greek types." Unfortunately Prof. Gardner thought it would be "tedious to carry this enumeration into further details.""}

Sparta, B. A. A. xiii. pp. 162-3 and Fig. 6, Hellenistic; Delphi, Pausanias v. pp. 169-3, and of fifth (fourth) century; W. Locra, Rosco, 1906, pp. 199, 200, fourth-third century; Rhisous, two of latest Hellenistic graves, to be published later; Tarsus, Arev. 1888, pp. 108, 107, 125-6, and Chalcis, Rosco, 1906, p. 63, apparently Hellenistic.

The evidence is mainly Sicilian, but it should be remembered how much more completely the Sicilian cemeteries have been excavated, and how fully and exactly the excavations have been recorded.
The size of our Class A. vases, with their average external diameter of 175 mm in A. I., 147 in A. II., and their average diameter of mouth of 008 in A. I. and 081 in A. II. is obviously larger than that of the common types of lamps with leaning wicks, and has probably done much to prejudice the question as to whether they served a similar purpose. In point of fact, however, the size of the Polledma lamp (below Fig. 20) and of some of the flat open lamps of the primitive Punic type shows that 14 mm is not a very surprising diameter for an early lamp. A lamp from Naukratis in the British Museum with a dedication that is possibly early 5 century actually has diameter 158 mm, of mouth 12 mm, interior depth 93 mm. For lamps of large

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The above text continues with detailed descriptions and comparisons of ancient lamps, referencing various artifacts and their dimensions. The text suggests that the size of the lamps was significant in determining their function and use. The mention of specific dimensions and comparisons to other lamps highlights the importance of these artifacts in understanding ancient practices and technology.
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size cp. also Orsi, Mon. Ant. xvii. pp. 87–89, largest examples 185 m. long; Notiz. d. Sav. 1904. p. 134; bola lucerna attica diam. 115 m. Lamps of the size and capacity of ordinary kothons or even bigger are by no means unknown in the Hellenistic and Roman periods.127

If we turn to shape of body we find that the so-called Attic lamp has the same flat round body and comparatively open top as our vases. Frequently too we see a distinct tendency towards the turned-in rim,128 as in Fig. 17a (about 500 B.C.)129 This was essentially the shape of many Roman lamps as well, as can be seen by looking at broken specimens that have lost the nozzle and central medallion.130

In regard to handles it is precisely the early Attic lamps that frequently have a horizontal handle in the position the handle occupies on our Class A. II. and III. vases.131 The probably IV century lamp from Kalymnos illustrated Fig. 17b132 has the ribbon handle of our Class A. II. One at Turin133 has also the curling extremities. These latter must have been useful for steadying the vase with the thumb and second finger while the first finger

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127 E.g., Athens 3112 (late Greek), diam. 13 m., hght. 26 m., bht. 66 m.; 3119 b, bht. 12 m., diam. 26 m., hght. 67 m.; 3296, hght. 22 m., bht. 13 m.; Bari 2200, diam. 15 m.; Brit. Mus. from Pintale, bht. shaped, 90 x 16 m.; Corneto, Mus. Muiste, 970, diam. 34 m.; Genoa, Palau, Biondi, Scari di Libera, 23 m., 12 m.; Leeds [Lanamayan], diam. 13 m., bht. 25 m.; Parma, semi-circular, bht. 13 m.; Rome, Mus. d. Terme, Anili, Rom., 3298b, diam. 12 m.; Rosen, horse-head medallion, diam. 16 m.; Rav., centre like Dec.-Sagl. Fig. 4375, from nozzle to nozzle 26 m. Yorck (Miss Ruttan, 1848), diam. 13 m., 14 m.

Lamps 10 or 11 m. diam. are more numerous still, e.g. Athens 3108, 3118, 3154, 3285; Bari 1881, 1893, 1849; Bologna, N. Univer., 75, 197; Parma, 1845; Rav., 54, 55, 1844; Turin 424 (brown).

128 — = No. of nozzles; rest one nozzle.

For Helppisti (t-) cp. also Deonna, B.C.H. 1908, p. 141, "Class (v) (among fourth-third century." "Quelques lampes a tete as distintent," etc. par plusieurs particularites, les dimensions en annt lebomoup plus grandes.

It is to be regretted that M. Deonna gives no instances and measurements.


130 Above n. 122. Depth 032 m. Inner rim 01 m.; diam 035 m.; Reproduced by kind permission of Mr. A. H. Smith. So also Deles, B.C.H. '08 p. 141, type not anterior to 3rd cent., s hehr en sont frequentement restituable vers l'intérieur: Priene, Zara, Priene p. 440, Fig. 555; No. 169; Athens 3561; B.M., 55, 12-26, 11 (Catania); Bari 1250, 1251, 1698; Rev. 1189; Bologna, N. Univ., 158, 169, Palagio 647, 650, 651, 652, 653.

131 E.g., Athens 3109; Bari 8767; Genoa, Scari di Libera; York, a lamp in grey clay with 8 nozzles.

132 The form generally approximates to our A. III. e.g. Asagna, Theirsch cp. Furrw. p. 468 class 3; Athens 3292; Dalvi, Foll. p. 185 Nos. 311-4; Genoa, Palau, Biondi Nos. 59 and two others (Sardinia); Bologna, Palagio 645; Bari 1220, 1221, 1567, 1577; Rev. No. 110, and one without number; Calais, one of 4 numbered 446 (from S. Ezas); Rosen, two unnumbered from Campagna soil; B.M. one from Sardinia, another from Kerteh. The same shaped lamp left in pale clay colour and producing notch the impression of an A. III. vase (on which, however, see below p. 80) is frequent in Italian Museums, e.g. Bari 1585, 2322–2324, 2328 (diam. 985–105 m.); Rev., 110; Trieste, 1139 (Taurus); op. Asagna Tab. 122, 41 and 42 (pres. Torricelli's Cretan parallel to p. 437, Cy. below n. 145).

133 B.II. Mus. 4th vase room. Acquired by Newton 1856, Reproduced by kind permission of Mr. A. H. Smith, Hgt. 0375 m. C.p. Bologna, Palagio 325; Brit. Mus. 56, 8–28, 346 (Kalyxmu), 65, 5–17, 5 (Ephesu), 52, 6–19, 34.

134 Graves of Tharses: a Phoenician Colony in Sardinia.
was inserted in the handle from above. They would thus serve much the same purpose as the 'ailettes' of the ordinary Attic lamp.

The three horizontal attachments of our A.I. vases seem not to occur on any Attic lamps, but something very similar is seen on a fragment from Aegina, hand-made, in grey clay, with body of the characteristic Attic shape. It is probably a degenerate variety of this arrangement that we find on many Roman lamps. That these attachments on Roman lamps were originally meant for suspension is shown by such bronze lamps as Turin No. 427, which has three similar attachments, bored, and with remains of wire in them. Some Roman terra-cotta lamps have two of these attachments, and an ordinary back handle, representing a type that could be either carried or hung.

Apart from these points of detail which Classes A.I. and A.II. have in common with undisputed lamps, a natural place can be found for them in the general history of the ancient lamp. The unbridged spout lamp seems to have developed into the bridged spout lamp in Minoan times, and it is just possible that Thiersch is right in claiming that both survived into Classical times, though his only evidence is thirteen Aeginetan lamps, nine bridged, four unbridged, of coarse local fabric that belongs at the earliest to the Geometrical period. Such local ware, however, as Furtwängler himself observes, is often much later than its appearance suggests. In shape all thirteen might well be VI century. It is a priori probable that the far superior bridged spout would have driven out the unbridged in Minoan times if progress had not been interrupted; the use they raise.

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129 Taf. 121, 51 = No. 2 of Thiersch’s list. For dating see below n. 143.
130 E.g. Genoa, Palazzo Bianco, 2430, 2432, 2433, and two others; Parma, antica romana sucede nella prov. di Parma, avv. ece: others from Velia; Annua 2, 1868: Bologna, Nov. Univ. 9, 18, 38, 39; Pauly 323, 359, 363, 371, 376, 379, 382; Rosen, signed Orosius, found at Rouen 1852: ib. signed Uppe, found in 1873. A Brit. Mus. lamp of this type from Mutina has the three attachments bored.
131 Cp. Max, Pompeii, 1902, pp. 374, 374: Brit. Mus. 2369 (almost complete): Turin No. 431 (thumbs attached respectively to a small ring above the single back handle, and the moulded decoration on either side of nozzle): ib. n. 125.
132 Cp. above n. 8.
134 Cp. Canida, 2067, above n. 9.
135 See however p. 27: Addendum A.
136 R.S.A., ix. p. 325, Fig. 57, and 327, quoted by Domm, R.C.H. 1903, p. 149, who, however, sees Wace's unfortunate analogy, Year's Work, 1900, p. 49, does not face the problem.

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137 Ap. Furtw. Aegina p. 468 “Handge- machte” 1 and 2. His claim that a lamp from Phaestos, Nouv. Ant. 1903, p. 101, Fig. 34-5, is the prototype of the VI century lamp with central tube is very doubtful. Dr. Hatzidakis has most kindly sent us a cast. The central tube is connected by a hole in its side with the interior of the case, and can scarcely have been used to put on a spike. It seems rather as though the central tube was connected with the oil and wick, and that this particular lamp is an instance of some Minoan device or other (reservoir and piston) that did not come down to the Greeks.
139 The majority of the deliberately the Attic shape. For the four unbridged cp. our VI, sent. Fig. 18. All Thiersch’s numerous lamps of certain date are classical, the oldest (see his Class 7) being Attic-shaped Corinthian. The knuckle-bones of his own other hand-made example (above n. 134) finding as they do their closest parallels in our A.I. and C, distinctly suggest VI century.
in Cyprus and Phoenicia during the dark ages of the open shell or saucer type looks as if the invention had been lost. There were probably few lamps of any kind in Greece during that period; no actual examples can be suggested except the problematical thirteen from Aegina. οὐ παλαιὸν εὔρημα λέχνοι, says Athenaeus, φλογὶ ἐν οἷς παλαιὸν τῆς τε δανέω καὶ τῶν ἄλλων ξύλων ἔχοντα. The end of the VII and beginning of the VI century, just the period when our A. I and early A. II vases were being made, seems to have witnessed great developments in the use of lamps, which resulted towards the end of the VI century in the dominance of the bridged Attic type. That the type was re-invented at that period we cannot be sure, but it is at least as probable an hypothesis as that of Thiersch. In any case we know that lamps with unbridged nozzle like Thiersch’s Aeginetan examples did exist in the VI century. One from Eleusis, Fig. 18, is of Corinthian fabric. One from Delos is of the oldest type found there; but is doubtless classical like the rest of the numerous Delian lamps. A second Eleusis example (unnumbered) is of black glaze and plainly not earlier than the VI century. It may well date from the latter half of it. This unbridged type crushed out of the market, as even on Thiersch’s hypothesis it must have been, not by one single line of improvement, but by two competing ones!

Now we need only compare our Fig. 18 with Figs. 3, 4, and 5 to see that its general resemblance to Class A. II and III is as striking as that which it shows to the earliest classical lamps with bridged nozzle. The natural inference is that ‘kothons’ were another development of the Fig. 18 type of lamp, and that they present another solution of the problem of how to avoid spilling, which at first gained great popularity, especially in the sphere of Corinthian influence, but was driven out when Athenian influence became dominant. The large size of the Class A vases can be accounted for. Hitherto there had been obvious reasons for reducing the supply of oil in the lamp to the minimum possible. When this necessity was removed

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140 Orm. Res. Mitt., 1895, p. 315; 1906, p. 69. Nota also Arch. Jour. 1916 pp. 226-7. Abb. 26 (v. Stuhr’s Excavations at Beraulai). clay lamp with 6th cent. incised inscription. Thiersch’s Attic-shaped Corinthian lamps (see n. 143), being so very few, are not against this dating: it is not clear from his account whether the nozzle is ever preserved so as to show presence or absence of bridge, and it is im-

possible to identify them in his confusing Taf. 129. 9.

141 Diam. 955 m. Reproduced by kind permission of Mr. A. N. Skias.

142 E.C.H. 1898, p. 139, Fig. 1.

143 The small caps with bridged spout, hgt. 95 m., B.S.A., xiv, p. 258 Fig. 9 (from Grave 50, c. 356 B.C.) may possibly be yet a third attempt at the same problem.

144 Above, p. 59, n. 115.
by the invention of a safety lamp, people naturally went at first to the opposite extreme. The possibility of using more than one wick may also have made a large size convenient.

The parallels from undisputed lamps that affect the characteristics of Classes C and B are less distinctive. None the less it is worth noting that neither tripod foot, lid, nor central stem, is unknown for them.

Although tripod feet for undisputed terra-cotta lamps seem not to be known, there is in the Naples museum (inv. 72198) a bronze lamp with flat cylindrical body like some of our vases and three nozzles, resting on a tripod of lion’s claw feet like that of our Class C vase from Rhôsôna Grave 49. This seems the only lamp with such feet (and it, as the inventory numbers show, is not a quite certain example), but numerous bronze lamp-stands with three moulded lion’s feet have been found at Pompeii and one at Bosco Reale. The last has cross pieces joining the three feet like those of many of our Class C vases. The resemblance is noted by Perrone himself in his publication of the Bosco Reale bronzes at Berlin.

A lid (to cover nozzle as well as body but not fitting closely over the former) is seen on a black glaze lamp at Eleusis (Fig. 19). A lamp from Tarentum at Triste No. 1127 in red clay has a round lid with a knob. Note also an open Attic black glazed lamp from Catania, Brit. Mus. 55. 12-20. 11, with a ledge that could receive a lid like the ledges that receive the lids of our Class B.

A central stem is also common. ‘Les lampes à pied sont, on l’a vu (p. 1320, Fig. 4564), aussi anciennes que la lampe elle-même.’ The early Hellenic lamps with a central hole for placing on an upright rod or spike

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150 It is possible that at least in Boeotia the kotyon manufacturer began at the end of their period to diminish the size of their vases. Of 86 found at Rhôsôna (E.S.A. xiv. and J.H.S. xlix.) 7 are distinctly smaller than the rest. Of those, one, diam. 11 cm., is from the early Grave 49, but the other 6 (diam. 97-98, which would not be exceptional for a moulded lamp) come from graves of the later group (one from 26, two each from 18 and 46, the two latest of our large Boeotian-kylux graves, one from unpublished Grave 2).
151 There would be no need to imagine only one wick in each, though it would be economical to be able to use only one; see above, Fig. 16.
152 Dar.-Sagl. p. 1324; Fig. 4573 (de style très ancien et qui rappelle les poteries noires cirquées) and Mna. Rochon. xxvii. Pl. XXII. Diam. 128 cm.; of mouth 98 cm.; int. depth 93 cm.
153 E.g. E.S.A. xiv. Pl. X-e.
154 Inv. No. 73324. The Director writes:
155 E.g. E.S.A. xiv. Pl. IX-i.
156 E.g. E.S.A. xiv. Pl. IX-1.
157 Cp. note 34, and also above, Figs. 19 and 11.
158 Mna. p. 974, Fig. 293; Brit. Mus. W.T. 859; for possible iron stand with tripod foot found in sixth century Cyprian grave see Olmsdorff-Richter, Jahrb. ii. pp. 37 and 88.
159 Perrone, Arch. Anz. 1890, p. 1. 322, No. 6 and 7, and Fig. 7.
160 Above, p. 76, n. 36.
161 Arch. Anz. 1890.
162 Reproduced by the kind permission of Mr. A. N. Skias. Diam. 98 cm.
165 E.g. Dar.-Sagl. p. 1336, Figs. 4610 and 4611.
show that the essential idea of a central stem was a familiar one during our period, quite apart from any question of a Minoan predecessor.

Conclusions.

As is inevitable where there is no external evidence and many lines of argument of varying importance and plausibility have to be balanced, our conclusions can only be tentative and provisional. We believe that the balance of probability is that Classes A, I and A, II, and the deep rimmed specimens of A, III, are lamps for central wicks. Most A, III, vases are separated from the rest of Class A by the shallowness of their turned-in rims. These shallow-rimmed A, III, vases could be emptied; a fact which makes many uses conceivable for them that are out of the question for the rest of Class A. The striking resemblance, however, of such specimens as Bari 314 (diam. 105 m.) and 756 (diam. 10 m.) to such lamps as Rari 2342; 2346; 3333 (diam. 10m., 905 m., 985 m.; cp. also above Fig. 17(c)) inclines us to put them with the rest of Class A.

105 For actual stemmed lamps, mainly Hellenistic, see B.C.H. 1905, p. 146, Fig. 5, and cp. pp. 142-4; and refs. in loc.; ibid. 1906, p. 384, No. 356 (478 M. 101); Dar.-Segl. p. 1925, Fig. 1920; Athens 1918, p. 1021, fig. 978, black glass, horizontal handle, fairly open top; Louv. Salle A, No. 837; open top, three nozzles; ibid. Salle H, Case 1-1, deep saucer-shaped receptacle.

106 Above p. 141.

107 Above, p. 74.

108 Fernie has apparently (Walter-Birch, L. 141, n. 12) found one or more Class A vases blackened as with burning. The one in the Castello at Milan undoubtedly is. These are none blackened or otherwise showing obvious signs of use from unburnt graves at Rhitsona, and on the whole it seems most probable that the blackened vases come from burnt graves, or else that the blackening was done in modern times (possibly by ἀπόθεμαίον, who sometimes use common vases from the graves they are robbing as lamps or candlesticks to aid them in their necessarily nocturnal operations). Though it cannot be maintained that all grave furniture was bought expressly for the occasion, it is a priori probable that much of it was so. Some of it certainly was (cp. pp. ἀπόθεμαίον ὁ τάφος, J.H.S. xxx., p. 342). Do unburnt A, I, humble bases point to special funeral ware, or rather, as Candia n. b. suggests, that suspension was giving way to carrying? If these traces of burning could be proved to be due to use in antiquity, they would, combined with the evidence for liquid contents, be a strong point in favour of the lamp theory.

At Camarina, lekythoi often showed traces of oil (Oeal., Mem. Athen. Soc. vi. pp. 902-3). We have noted such traces in no Rhitsona kothons vases.
On the whole it seems most probable that the Class C vases are also lamps. That is the only explanation that can be applied to the whole class; for the lidless examples can scarcely be scent vases, and the censer theory is extremely unlikely for the spout vase Fig. 12, which except for the spout is a normal Class C vase. The decorated inner rims of the lidless Athens 938, 12037 (n. 41) support for them the lamp theory as against the censer theory, though their imitation ring handles (n. 40) do not seem at all appropriate for lamps, and never occur in A.I. (n. 7-9). Most vases of this class would not make such good lamps as the normal A.I. or A.II., since the turned-in rim is generally deeper in proportion to the width of the mouth than in the characteristic A vase. The class is not so homogeneous as A and B, and possibly the vases we have grouped under it were not all used for the same purpose. It seems to us more probable, however, that this variety is due to their being a more elaborate article. The proportionate depth of turned-in rim to width of mouth is only slightly greater in the most extreme Class C vases than it is in the corresponding cases for A.I. and A.II.

Class B is sharply marked off from A and C by the plainness of the inner rim and the fact that the lid seems an essential feature of the vase. Our discussion of all three theories leaves the scent theory the most probable one both for Class B and also for Class F. In Class D (intermediate and variant vases) the main intermediate groups appear most probably to be lamps. The variants would have to be taken one by one. The Munich vase at least is so divergent that its use may well have been different from that of any of our main types. We take it to be a pyxis.

Of the three Class E (spout) vases, we have already classified two (Eph. 'Arx. 1889, p. 234 and above Fig. 12) with A.II. and C respectively. Their spouts may have been intended either to receive a wick or for replenishing the lamp without disturbing the burning of a central wick, or, more probably, for emptying drugs. The spout of Fig. 13 cannot, from its size and the angle at which it is set, have been used for a wick. It is also so low down that a central wick would have been too much burned in the vase to give a reasonable light. It is possibly, as Dr. Bulle suggests, a sauce tureen. Note, however, that its lion's face spout, set a quarter of the way round from the handle, recalls one type of black glaze askos.

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168 Above, p. 56.
169 Pauly's explanation, that they are extinguishers therefore not adequate. The lidless lamps quoted, p. 94, are for the same reason scarcely an argument for B being lamps.
170 And also perhaps by the comparative narrowness of the mouth in proportion to the total width.
171 P. 78, n. 45, 49, 48.
172 Lidlessness excludes scent theory.
173 Above n. 53.
174 P. 94.
175 In which case for Fig. 12 cp. perhaps Fig. 20; and, for position of spout in relation to handle, for Kouroumelis' vase cp. sauce lamps with spout on either side of handle (e.g. Cosmas, Oxyrh. Antip. II 19. CXXVIII. 1662: 1005, for Fig. 12, cp. Fig. 17a, B.M. F 111.
177 Which also renders impossible a comparison with similar shaped brass ventilators. Jod. c. p. 191.
178 E.g. Rev. 1137, 2460, 3665; Rev. 358; Brit. Mus. O 84.
For the iron Fig. 19 and Pernice’s half-iron vase there is a possible 'a priori' case for the censer theory. On the other hand the Naples bronze lamp, n. 152 (diam. 128 m.) and the British Museum bronze lamp Fig. 20 lend a certain amount of contemporary support to the lamp theory, at least for the bronze vases. Possibly the iron vases were censers, the bronze vases lamps. Neither can well be meant for scent; but other uses, e.g. as mere chafing-pans or as cooking vessels for some special unknown purpose, are not inconceivable.

R. M. BURROWS.

P. N. URE.

ADDENDA

A. - MINOAN LAMPS.

Since the printing of this article, fresh facts about the Minoan lamp have come to our notice, that have important bearings on our discussion above, pp. 92-4) of the history of the lamp in early classical times.

Not only are the lamps with bridged nozzles that have been assigned to the Minoan period very few in number, but even of these few several may possibly have been assigned to it wrongly. The lamps from Palaiokastro, B.S.A. ix. p. 326, Fig. 27, 2 and 3, are very possibly Hellenic. That is the impression produced by their shapes, quite apart from the


129 Above, p. 82, no. 24, 25, and Fig. 11.

130 Communicated to me by Professor Burrows from Canida in a letter of Mar. 25.—P. N. U.:

131 Professor Bessanquet writes (4/4/11) that this is his view. Mr. Dawkins, however, writes (Malc. 4/4/11), "I thought them at the time Late Minoan, and can now say no more. The temple (p. 98, 4. 1) does make them a little uncertain, but I do not know that they were found near it.

132 More like the normal early classical than B.S.A. ix. Fig. 27 suggests. Professor Bessanquet suggests (letter, 4/4/11) that the B.S.A. drawings may be accurate, and that Mr. Burrows and Sig. Hall, see (184) were examining not the Fig. 27 lamps, but two similar ones. He points out that only a very small proportion even of the whole vases found in the excavations are to be seen in the Museum cases. It is to be regretted how seldom either excavators or museum curators yet realise the great importance of presenting their material in a way that makes correct statistics possible. In the present case, however, the small number of Minoan lamps with bridged nozzles seems to be beyond dispute: if Professor Bessanquet is right in his suggestion, it
bridge, and strengthened by the fact that remains of a Hellenic temple were found above the site. The Phaestos lamp, Mon. Ant., xii. p. 102, Fig. 34 (above, p. 92, n. 141), is altogether too problematical in shape to be quoted in this connexion. The only clay example that appears to be unquestionable is a Zakro lamp, B.S.A., vii. Fig. 41 (referred to ix. p. 327, n. 1).

Against these few and for the most part doubtful bridged examples there can be set 80 small clay lamps with unbridged nozzles from Phaistos, Zakro, Chamaizi, Kournass, and Phaestos, besides stone lamps and the large clay lamps from Gournia.

In fact, even if all the doubtful examples are Minoan, lamps with bridged nozzles are so rare in Minoan times and unbridged examples comparatively so abundant, that it would appear that the bridged nozzle had hardly got beyond the experimental stage. Even assuming therefore that the main features of the Minoan lamp survived through the dark ages, it is yet distinctly improbable that this particular feature was preserved.

Of the 80 lamps just referred to, only two (Phaestos, 3548, 3553) have the horizontal handle that is characteristic of the early Classical period. The rest have either some form of vertical handle (e.g., B.S.A. ix. p. 326, Fig. 27, 1 and 4), a straight stick handle like a saucepan or warming-pan (e.g., Gournia, Pl. II. No. 55), or no handle at all.

Lids (above, p. 94) are fairly common in small clay Minoan lamps, E.g., Palaiokastro [190] 5641, 5612, 5623; Zakro [191] 2242 and unnumbered; Chamaizi [192] 3511, 3516; Hagia Triada [193] 26-3-1900.

Lamps of large size (above, p. 90) are quite common in the Minoan period. E.g., (1) stone, B.S.A. ix. p. 294, diam. 30 m.; xi, pp. 279, 280 diam. 33, 24; Gournia, p. 30, No. 69 (Late Min.), 21; p. 36, Nos. 26-29, 43, 36, 36, 40; Vaphio, Eph. 'Aph. 1889, p. 154, int. diam. 16, 14; (2) clay, Gournia, p. 30, Nos. 68 (M.M.), 73 (M.M.), 75 (L.M.), 26, 32, 23.

These facts about handles, lids, and dimensions are also against a direct Minoan pedigree for the Attic lamp. They show that the features of the only means that four lamps with bridged nozzles instead of two out of the small number of reported Minoan examples are possibly Hellenic.

[189] Sig. Haldinert tells Mr. Burrows that the clay also does not seem to him to be Minoan.

[190] Professor Beazley writes (4/4/11) that he remembers no post-Minoan objects from the Zakro site. Mr. Dawkins writes in the same effect.

[191] Professor Burrows writes that of the occasional instances of bridged nozzles from Zakro vaguely referred to B.S.A. ix. p. 327 he can find in the Museum only one, and that that one is exactly like the numerous Hellenic lamps from Gournia.

[192] Counted by Mr. Burrow in Candia Museum.

[193] E.g., Gournia (Haweis), Pl. II. Nos. 65, 74, 77, N. Nos. 26-29; Pasira (Seager), pp. 34, 35 (22 exx., all apparently with unbridged wick cuttings); Phylakopi, pp. 201-211 (6 exx.); Vaphio, Eph. 'Aph. 1889, p. 154, Nos. 7, 9 (2 exx.).

[Mr. Burrows counted 49 in Candia Museum.]

[194] Gournia, Pl. II. Nos. 48, 78, 75. For unbridged clay lamps, e.g., also Phylakopi, pp. 299-301 (4 exx. and fragments); Vaphio, Eph. 'Aph. 1889, p. 152, Nos. 7, 13 (8 exx.).

[195] Not actually on lamps; shaped for spouts; 6523 blackened at nozzle.

[196] Both on lamps.

[197] Eph. 'Aph. 1900, Nos. 10. Found in position by Mr. Xanthoudides; blackened where it abuts on blackened nozzle.

[198] Standard lamps; bgt. without lid, 33 m.
Minoan lamp that are most likely to have been remembered throughout the dark ages are the unbridged nozzle and the frequent large dimensions. Such a tradition, if it existed, would completely harmonise with our view that kothons, in spite of their size and lack of nozzle, are lamps, derived from the unbridged type of our Fig. 18, and that the Attic lamp with bridged nozzle is a rival development from the same type.

B.—The Silver Ptolemaic Kothon Vase from Toukh el Qarmous.

Mr. C. C. Edgar has kindly sent photographs of this vase and further references to the literature that concerns it. It rests on three short feet and has a fluted stem narrowing upwards, and certainly bears a distinct general resemblance to the series figured by Schreiber, Aleximetrnische Toren, p. 444, Fig. 131, and discussed at loc. These latter are shown by originals with the bowls burnt (e.g. Petrie, Hama, Pl. 15, 4, 6, 8 = Schreiber, Fig. 131, 4, 5, 6), as also by representations of them with a fire (lamp flames) burning in the bowl (e.g. Schreiber, Reliefbilder, Taf. 75 = Alex. Tor. Fig. 131, 3), to have been incense-burners, or at any rate braziers. Only, if Mr. Edgar's vase belongs to the series, it appears to be the only one with the turned-in rim.

Mr. Edgar assigns to this vase a tall perforated lid (hgt. 12 m.). This lid he is undoubtedly right in connecting with censer lids like our Fig. 14, 1, rather than with the perforated lamp lids that he also quotes. But it does not seem quite certain that the lid belongs. There is apparently nothing to keep it in position. Two such lids were found at Toukh el Qarmous, and also a second similar silver vase (hgt. 20 m.), of which Mr. Edgar kindly sent a sketch. This second vase, which has a high external rim round the mouth, but apparently no turned-in rim, is admirably suited for keeping a high lid in position, and appears to be the regular type for which such lids were intended.

To judge therefore from a hasty examination of the literature and without having seen any of the originals, the Toukh el Qarmous vase seems hardly to be an indisputable instance of a censer with kothon rim, though on the whole the censer explanation seems the most probable for it, as it did also for our iron Fig. 10 and Pernice's half-iron vase.

194 See above p. 25, n. 92. Hgt. 12 m.; diam. of bowl, 76 m.
195 Mr. Edgar's letters unfortunately arrived after Mr. Harrow's departure for Crete.—P. X. Ukia.
196 Mr. Edgar, who quotes Pernice (Alex. Egypt., p. 201) as having proved that the kothon is a censer, naturally regarded this feature as confirming the censer theory for this vase.
197 Phalakop, Pl. XXXV, 7 (red clay): Bull. Soc. Arch. d'Alexandrie, No. 8, Fig. 18 (alabaster).
198 Mr. Edgar's own words are: 'no doubt belong—loc. cit.'
199 Cp. Notiz. d. Scriur. 1896, p. 379, Fig. 4; Hellenistic, from Tarentum, hgt. 183 m. (fragments of lid, Ibid. Fig. 8, de Villehard, Mon. Piot. v, p. 51, n. 1); relief on Roos Reine sur, Mon. Piot. v, p. 208, Fig. 51, and Pl. XV, 2. Mr. Edgar's further reference loc. cit. to Camden, Nothomata, p. 205, seem to be a misprint.
200 Silver is a well attested material for V and IV cent. vases, C.I.G. 140, 141, 150, 151 (v. Fritze, Fundgr. p. 41).
STRAY NOTES ON THE PERSIAN WARS.

The scope of the present article is restricted to a few disconnected points concerning the Great Persian War, and its edges have been carefully left untrimmed. Recent publication on the same subject has been so voluminous as to impose conciseness upon future writers; and the success with which many outstanding problems have latterly been discussed, notably by English scholars, leaves a comparatively narrow field for future research. Yet it may be of interest to revert to particular topics which invite renewed consideration, and to reaffirm certain conclusions which appear to be falling into undeserved disrepute.

A.—Marathon.

(1) Topography.—Two important landmarks for determining the site of the battle, the township of Marathon and the precinct of Heracles in
which the Athenians took station;¹ have been located diversely by modern scholars according as they have adopted the theories of Leake² or of Lolling.³ Leake identified Marathon with the modern village of Vrana, and placed the Athenian encampment on the southern edge of the Vrana valley; Lolling transferred the Heraeleum to the side-valley of Avlona and the site of ancient Marathon to that of modern Marathona. The views of the German scholar have met with the greater measure of favour, especially in this country. Yet it may be contended that the balance of evidence is distinctly against them.

(i) Lolling's arguments on behalf of accepting Marathona as the site of ancient Marathon are twofold.—Marathona is a good centre for communications between the East Attic plain and the rest of Attica, and it retains the name of the earlier town. As regards the former of these statements, its bearing on the subject at issue is doubtful. The formation in the early days of Athenian history of a separate Tetrapolis in the plain of Marathon suggests that this district developed as a self-contained unit of territory, and stood in no connexion with the rest of the country. Good communications with Attica in general were thus of little importance, and so far as the present argument goes there is no reason to locate the capital of the ancient Tetrapolis on the site of modern Marathona.

The identity of names is likewise inconclusive. It is not unusual for modern Greek places to occupy a different site from that of their ancient namesakes. New Corinth is some miles distant from Graeco-Roman Corinth, Kalamata from Calamae, Chryso from Crisa, and the identification of Thiaki with Homeric Ithaca is by no means certain.⁴ In the present instance a transference of the name of Marathon to another site can be readily explained. Ancient Marathon disappeared as a settlement in the days of the Roman Empire,⁵ and its historic name being left ownerless was liable to be appropriated by settlers in Vrana or any other part of the plain.

On the other hand, the cogency of Leake's reasoning has never been seriously disputed. Against the Marathona site he urges that this place is situated far too close to the hamlet of Ninoi (which can be securely identified with ancient Oenoe) to represent any constituent town of the Tetrapolis; and his argument must be accepted unless we are to suppose that ancient Marathon and Oenoe stood within a mile of each other, which is altogether unlikely. Moreover, Marathona lies hidden away in a remote corner of the plain, at a point where the capital of the Tetrapolis would hardly be looked for. Worse still, it contains no ancient ruins worth speaking of in its neighbourhood. On the other hand, Vrana occupies a commanding site on a terrace of rising ground which is: at once readily accessible and highly defensible, and thus constitutes a natural centre for the plain of Marathon.

Furthermore, remains of ancient buildings are as common here as they are rare near Marathon. 

The last-named argument is almost sufficient by itself to settle the whole controversy, and in conjunction with the points previously touched upon should definitely establish Leake’s view as against Lolling’s. It is interesting to note that Lolling himself eventually abandoned his own hypothesis, which none the less may still be considered the prevalent one.

(ii) The theory which places the precinct of Heracles within the valley of Avlona rests on still more slender evidence and is open to several decisive objections. The most substantial arguments of Lolling are that Avlona being situated in the centre of the Tetrapolis was a convenient meeting place for the worshippers at the local festival, and that traces of the ancient enclosure are to be found in a circular wall of undressed stones, popularly known as the Μαύσωλος τοῦ Γαλατα, which can still be seen within the valley and on its adjacent slope. But the central situation of Avlona within the Tetrapolis only remains a fact so long as Lolling’s general topography of the district is accepted. It has been seen, however, that his reference of ancient Marathon to Marathon is probably wrong, and his identification of Probainthus with Vrana has been disputed by Milchhöfer, who would transfer this ancient village to a site considerably farther south. On this showing the centre of the Tetrapolis would be shifted from Avlona to the Vrana district. Lolling’s archaeological reasoning leaves out of account an inscription on an entrance gate to the Μαύσωλος which proclaims that enclosure as the work of Herodes Atticus. As no evidence has ever been brought to show that the gate was built into the wall at a later date, the whole ring of stones must be attributed to the age of Herodes and therefore cannot represent Herodotus’ Heracleum.

The positive grounds of objection to Lolling’s case have been summarised by Milchhöfer as follows: (1) The Athenians in the Avlona valley would find their view of the Persians obscured by the intervening ridge of Kotoni, and therefore would be in a bad position for marking them. (2) Their rear would have been threatened by a Persian advance up the valley of the Charadra past Oenoe. (3) They would have lain too far away from the all-important defile at the southern edge of the plain by which the main road is carried to Athens. (4) They would have perished for lack of water.

The site of the Heracleum therefore should be sought with Leake in the valley of Vrana. Leake’s own suggestion, which has been endorsed by Ross and Milchhöfer, is that the sanctuary lay on the southern edge of the valley under Mt. Agrioliki. But this district is almost as waterless as Lolling’s site, and the ruins which lie the base of the mountain are so extensive that they cannot be referred to an isolated θέατρο: it is more

* Ross, Ereignisse, p. 186.  
* Kurven von Attica: Erlauternder Text. Heft iii.—vi, pp. 49, 52.  
* Two leading German critics, Dehneck and Ed. Meyer, have pronounced this argument to be fatal to Lolling’s view.  
* Loc. cit.
probable that they represent the town of Marathon in general. Perhaps the most suitable position for the Heraeum will be found by the chapel and ruined convent of Hag. Georgios, on the spur of Mt. Aphorismos above Vrana. This site commands a fine panoramic view of Marathon plain, and is well provided with water from an old aqueduct fed by the Rapetos torrent. The existing sanctuary is admittedly of high antiquity, and it contains Hellenic remains on the strength of which Ross surmised that it was formerly consecrated to pagan worship. If such be the case, there is no need to accept Ross’ conjecture that the cult belonged to the local hero Marathus. The person of the present saint rather implies for his predecessor some champion like Hercules, and the great importance of his annual festival, which is attended by worshippers from all Attica, suggests that it is the Christian counterpart of the national Athenian festival of the Marathonian Hermes.

(2) The Tactics.—The outstanding problem in regard to the actual battle is the attenuation of the Athenian line in the centre. The usual explanation is that the Athenians were afraid of being outflanked and therefore extended their wings at the expense of the middle line. But to deplete the centre excessively would have exposed the Greek army to a still greater danger, which in fact was almost realised, of being cut in two. Perhaps the risk which the Athenians took by making their centre more shallow may be explained in reference to the locality of the battle. The plain of Marathon at the outlet of the Vrana valley contains plantations of vine and olive irrigated by the waters of the Rapetos; and the existence of these copses in ancient times is expressly mentioned by Cornelius Nepos.

If the Athenians, as is now usually held, charged straight down the Vrana valley, the patches of orchard land lay right in the path of their centre. But a hoplite column, whose power of attack depended mainly upon its cohesion, could hardly have maintained its array among the trees and vine-stocks: indeed, the more massive the formation, the greater would be the risk of confusion. It may therefore be suggested that the centre was attenuated because the Athenian commander foresaw its failure and decided to mass all available men on the wings, which had a more open country before them.

(3) The Strategy.—The transition of the Athenians from defence to
attack is usually explained either as a counter to an offensive movement of the Persians or as the result of a division of forces by the enemy. The former view, although backed by the authority of Nepos and of the chief German critics, is involved in two grave perplexities. Why did the Persians offer battle at all in an unfavourable position, and why did their cavalry take no part in the action? Since no adequate answer has been given to these questions, the presumption lies in favour of the alternative theory, which has been adopted by the leading English historians. A fresh argument may here be adduced to show that the Persian armament was divided at the time of the battle.

Not the least striking feature of the campaign of Marathon is the precipitous haste with which the victorious Athenians marched home in order to anticipate a Persian landing in the Bay of Phalerum. The distance from the battlefield to the Athenians' new camping ground in Cynosarges was 23 miles. Men walking "as fast as their feet could carry them" over an easy course should not need more than 7-8 hours for such a journey. Allowing an interval for rallying the troops after the pursuit, we may suppose that the Athenians arrived home within some 10 hours of the battle. But, on the theory by which the Persian armament which was in sight at Phalerum was the same as that which suffered defeat at Marathon, this mad haste on the Athenians' part becomes inexplicable. The distance by sea from Marathon to Phalerum measures about 70 miles. The defeated armament, retarded by the slow-moving horse-transports and burdened with a heavy cargo of troopers, can hardly have kept up a speed over 5-6 miles an hour; it would thus require at least 12-14 hours for the journey. In addition to this, some hours must be allowed for sorting and marshalling the routed force at Marathon and for embarking the Eristrian captives on the island of Aegileia. At the lowest estimate the Persian fleet needed some 15 hours to make Phalerum, it may have required 20 hours or more. Now, if the Athenians, as may be safely assumed, kept themselves informed of the Persians' movements by means of scouts, they must have known that they could march back at their full pace and yet have several hours in hand. Their heroic effort can only be explained on the supposition that the Persian

16 Delbrück, Ed. Meyer and Bussell follow Nepos' account in this matter.
17 The Persians were at perfect liberty to shift their position, and a more advantageous fighting ground would have been worth more to them than the eventual accession of a Spartan reinforcement would be to the Athenians.
18 The absence of the Persian horse is attested by the tradition embodied in Suidas' gloss on the proverb χελώνα κοιτήως, the historic value of which has been successfully upheld by Milchhöfer and Macan.

Those who assume the presence of cavalry at the scene of action are quite at a loss to explain why it failed to resist the hard-pressed Persian infantry, or how it managed to re-embark in face of the Athenian pursuit. The attempt of Delbrück (Dieck, a. Kriegshand in Alk peras, i. p. 55-56) to explain away these difficulties by the words on the coasts.
17 Cf. Plutarch, Archedion s, on Sarpedon, Lyceus, Ephelothenis 76, and Herodotus, Persicae 88 e. preserve the same tradition in an inverted form when they make the Athenians march out and defeat the Persians on the same day. From these passages it may be inferred that the extreme rapidity of the Athenians' march was one of the most persistent elements in the current story of the battle.
corps at Phalerum was merely a containing force, and that the main attack upon Athens had been entrusted to a flying squadron which set sail previous to the battle.

(4) The Μαραθώνιον in the Ἡπείριον.—The historical value of this monument depends largely on the date at which it was executed. On the authority of Pausanias, Pliny, and Aelian it is usually referred back to the middle of the fifth century. But the traditional dating has been called into question by Macan, who puts forward the following reasons for doubting it.

(i) The name of the artist is mentioned only by writers of a late age; and the discrepancies in their respective accounts suggest that their attributions were guesswork.

(ii) The record of events in the picture does not tally with that of Herodotus; each authority omits some features which are present in the other.

(iii) The gallery in the Stoa was in any case not completed in the fifth century, for one of the subjects represented therein, the battle of Oenoa, was an event of the Corinthian War (395–386 B.C.). The Μαραθώνιον might then be of quite as recent a date.

To each of these objections an answer can be given.

(1) The absence of early references to the artist need not cause misgivings. Antiquarian curiosity and museum catalogues were a product of the Alexandrine and Silver Ages of Greece. It is probable that an absolute majority of those ancient paintings and sculptures to which the name of an artist can still be attached would remain unattributed but for the descriptions of Pliny and Pausanias.

Again, it matters little that the picture is variously ascribed to Pausanias, Micon, and Polycrates. The school and date remain none the less well attested, for Pausanias at least was a perfectly competent judge on broad questions of style and workmanship. It does not follow that because a picture is claimed alike for Raphael and for Perugino, or for both at once, therefore it cannot be safely attributed to the Umbrian school.

(2) A great deal of the archaeological evidence at the disposal of Herodotus was never utilised by him; indeed it is exceptional for him to illustrate his story by reference to works of art. In Attica alone many important monuments are never mentioned by him—the temples of Peisistratus, the statues of the Tyrannicides, the walls of the δασος and of the Peiraean, the sword of Masistius. The fact that Herodotus does not seem

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16 L. 15. 3.
18 De Natura Animantium, vii, 33.
20 Prof. E. A. Gardner has kindly brought to my notice the parallel case of the statue of Nemesis at Rhamnus, which is variously ascribed to Alcamenes and Agemonius, but like many other such unattributed sculptures can be referred with absolute certainty to the school and age of Phidias.
21 Pausanias, i. 27, 1.
to have consulted the picture in the Stoa before writing his account of the battle therefore does not deserve to carry much weight.

4. The absence in the painting of details included in Herodotus' narrative is not even established as a matter of fact. Pausanias in his summary account implies that he is merely quoting a select list of the figures portrayed. It is probable that in his day some of the names which no doubt were originally painted over the figures had become effaced, as perhaps also the signature of the painter. Moreover a complete congruence between the historian's and the artist's presentation is out of the question owing to the simplicity of technique and grouping among the painters of the fifth century, none of whom ever attempted a comprehensive and realistic composition of a battle subject.

(3) A priori it is difficult to believe that two spaces on the wall of the Stoa were left blank till the fourth century; still more so that 'old masters' of the fifth century were whitewashed in order to make room for some nameless Michelangelo of a later date. But the foundation of Macan's third argument is withdrawn if the date of Oenoe can be thrown back to the fifth century. On historical grounds this reference has already been made by Busolt; and recent investigations made by Pontow among the ruins at Delphi show that the monument which was erected on that site in commemoration of Oenoe belongs to the age of Pericles. The conclusion therefore is that there are no adequate reasons for departing from the traditional date of the picture in the Stoa, which should still be regarded as a work of about 450 B.C., and as the oldest piece of evidence for the reconstruction of the battle of Marathon.

B.— Thermopylae—Artemision.

Some light may be thrown upon the general strategic position in this double battle by an episode in Herodotus' narrative, which on the face of it is mere anecdote but perhaps contains a kernel of important truth. After the action of Thermopylae Xerxes is reported to have invited all his navy to take a day's holiday in order to inspect the site of the land army's prowess, the ground having meanwhile been carefully 'salted' so as to give the impression of a great and bloodless victory of the Persians; and the sailors in obedience to this summons requisitioned all available small boats to make the trip from Artemision. The motive ascribed to Xerxes in this story is acknowledged by Herodotus himself to be absurd; yet the fact that innumerable lighters were seen plying between the positions of the navy

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24 Pausanias in this context ignores the portrait of the poet Aeschylus contained in the same picture (Harrison and Verriall, Mythology and Monuments of Ancient Athens, p. 137; Pausanias, i. 21. 2).

25 The arrangement of the picture in the Stoa may readily be inferred from the vase paintings of the so-called 'fine r.t. style,' or from the reconstruction of Polygnotus' work in Robert, Die Religion der Polygnot.

26 Gräischliche Geschichte, iii. p. 325, n. 3.

27 Klio, 1908, pp. 160-1.

28 Hdt. viii. 24-5.
and the army can hardly be an invention. It may be suggested that the real purpose of these movements was to *virtually* the army, which had been separated from the fleet for a fortnight, and had only the scanty supplies of the conquered mainland to draw upon.

The incident as interpreted above brings into relief a cardinal factor in the Persian plan of operations—the dependence of the army upon the fleet for supplies. This circumstance provides the key to several problems of the campaign in Central Greece. It explains the extreme impatience of Xerxes at his failure to force Leonidas' position, for so long as this was barely maintained the Persian army and fleet perforce remained apart, and the Greeks were thus in a position to compel a Persian retreat by mere lapse of time, without risking an action against superior numbers. Another consequence of Xerxes' commissariat difficulties is that he could not afford to wait for the result of a flanking march by way of the Asopus and upper Cephissus valleys; this circuit would have taken several days, and could not have been effected in time to dislodge Leonidas before the Persian army's supplies had given out.

C.—Salamis.

A recent essay by Beloch has threatened to invalidate most of the work of reconstruction undertaken in regard to Salamis by transferring the site of Pyttaileia from the entrance of the strait to the channel opening on Elenissos bay. This revolutionary theory has since been controverted by Kallenberg, who may fairly claim to have knocked the bottom out of Beloch's case. But there remains one argument of Beloch which requires further consideration. Plutarch relates that on the day of battle a fresh breeze was blowing up-channel; but if the Persian force on Pyttaileia was there for the purpose of intercepting the wreckage, as Aeschylus and Herodotus testify, then Pyttaileia cannot be located at the inlet of the sound, for the battle was certainly fought to leeward of this position.

The fact contained in Plutarch's statement is worthy of credence, for it is corroborated by Herodotus, who narrates that after the engagement the wind stood to west. This is undoubtedly a reference to the sea-breeze which sets in daily in the Saronic gulf until October, and about noon tide blows from the S.W. so as to ricochet with considerable force from the outspurs of Mt. Aegalees up the sound of Salamis. Nor is there reason to doubt Plutarch's statement that this breeze hampered the Persians more than it did the Greeks. If the fleets were drawn up in the positions indicated by Macan the Persians would certainly have had to traverse a choppy piece of

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28 This route was subsequently used by a Persian column (Hdt. viii. 21). Xerxes' failure to use it sooner can hardly be explained save on the above hypothesis. Mura's suggestion (J.H.S. 1902, p. 318) that a portion of Lecians at Heraclea at first barred the Persian advance is invalidated by the same author, who shows that the position at Heraclea could be circumvented.
29 Klotz, 1905, pp. 477-480.
32 viii. 90.
water, whereas the Greeks were partly sheltered by the headland of Cynosura.

But there is less certainty as to the motive of the occupation. If the reason assigned by Aeschylus (and Herodotus) is indeed correct, it may be surmised that Xerxes was misled by the land-breeze which blows down the straits by night, but gives way to the up-channel breeze in the forenoon. Yet it is doubtful whether the current explanation can stand. Aeschylus is no doubt an authoritative witness as to facts, but he was none the less liable to misinterpret intentions, and in refutation of his own theory he mentions that the detachment on Psyttaleia was a veritable corps d'élite, which surely would never have been told off for longshore service. Beloch's argument from the direction of the wind to the position of Psyttaleia cannot therefore be regarded as conclusive.

If the object of the blue-blooded band of Persians was no mere salvage operation, what other business could it have had? As their landing on the island is mentioned by Herodotus in one breath with the mobilisation of the blockading squadrons at midnight, it may be conjectured that they were the staff which directed the evolutions of these flotillas. Psyttaleia would be the most convenient signalling station from which the movements of the three lines of ships could have been controlled.

The jeopardy in which the Persians on Psyttaleia stood after the battle will perhaps serve to explain another doubtful point in the story of Salamis—the building of Xerxes' mole or bridge. It is true that the reason assigned by Herodotus is far from absurd: Xerxes may well have invented such business for his troops in order to hide his own perplexities and keep their courage up. But a more obvious and effective way of achieving this would have been to dispatch them to the Isthmus. Should some other explanation be preferred, it may be pointed out that when once the force on Psyttaleia had been isolated by the rout of the fleet the only means of saving it would be by throwing a bridge across from the mainland. There is nothing to prevent our supposing that the starting-point of the bridge was opposite Psyttaleia, and the prospect of its reaching the island betimes may not at first have been altogether hopeless. Indeed Ctesias relates that the Greeks had to bring up a special corps of Cretan archers to check the progress of

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23. The swell even on ordinary days is sufficient to raise crests on the waves.
25. VII. 75.
26. Perseus, II. 337-8: καὶ πάντες διὰ τοῦ δίκαιου
κατελαμβάνοντο ἀνὴρ δύνατ' ἄρας μαχητὴ
λίπος. Of all modern critics Prof. Goodwin ("Herodotus and Coined Philology," viii. (pp. 81-2) alone seems to have firmly grasped the fact that the Persian squadrons were kept moving through the night. This fact is important as showing that the Persian fleet after sailing up-channel in the forenoon (Hist. viii. 70) headed back into the open water and did not re-enter the straits till the morning of the battle. It also helps to account for the defeat of the Persians; the exertion and mental strain of this amus must have been quite exhausting.
27. Herodotus, who is our best witness on this matter (vii. 97), represents this work as mainly if not wholly a bridge of range beams. The "mole" version is a later improvement.
28. Ctesias places the work at the narrowest point of the straits. This is probably a guess, for no trace of the building seems to have remained even to Herodotus' time.
STRAY NOTES ON THE PERSIAN WARS

the work, which implies that the builders were engaged in some purposeful strategic operation.

D.—Plataea.

The crucial problem of the campaign of Plataea is to account for the advance of the Greek army to an exposed position on the Asopus ridge. Fortunately there seems no longer to be much doubt as to the general reasons for this movement. The suggestion that Pausanias was attempting a flanking march upon Thebes may now be regarded as obsolete. The rival hypothesis, which represents the Greek movement as an attempt to lure the Persians into a pitched battle, may fairly claim to have conquered the field. It only remains to inquire why the Asopus range was the particular position which Pausanias selected as the most suitable for the Greeks.

The usual explanation is that he played for a battle in which the Persians should have the Asopus in their rear, with a view to the same sort of result as Blücher achieved at the Kätzbach. But this theory commits the error of supposing that the Asopus was a formidable military obstacle. As a matter of fact its strategical importance is singularly small. Its banks are unusually level and shallow, and even at the time of the melting snows its volume of water is not enough to impede an army. At the time of the battle—in the middle of August—the Asopus may very well have run dry altogether.

A better reason for Pausanias' choice of ground is perhaps revealed in the natural features of the ridge itself. The gradient of the slope, averaging about 1 in 25.44 is eminently favourable to a rapid but steady advance by a hoplite column. The land is almost treeless, and its rich loam affords an infinitely better foothold than the scrub and rolling stones of most Greek hillsides. When once the Greeks had drawn the Persians in force to the foot of the ridge they could have driven home their attack with a momentum far exceeding that of an ordinary hoplite charge. Nor yet can the tactics here attributed to Pausanias be regarded as foreign to Greek warfare. They were adopted by Epsimundias at Mantinea, and by Philip V of Macedon at Cynoscopelae. Nay more, they had been employed with conspicuous success by the Athenians at Marathon; and the conditions for the same type of attack were still more favourable at Plataea. No further explanation for the Greek advance to the Asopus ridge is needed beyond the desire to execute a massive charge ex aequissimo loco.

M. O. B. CASPARI.

44 See especially the damaging criticisms by H. R. Wright, The Battle of Plataea, p. 55.
45 Ed. Meyer found the Asopus waterless in early June (Gesch. der Altertume III, p. 408, n.).
46 The rise from the Asopus level amounts to about 200 ft. in a mile.
MINOAN POTTERY FROM CYPRUS, AND THE ORIGIN OF THE MYCENEAN STYLE.

The recent enthusiasm of English explorers for the prehistoric antiquities of Greece, if involving some neglect of things 'merely Hellenic,' has at least resulted happily in the enrichment of our museums. The Minoan civilisation can at present be studied only in Crete, England, and America, and while the journey to Crete is always necessary for an adequate understanding of the subject, the introductory idea can be better acquired at home, where the material is limited by selection and less bewildering in bulk and variety. Crete and Minoan art are naturally associated with the Ashmolean Museum; and it is perhaps overlooked that the British Museum has at the same time acquired, by gift of excavators and of the Committee of the British School at Athens, a collection of originals and reproductions not indeed comparing with the splendour of Oxford, but valuable in representing most of the important sites, and especially useful to students in possessing an arranged series of sherds of every period.

In reviewing an accession of this kind, it is interesting to note what pieces of earlier acquisition are brought into their proper context by the new material. In 1868, when the first vases arrived in London from Biliotti's excavations in the Itallyss tomb, Minoan pottery was already known. Several false-necked jars from Athens had been acquired in the early years of last century, probably with the Elgin Collection, and there were other examples, presumably from Egypt, which remained with the Egyptian collections when the old Department of Antiquities was divided. In a large museum most phases of art are somewhere represented; and it is remarkable that so few Minoan objects had appeared before the present opening of Cretan sites. A large pithos decorated with moulded rope-pattern was given to the British Museum in 1884 by the appropriately-named Minos Calochninos, who had sunk a shaft through one of the Magazines of the Palace at Knossos. This was naturally assigned to a late period until its companions were brought to light by Mr. Arthur Evans. Another Minoan piece was the bowl with painted design of mantius and seaweed which Greville Chester brought from Erment in Egypt in 1890. Not long before the Cretan discoveries came Professor Petrie's find of Kamares sherds in Twelfth Dynasty rubbish heaps at Kahun. These early specimens of Minoan polychrome ware, so acutely appreciated by their discoverer, will continue to hold a prominent place as supplying a fixed point in Minoan chronology.
Accidental finds of Cretan pottery of less importance occurred in Cyprus, in the British Museum excavations of 1895–7. The earliest of these (Fig. 1, No. 1), from Curium (Site I, Tomb 101), was duly published at the time, but was not connected with the more elaborate examples of the same fabric from Kamares and Kahun. It is a sherd of good Kamares ware (M.M. II): fine reddish clay worked very thin; blackened by fire on the interior, and on the exterior painted with regular dots of thick white pigment on a ground of lustrous black varnish. The dots are arranged in patterns, zig-zags or triangles, which can hardly be restored from this fragment. Two narrow lines of white paint and a row of dots divide the design into bands. The other furniture of the tomb consisted of a thin bronze bracelet with twisted fastening, two painted bowls of Cypriote base-ring ware, and two Mycenaean vases—a globular pseudamphora with hatched pattern on the shoulders, and a three-handled jar with design of spiral coils. There is nothing among these which will bear such an early date as 2000 B.C., and the presence of a single fragment of Kamares ware must be regarded as purely accidental.

The other sherds (Fig. 1, Nos. 2 and 3) were a surface find on the Hala

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1 British Museum, Excavations in Cyprus, volume of the Catalogue of Vases which will shortly appear: C 173, C 171, C 438, C 522.
2 These bear the following numbers in the Kamares sherd is A 251.
Sultan Tekke site, near Larnaka. They are Cretan products of the period Late Minoan I. The clay is of light reddish colour, with a lustrous pale yellow slip on which the free floral design is painted in red-black varnish. Both pieces are from the same vase: apparently a three-handled bowl with flattened shoulder; but the shape is uncertain.

Of more importance is the next Minoan piece (Fig. 2, No. 1), a complete vase from a grave at Maroni (Tomb I). The results of these later excavations were not published with those of the Turner Bequest; but the contents of the tomb are given as follows in the manuscript record:—a jug of primitive type, thick red ware without foot; a small double bottle and two jugs of base-guard ware, the jugs decorated with incisions; a jug of Cypriote bucchero; a bowl and three jugs of white slip ware; an askos in the form of a bull; a terracotta model of a boat; an alabaster bowl on stem; cylindrical shape with horizontal mouldings; and three Mycenaean vases—a large bowl of krater form, with main design of birds and perhaps an altar in dull white paint on a band of black varnish, and a three-handled jar with scale-pattern, and a small pseudaphoros.

By the side of this bowl is shown a shallow cup, which was given by Mr. Evans for the purpose of comparison (Fig. 2, No. 2). It was found in the Palace at Knossos (I. M. I–II.), and is of identical fabric with the Cypriote example. Both are made of fine yellow clay with lustrous slip, and are decorated with a curious stippled pattern in black varnish, with broad and narrow bands at foot and lip. The bowl is thus of earlier date than the Mycenaean vases with which it was found; but its unbroken condition precludes the possibility of an accidental connection, and it must be regarded either as a survival, preserved with care from an older generation, or as belonging to a previous burial in the same tomb. One of the Cypriote jugs is certainly of primitive type, but if it is assigned to a primitive period it will be much too early for a parallel with Knossos. There was no trace of disturbance in the tomb. On the present material, therefore, no conclusion can be based; but Cypriote chronology is far from being fixed.

The subsequent Cretan period (Late Minoan III) is represented by two finds in Cyprus. Two fragments from Enkomi (Fig. 3) were apparently part of a large pithos: very thick ware composed of coarse, stony clay with a smooth slip and painted decoration in the usual black varnish. Slip and pigment have both perished, but the pattern can still be made out as a square trellis of linked spiral coils, the angles filled with close concentric arcs. This type of design occurs commonly in Crete, especially on the terracotta chests and bath-tubs which were used as coffins at this time; a larnax with almost identical decoration was excavated in the cemetery of Zafer Papoura, and similar examples appeared at Gournia and Palaikastro.

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Footnotes:


6 Evans, 'The Prehistoric Tombs of Knossos,' Archæology, vol. vii. 1907, p. 91; Fig. 109b. 

6 Harriet Boyd Haver, Gournia, Pl. X. 45, 46.
MINOAN POTTERY FROM CYPRUS

It represents the ultimate development of native Cretan art, strongly influenced by the architectonic formalism of the Palace Style, in which the craftsmen were inspired by the grandeur of the decorative wall-paintings.

Fig. 2.—Vases from Maroni and Knossos. [1 : 2.]

In marked contrast is the conventionality of the octopus on a large false-necked jar from Curium in Cyprus (Fig. 4); yet this vase too is Cretan.

Fig. 3.—MINOAN SHEER FROM ENKOMI. (1 : 2.)

The peculiar design and technique were recognised by Mr. Walters in the original publication, and numerous parallels have since been found.

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4 Excavations in Cyprus, p. 74, and p. 79 (Plate 30), where the contents of the grave are given. Catalogue, U 501: the sign is cut on each handle of this vase.

5 E.g. Gezer, Pl. X. 12; B.S.A., ix. p. 318.
In regard to the pottery of the closing period in Crete, it has been noted by Mr. Evans as an unexplained phenomenon that the very latest stage is marked by the reappearance of types derived from marine subjects, such as the octopus and the triton shell, which had been prominent in the middle Palace Period (L. M. I.), but had receded before the architectonic and exotic motives of the advanced Palace Style (L. M. II.). The same fact is presented in another form by Mrs. Hawes, who reports that in the Re-occupation Period (L. M. III.) at Gournia, there appears a type of pottery technically superior to that of the Town Period (L. M. I.), but artistically inferior, and betraying a paucity of ideas. At Palaikastro and other sites the same tendency is remarked, and the connection of this new ware with the Mycenaean pottery, now spread throughout the Mediterranean area, is generally recognised.

An explanation of this apparent revival of the earlier fashion may be found in the character of the Mycenaean style. An examination of the mainland type of pottery, best represented in the necropolis of Ialysos, emphasises the fact that these vases, while contemporary with the Cretan ware of Late Minoan III., have a much closer connection with the earlier style of Late Minoan I. Both in form and decoration the similarity appears. Here are the floral and marine motives and the early decorative figures, conventionalised indeed, but rather as the result of artistic atrophy than by a long process of development. The shapes are degenerate, but still of early origin; and they are often those which are missing from the later periods in Crete. The technique is of the highest quality. The Cretan pottery, on the contrary, represents the natural decadence of a fully developed art, both in fabric and decoration, and it is dominated by the peculiar formalism of the Palace Style (L. M. III.).

The Mycenaean style would therefore seem to have been separately derived from Minoan pottery in its naturalistic phase (L. M. I.). Planted on the mainland in the early Palace Period, it developed there in isolation, and finally returned to Crete, where its earlier motives modified and to some extent displaced the exotic and decorative tendencies of the parallel Minoan style.

The evidence in the style of the pottery is supported by its date. The degradation of the mainland art would naturally be rapid, and the dull rigidity of Mycenaean designs, which is really due to their arrested development, has suggested a later date than is justified. The remains from Ialysos obviously cover a long period, and it is wrong to date the finer vases by objects which may belong to the later burials. There is, unfortunately, no useful record of the finding of the Ialysos scars. These were three in number: one is of the early Nineteenth Dynasty, another bears the throne-
name of Amenhotep III, and the third, which bears two scorpions and a latusfish, the emblems of Selkis and Hathor, is also an Eighteenth Dynasty type, and quite possibly of the reign of Thothmes III. (1500–1450 B.C.) 18 The evidence is so far negative; but it is confirmed from an Egyptian source. In the tomb of the lady Meket at Kahun, belonging to the reign of Thothmes III, Professor Petrie 19 found a vase which has been variously used to date the Cretan period Late Minoan I, 10 and, more correctly, a "middle Mycenaean" period contemporary with Late Minoan II. 10 There is, however, nothing in the fabric or decoration of this piece to separate it from the finer Rhodian or Cyproite

vases. The leaf design (sea-weed) has a superficial resemblance to the naturalistic Cretan motives, but this is the characteristic feature of Mycenaean art. The mature style must accordingly be assigned at least to the middle of the Eighteenth Dynasty (c. 1450 B.C.). Other finds of Mycenaean pottery of

Fig. 4.—Minoan Vase from Cucinu. (1 : 2.)
later type at Gurob (Amenhotep III.) and Tell-el-Amarna (Thothmes III. to Amenhotep IV.) might favour a still earlier attribution.

There is thus good reason for bringing the earlier tombs at Ialysos into a closer chronological relation with the shaft-graves of Mycenae. These must be taken to represent a Cretan settlement in Greece in the early Palace Period (L. M. I.). The Minoan remains are too extensive, and exercised too great an influence on the subsequent civilisation to admit of their being an accidental hoard of Cretan spoils or typical objects of Cretan commerce. The presence of late Kamares pottery in certain of the graves has suggested a still earlier settlement in the Middle Minoan period; but there was considerable overlapping of these two styles, and as no trace of the Kamares technique survives in Mycenaean pottery, the earlier, like the later, influence was insignificant by the side of the great invasion at the beginning of the Late Minoan age. The variation of date in the six shaft-graves need not be greater than a single generation.

Local pottery of the transitional stage is rare. The tholos tombs belong to the period, and the vases associated with them are usually Cretan imports of the Palace Style. Such monumental pieces of foreign manufacture are in no way typical of the native culture, and their presence in the tombs of distinguished personages is no proof of general intercourse with Crete. It appears in fact from the developed Mycenaean style that these fabrics did not influence the local art, and the later Palace Period (L. M. II.) seems to have been a time of virtual separation between Greece and Crete, or rather, Knossos.

These observations may perhaps throw light upon Minoan history. The first Late Minoan period was an era of general prosperity in Crete. Its close is marked on the one hand by a wholesale destruction of the smaller towns, and on the other hand by increasing splendour at Knossos, where the Palace was remodelled and gorgeously decorated. There is still no trace of foreign intrusion, for the ruined sites were quite deserted through the later Palace Period. It must be concluded that Knossos was the destroyer—no new thing in Cretan annals, which are filled with evidence of civil wars; and the inhabitants of the fallen towns may well have been the colonists of Greece. The artistic culture which the fugitives possessed is preserved on all the Cretan sites, best perhaps at Gournia; it appears on the mainland in the shaft-graves of Mycenae. There is a significant correspondence in the points at which the sequence breaks off suddenly in Crete, and is as suddenly taken up in Greece. That the new power was not an outpost of Knossos is indicated by the divorce from the Minoan development which

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11 Petrie, J.H.S. xi. (1899), p. 274, Pl. XIV.
12 Bilhana, etc., p. 17.
13 Petrie, Tell-el-Amarna, Pl. XXVI, sq.
16 Harriet Boyd Hawes, Gournia, Pl. VII., VIII., IX.
17 Fortwangler and Lesscheke, Mykenische Thangefasu.
follows this generation: the lack of influence of the Palace Style in Greece, and the distinct character of Mycenaean art.

The fall of Knossos at the end of the Palace Period was followed by a partial revival on nearly all the ancient sites, and the appearance of the mainland type of pottery, together with an admixture of Northern elements, which are at first, however, not strongly marked. 26 The facts point to the downfall of Knossos at least with the assistance of the Mycenaean power, an attempt to restore the old conditions, and the gradual incursion of a foreign people. 27 It is only in the hypothesis of an extensive Cretan colony in the North that an explanation can be found for the destruction of Knossos, the rise of new influences, and still the continuity of Minoan tradition.

So far the only considerable remains of the original colonisation have been found at Mycenae; but the deserted sites in Crete were numerous, and the rapid and universal expansion of the Mycenaean power points to a number of settlements. The recent discovery by Dr. Dörpfeld of early vases and other objects of Cretan origin (I. M. I.) in the ruins of three tholos tombs at Kakovatos, 26 suggests a landing near Pylos; but further remains must exist on many sites. Isolated finds of Minoan pottery of this and earlier periods have occurred, but they attest no more than a normal intercourse. No other conclusion can be drawn from the presence of these specimens in Cyprus.

It is not suggested that Cyprus was colonised from Crete; the first Mycenaean culture appears rather to have come southwards from the Rhodian centre, and there is no trace of early Cretan influence in what is thought to be the Cypriote Mycenaean ware, unless the remarkable Cypriote technique of subsidiary designs in white pigment on the black varnish ground is to be referred to the Cretan pottery of Late Minoan I. and the Kamares style.

26 Burrows, Discovery in Crete, pp. 169.
27 Ath. Mitt. xxxiv. (1899), p. 269, Phil. XII.-XXIV.
There may be evidence of later Cretan influence in the frequent occurrence of birds, animals, monstrous creatures, and human subjects among the Cypriote motives. These were a feature of the last development of the native Minoan style, and similar tendencies, arguing direct influence from Crete, have been observed by Mr. Hall in the newly discovered pottery of Philistia. It may have been in this direction that the fugitives turned after the final destruction of the Minoan realm.

This is a convenient opportunity to republish an alabaster funnel-vase or 'filler' (Fig. 5), which has been withdrawn from view in recent years, though it seems to have been formerly well known. It was sent to the British Museum in 1874 by Sir Alfred Biliotti, and was therefore said by Dumont to belong to the Rhodian finds. This may be true, but there is no foundation at all for the statement; no provenance was given at the time of acquisition, and the connexion with Rhodes need not be assumed. The piece appears, however, to be of Mycenaean origin. It is rather coarsely made; the walls are about one-fifth of an inch thick, the hole in the pointed end is half an inch in diameter, and the mouth 3½ inches; the height of the body is 11½ inches, and the handle is rather more than an inch wide. There is no decoration beyond a narrow rim at the lip, and two roughly cut grooves which divide the flat handle into three vertical ribs. The shape of the handle, the cylindrical stud at the bottom, and the overlapping top show a very close connection with the metal prototype: the handles of the Vaphio cups or of the silver cup from Enkomi are of similar construction. The form of the vase is that of the earlier Minoan model (L. M. I). In the advanced Palace Period a more elaborate type was in vogue, bottle-shaped, with a narrow moulded neck. I do not know any example of the later Cretan type in Mycenaean pottery, while this earlier, straight-sided shape is of common occurrence at Ialysos, in Cyprus, and on the mainland.

E. J. FORSYDYE.
A NOTE ON THE PHAISTOS DISK.

On p. 275 of vol. i. of Scripta Minoa Mr. Arthur Evans notes with regard to the woman-hieroglyph on the Phaistos Disk (No. 6 of his sign-catalogue; see Fig. 1) that "the whole aspect of this figure with its exaggerated breadth of waist contrasts strongly with the Minoan and Mycenaean female types." On p. 25 he says "still more divergent from all known examples of Minoan dress is that of the woman. It differs not only in its general broad outline . . . . but in almost every detail." This is so, yet this hieroglyph has one close Mycenaean counterpart as a representation of a woman. I refer to the little female figures in gold plate from the Third Shaft-Grave at Mycenae (Schuchhardt, Schliemann, Fig. 182; see Fig. 2), which are practically full-face views of the same squat figure which on the Phaistos Disk is represented in profile. The same curious petticoat is shown, with its peaked edge, and even much the same undecorated shock of hair. This is perhaps a point worth noticing.

as the two representations are very near one another in date, the Disk being 'Middle Minoan III.' and the shaft-grave 'Late Minoan I.'

The crested coif of the man's head-hieroglyph (No. 1 of the Catalogue; see Fig. 3) was at once compared with the crown-like feather headdress of the Philistines as shown on the monuments of Rameses III. (Fig. 4), and

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3 This peculiar style of hairdressing is assigned by Mr. Evans (Scripta Minoa, loc. cit. 222.) to the "male Shardana" on the Egyptian monuments. But Dr. W. M. Müller in Asia and Europe (p. 269, which is quoted by Mr. Evans) thinks that the foreign soldiers with this headdress are of the Turka tribe, not Shardana; and the Shardana are usually represented as wearing a close-fitting helmet or leather coif surmounted by a crescent and ball. The resemblance of the Turka headdress to the hair of the woman is, however, as Mr. Evans says, very close. But in the case of these warriors it may not be hair, but a feather-headdress like that of the Philistines.
that of the Cyprian soldier on the ivory casket from Enkomi (Excavations in Cyprus, Fig. 19, Pl. I). I think that we may see it also on the well-known fragment of a repoussé silver cup with a siege-scene from Mycenae (Perrot and Chipiez, Hist. de l'Art, vi. p. 774, Fig. 365; see Fig. 5). In this scene the slingers defending the city seem to have curious shocks of short hair starting from their heads. It seems to me much more probable that what is really intended is a feather headdress like that of the Philistines. The scene on this cup most probably represented an attack (by Cretans or other "Mycenaeans") on a foreign city, but only a fragment showing its defenders is left: we do not see any of the attackers. It is quite possible that the city was situated in Lycia or elsewhere on the Asiatic coast, to which this characteristic feather-headdress may be assigned, as we see from Herodotos (vii. 92), who describes the Lycian soldiers of Xerxes as περὶ τὴν κεφαλὰς πιλωμεν περιεπτεσθησαντες. It is, so far as one can see, not Minoan Cretan, any more than is the Phaistos Disk, to which Mr. Evans has with such great probability assigned a Lycian origin (Scripta Minoa, p. 287). The non-Cretan character of this headdress, coupled with the northern style of their shields, is, as I have pointed out elsewhere, the chief objection to the acceptance of the view that the Philistines (who were doubtless, as tradition agrees, emigrants from Crete) were descendants of the Minoan Cretans, and not rather of some conquering race (from Lycia) which had settled in Crete, and were expelled thence.

But if we want the Philistines to be descendants of the Minoans (and their pottery from Tell es-Safi is certainly descended from the typically Cretan pottery of the Third Late Minoan period, which was found at Palaiakastro and elsewhere), we must suppose that they had by the twelfth century abandoned their ancient characteristic armour and headdress for that of a neighbouring (and probably conquering) people, with which, as the silver cup seems to shew, Mycenaeans had been at war. This foreign people, who probably lived in Lycia, had relations with Crete at least as far back as the Third Middle Minoan period (about 1700-1600 B.C.), to which period belongs the deposit at Phaistos in which the Disk was found (Scripta Minoa, p. 278).

I append a photograph, Fig. 6 (p. 122), of a very interesting little faience

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1 Mr. Evans's argument (Scripta Minoa, p. 285) to this effect, in opposition to the views of the discoverers of the disk, seems quite conclusive.

2 Proceedings of the Society of Biblical Archaeology, xxxi. p. 234. In this article I have already mentioned the view, given above, which I hold as to the silver cup fragment.
figure, found in Malta or Gozo some years ago, which undoubtedly represents a warrior of this feather-bearing race, probably at a period not later than that of the Eukomi ivory box († XIIth-XIth cent. B.C.). It is difficult to say from the photograph (I have not seen the original) whether it is of Egyptian manufacture or not. The fact of its being a caricature points to an Egyptian origin. It is a child's doll, with movable arms and legs (the latter are missing). The grinning face, which admirably caricatures a soeworn and war-worn visage, is crowned by the feather-headress, and framed in a band which seems to continue the coil round the chin, coming in front of the enormous ears. The man wears a necklace, and a heavy waist-cloth of hairy animal-skin. The photograph of this figure was sent to me by the late Father Magri, who had recognized its resemblance to the Egyptian representations of the Philistines. So far as I know, it has not hitherto been published; I believe it is in the Malta Museum.
The latest occurrence of this headdress is in an Assyrian relief of the
time of Sennacherib representing Ionians, possibly ambassadors, accompanied
by mercenary soldiers of the same race (Fig. 7). We here see bearded warriors
wearing the feathered headdress, in some cases furnished with ear-flaps, while
above the feathers of three of them rises a tall crest. In the three instances
of its occurrence in this form (see Fig. 7) it is probable that the crest
may be taken to belong to the same head as the feather-crown. It was so
regarded by Dr. W. M. Müller, who saw in it an interesting combination of the
national Lycian Federschmuck with the Greek helmet. The crested
soldiers, who accompany them, may be Assyrians, but this is not likely, as
it is improbable that the Assyrians had adopted the crest (which they
certainly took over from their Ionian and Carian mercenaries) as early as
the time of Sennacherib. It is improbable that they had any western
mercenaries before Sennacherib's time (it was he who conquered Cilicia
and first came into contact with the Ionians, c. L. W. King, Sennacherib
and the Ionians, J.H.S. xxx. pp. 327 ff.), and the modification of the
Assyrian equipment which was carried out in imitation of the western
form of armour can hardly have come into vogue till the time of
Assurbanipal. By that time the Assyrians had given up their small
round targe in favour of the great shield which we see on this relief
associated with the feathered people. On the Siege Cup from Mycenae
(Fig. 5), we see that two of the feathered (?) warriors carry shields of much
the same type as that of the relief, and like those which later on the
Assyrians adopted. It is also worth noting that the
man lying in the foreground of that scene has a
helmet with a long-tailed crest. This is all in
favour of the view, stated above, that the Siege Cup
represents the defence of some place in Lycia or
Caria against a Cretan (?) attack.

The relation of the true helmet-crest to this
feather-headdress of Asia Minor is interesting. The
Greeks always said that the helmet-crest was of
Carian origin. It seems probable enough that the
feather-crest, like the 'crown,' was originally a
characteristic of the people of the Carian-Lycian
region, and was passed on by them to the Greeks.
The representation on the Phaistos Disk looks
very like a short-cut crest, and we see a true
long-tailed crest already in Mycenaean times, on the head of one of the
warriors on the golden intaglio seal with a scene of a combat. 6 The

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1 Layard, Nineveh, ii. 41.
2 Atlas und Europa, p. 362, where the
combined headress is figured. Dr. Müller's
identification of the feather-crown of those
Ionian mercenaries with the 'crown,' which
in the inscription of Nahsh-i-Rustam Darius I.
says was worn by the Ionians, is extremely
probable. He points out the latest reference to
the feather-headress as worn by the Lydian
soldiers of Xerxes in Hist. vii. 92, mentioned
above.
3 Schuchhardt, Schliemann, Fig. 291.
A NOTE ON THE PHAISTOS DISK

curved object above the head of the foremost warrior on the 'Chieftain' Vase from Agia Triada is, however, not a crest rising from a low helmet. It is the upper part of a weapon or staff of command, held in the left hand, while the right holds the sword 'at attention.' This warrior wears no helmet: what looks somewhat like one is evidently, on close inspection, his long hair coiled up on the top of his head to be out of the way when fighting.

H. R. HALL.
NOTICES OF BOOKS.


The Cretan discoveries have resuscitated the Homeric Question with a vengeance, and still books come! The two before us now take very divergent views of the relation of the Epics to pre-Achaean civilization, Professor Derrup regarding them as essays of a past far remote from the age in which they were composed, Mr. Lang contending that they reproduce very faithfully a contemporary civilization, and are no more than faintly reminiscent of a precedent one. While Professor Derrup sees little difficulty in making Late Minoan society the background of the lays and roundly calls the Iliad 'the heroic Mycenaean song' and places the Odyssey in 'the fabulous poetry of the Mycenaean Age.' Mr. Lang treats both epics as essentially Achaean, and, consequently, devotes only a very small part of his space to Minoan remains.

Since the second book on our list is a translation of a volume which has been before the public for some seven years, it is unnecessary to dilate on it now; but we may call attention to the fact that it has had the advantage of revision by Italian archaeologists, who have been among the foremost explorers of Crete, and that it contains an appendix on prehistoric Cretan art by Dr. Luigi Perrina. In this addition, however, the debatable question—how far Homer is reminiscent of that art—is not dealt with.

Mr. Lang, on the other hand, tackles this question squarely to the best of his power, taking much less for granted; and whether we agree with his conclusions or not, we are bound to testify that his book is a much closer study of Homeric archaeology than Professor Derrup's, and a more useful contribution to the discussion at this moment. Mr. Lang has not, of course, been led to his conclusions by archaeological logic only, or indeed primarily, and this fact would be patent even to a reader who did not know the other two volumes which the same author has published on the Homeric Question. But although obviously he has formed his conclusion on literary grounds and on the same grounds passionately desires its establishment, he deals with the archaeological evidence fairly enough, without begging his questions, and without undue strain. On the whole, if we may say so, without impropriety, this is much the most satisfactory of Mr. Lang's three books on the subject, and the first in which he has not 'come it over' the scholars as a man of letters, and weakened his own case by failing to show this appreciation of the case of his opponents.

What he sets out to prove (always with obvious intention to use the proof to establish a further contention) is this:—that the society reflected by the Homeric Epics is neither, on the one hand, the Late Minoan or Mycenaean, nor, on the other hand, any society known in the subsequent Hellenic world from the Geometric or the Dorian period onwards; but it is a distinct society, as consistently portrayed as any other has been by an early poet or chronicler, and characteristic of a definite epoch which is a necessary stage in the history of Hellenic evolution, so far as this is known or reasonably conjectured. This society was that of the great Achaean age which followed the
completion of the conquest of Southern Greece and neighbouring isles, and the establishment of the overlordship of Agamemnon at Mycenae. It was not an Ionia society, whether Ionian of Europe or Ionian of Asia, any more than it was a Doric society.

To support this conclusion Mr. Lang examines both the Later Minoan or Mycenaean culture, and the earliest ‘classical’ culture known by archaeological remains, and contends that the Homeric Epiics do not reflect the Minoan (except so far as might be expected from the probable survival of some of the latter’s edifices and traditions) or any ‘classical’ cultures at all. He has no difficulty in disposing of the latter group in the matters of political and military system, religious usage, burial practice, and other points of social organization which are based on general social ideas, but he has some difficulty with some details of social ‘furniture,’ such as civil and military dress, in which, as he admits, the Homeric types approach those prevalent in the Greece of the sixth and even fifth centuries more nearly than they approach any other known local types. In trying to dispose of these difficulties by postulating similar Achaeans hitherto in the period before that named the ‘Dipylon’ he confronts his chief obstacle. If there was this distinct Achaeian culture, where are its monuments in the soil of Europe or Asia? No Homeric Achaeans tombs have been dug, no Achaeans city found. Except a doubtful tomb or two in Crete, in which both bronze and iron have been found (though associated with distinct interments) there is no known site of this period of the transition of metals which the Epiics seem to reflect. The period must be furnished out of the Homeric poems themselves. There are practically no known material remains to support them, i.e. there is no Homeric Archaeology, properly so-called, despite the Oxford Board of Studies which has recently prescribed a ‘special subject’ under that title.

The difficulty is disconcerting but Mr. Lang is right in not regarding it as fatal. Whether Homeric or not, a period of some two centuries did elapse, after the subjection of Minoan Crete and the Mycenaen Mycenae, on which archaeology has been able to throw next to no light at all. In this period fell Homer, says Mr. Lang, and archaeology—well, if it cannot confirm him, it cannot say him nay. Why there should be this archaeological gap is very hard to tell. The Homeric Achaeans, who reduced their dead to ashes, seem not to have buried much with them. They may have been unbaptised in crafts (gods or Sidonians are credited with most Homeric works of art and dependent on artisans belonging to the earlier social stratum. They may have even lived on, chicken-like, in old alien nests, as the ‘Reoccupiers’ certainly did at Chios. In a word, there may be next to nothing Achaeen to find, because next to nothing Achaean was made, that would be likely to last.

There is yet another possibility, however, to be borne in mind, summarily though Separatists will dismiss it. If the Epiics are not aggenerations of lays but the work of one man, that man, on the admission of all, was a very great imaginative poet. If an Achaean of the eleventh century, he was no barbarian but lived between two periods of unequal but comparatively high culture. Is it then impossible that he should have imagined a good part of what Mr. Lang calls the ‘World of Homer,’ as (we strongly suspect) he imagined its gods? He had traditions of Minoan splendour to build upon, and no one denies now that there were actually built upon to some extent in the original composition of the poems, which are patently concerned with a by-gone time of myth when gods walked on earth. Is the hero as mythical as the ancestors of the heroes? In any case it has always seemed to us, whom no Separatist from Wolfe to Miss Stawell has ever come near convincing, one of the strongest arguments for a personal Homer that the Homeric gods are consistently what they are, and inconsistent with any vulgar thought which we can reasonably attribute to an early age. But, as Mr. Lang well shows, the Homeric are not the gods of the time of the supposed Athenian reversion either, and we refuse to believe in the unfulfilled renown of any personal Homer at the Pindaricane court. If one thus ever was, he lived before history.

We have said more than enough which is not direct comment on Mr. Lang’s book.
and must add only that the latter seems to us to make a real contribution to the old Question, and to be, on the whole, inspired by right ideas. Old points and old arguments make its main matter; but they are endowed with new life and strength. In his controversy with Professor Murray, especially over the Cyclic poems, Mr. Lang seems to us to come out on the toot; but in his place we should hedge even less than he. If it is futile to deny all interpolation in Homer, we cannot bring ourselves to condemn anything in the text on that quaking ground so often trodden by the ἐρωτήματα, that it is, "un-Epic." Even that one vexed line, which smacks of the Iron Age, may owe its anachronistic word to a poet of the Transition, in want of a short-lang-short to end a hexameter? If Mr. Lang does not give his assent to this suggestion, at least we are sure of his sympathy.


To this most delightful and instructive book, full of learning and insight, the ripe fruit of a lifetime, it is impossible to do justice in a brief review. The writer, penetrated with an artist's feeling for the artistic unity perceptible in the general structure of the Iliad as it now stands, fully recognizes that Homer's work must be, in some sense or other, based on earlier work. The question is whether the creator of this unity was a commonplace redactor or a genuine poet who, while using the saga-material, the phrases, and the metrical forms that he found ready to his hand, used them as an artist and not as a slave, as a man who made something new, and did not merely stitch together old shreds and patches (p. 5).

Dr. Roth accepts the bulk of the Iliad as the work of one poet in this great sense of the word, and the strength of his case lies in the skill with which he brings out the deep poetic unity of the main plot. Nor has he difficulty in showing how much of the traditional poem, whether by this great poet or not, presupposes a detailed knowledge of the situation as already formulated; e.g. XIII ff. presuppose the detail of X-XII, not merely the general Trojan saga (p. 277). At the same time he admits that there are certain passages which hang loose, e.g. the fight between Aeneas and Achilles (p. 365), and he seems prepared to accept "the recension of Paelstratus" as the probable occasion of their definite reception into the body of the work (pp. 7-11). For a clue to the distinction between new and old he relies upon an examination into the imaginative content. We should always ask ourselves first and foremost what the creator of a given passage could have intended its function and significance to be. It is on the answer to this that the conclusion about authenticity will depend. Roth gives a much-needed warning against deciding off-hand by considerations of external versimilitude alone. All great artists have been quite prepared to sacrifice more probability, if so they could achieve a higher imaginative effect.

It may be improbable that Priam should not know the Achaean chieftains by sight after nine years of warfare, but the Teuchoscopia in III justifies itself by the vivid presentation it gives of the characters in the coming tale. Again, the Assembly in Book II gives the effect of the Quarrel on the army at large (and, we may add, explains how in spite of Achilles' defection the soldiers were induced to take the field in force), and moreover it brings before us the whole length and progress of the war. This is necessary for an epic on a large scale, but not for an isolated lay (p. 173). Is it not then more natural to believe that it was designed by a poet working on such a scale?

The Embassy to Achilles in IX Dr. Roth accepts as original, and he gives a very brilliant analysis of it as poetry, showing incidentally how perfectly the long speech of Phoenix fits into its place, providing exactly the calm interval filled with tender recollections that can make us understand the change of tone in Achilles' Answer to Ajax after his fierce outburst to Odysseus.

Incidentally also Dr. Roth draws a most suggestive inference from the tale of
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Maleagre. It is clear from the allusive way in which this is told that it was a well-known saga. Now it is astonishingly like the general plan of our Iliad—which no doubt is the reason why it was used here, whoever the author of IX may be. In its short compass it contains a grand plot, a plot that only needs working out in the large to produce a true epic. Dr. Roth does not shrink from the conclusion that Homer actually was inspired by such a model as this to the construction of his own noble framework.

The real difficulty against the acceptance of Book IX lies, as the scholarly critic has the scumcn to recognize, in its relation to Book XVI. With characteristic honesty he confesses it to be surprising that, as the Iliad stands, Achilles should not go himself to the war instead of sending his comrade, and that he should speak (84-90) as though no Embassy had ever taken place. Both suggests that the first flaw arises from the poet's desire to weave into the rest of the plot the splendid motive of Achilles' return, to the field through his agony at the death of his friend (p. 278), and that the second may be explained by additions due to rhapsodists who recited Book XVI as an isolated song. But is it not a simpler theory to hold that it is Book IX which is the addition? Book XVI would then be so flawless as it is thrilling.


This book is fairly described by its title. It contains an industrious collection of all the criticisms on the Dolon in that the author could find, and a passionate attempt to discredit all "advanced critics" and "separatists" and "divisors." The author has no difficulty in showing that many hasty and unwise things have been said by writers on the Homeric question. But he seldom understands his adversaries' position, and his fundamental assumptions are such as few critical students of Homer would accept. He assumes the single authorship by one very early writer as so certain that nothing short of demonstration could shake it; he assumes that all repeated and "inorganic" lines were put by "Homers" in their present places and have never been moved or falsely inserted, thus ignoring the evidence of anology and of the pre-aristarchean papyri. In considering the language he often forgets to allow for the principle, accepted by most modern critics, that an indefinite amount of modernization, corruption, and addition of lines has taken place pretty evenly all over the poems, but takes the existence of a "modern" form in a supposed "ancient" part as a contradiction. Also a bold statement that "The position of the Cyclops in Greek literature is now well ascertained" is followed by an assumption about them which many scholars think was disproved long ago by Wilamowitz. Apart from these defects and a pervading sense of party spirit, the book is well written, competent, and full almost to excess of references to German periodicals. If Mr. Shirwan would only study in order to find out, not in order to confuse, he would do valuable work. The book is not likely to alter the verdict of good scholars on the language of K. The difference of style cannot but make itself felt. But it will correct certain harsh and slip-shod judgments, and it may perhaps counteract the habit, not yet dead in some critics, of speaking contemptuously of all passages which they think "late" or "from a different source." Such a view implies that all poetical feeling in Greece was dead before Aeschylus, and that there was only one spot—and that unknown—in which good poetry was produced. G. M.


Dr. Angelo Mosso has thrown together in this book the results of his studies of the
beginnings of civilization in the Mediterranean basin. He is chiefly occupied with the Neolithic period, and stops short of the development of the Cretan culture. The book contains many observations of value, chiefly with regard to the author's own investigations in Crete and in Southern Italy, and he publishes useful material. But unfortunately his book is so loosely put together, without any apparent order in its arrangement, so many of his data are inaccurate, so many of his conclusions are unjustified, and he so often seems to contradict himself, that we fear he will be a misleading guide to the general public for whom this translation is intended. Inaccurate data are specially noticeable when he refers to Egypt, and as an example of an unjustifiable conclusion we may instance his adoption of the surely untenable view that the rock-paintings of Cogul in Spain (see L'Anthropologie xx, 1899, pp. 1ff) are somehow connected with Minoan art. In putting forward this view he deliberately denies the paleolithic age of the Spanish paintings, which is practically certain. In dealing with Cretan religion Dr. Moses seems to abandon the realm of science for that of the imagination. His illustrations are good, and will be useful. The translator has done her work very well, though her preservation of the Italian plural in "galopetra" instead of writing it "galopetra" or "galopetras," argues a certain unfamiliarity with the subject as well as with Greek. The index is not very good.


Dr. Phillipson has essayed a hard task, the magnitude of which can be partly gauged by a reference to the Bibliography prefixed to the work, which contains a list, extending over twenty-six pages, of the writings, ancient and modern, referred to in the following chapters, or by a glance at the Index of Authorities with which the book closes. His aim has been to give a "comprehensive and systematic account of the international law, public and private, of ancient Greece and Rome," emphasizing (as is natural to one who is himself a lawyer) the juridical side of the subject rather than its historical development. In twenty-eight chapters the author discusses the main questions of international law and usages among the Greeks and Romans, with passing references to some of the other states of antiquity. The opening chapters (I-IV) deal with the Greek city-state system, the jus naturale and jus gentium, and the extent to which the Greeks and Romans recognized an international law. Chapters V-XII are devoted to an examination of the attitude of the two states towards foreigners, especially those domiciled in their midst, and the conditions of naturalization. In chapters XIII-XVII the functions and rights of ambassadors, negotiators, and the various kinds of treaties and alliances are considered, together with the practice of extradition. The balance of power, the relationship of colonies to their mother-states, and international arbitration form the subjects of chapters XVIII-XXI, while in the concluding seven chapters the rules and practices regulating war, whether by land or by sea, reprisals and neutrality are carefully investigated.

After this brief summary of its main contents, it is hardly necessary to add that the book is of great value and meets a felt want. Dr. Phillipson writes clearly, interestingly, and to the point; his manner is well arranged, and the copious references to and quotations from ancient and modern sources enhance enormously the value of the work. The author marshals a striking array of examples from ancient history to enforce and illustrate his conclusions, and merits the thanks alike of historians, lawyers, and students of the classics by the devotion and thoroughness with which he has carried out his self-imposed task.

We would gladly stop here had candour allow. But we must add that, good as it is,
the work might and should have been much better. Dr. Phillipson is primarily a lawyer, and as such is peculiarly fitted to deal with a subject of this nature. But he could not have submitted the book to the criticism of some friend who was primarily a classical scholar. Errors in the accentuation of Greek words are far too plentiful, mistakes in punctuation frequently make nonsense of the passages cited, faults in spelling supply numerous riddles not always easy of solution. Proper names come off especially badly; for instance, Andoleon becomes Andoleon (i. 184), the Eleutherians figure as Eleuthereans (ii. 222), the Aeolians as Aeolians (ii. 13), the Phocians as Phocians (ii. 279, 354), the Hekan as Eleora (ii. 149), Persea as Persea (ii. 143), Narthacum as Narthacum (ii. 158), the Acretians as Achetrions (i. 173), Phalarus as Phalarus (i. 343). This list could be greatly extended if space permitted. Nor are mistakes of other kinds lacking. We may pass over omissions and the inadequate treatment of some subjects coming strictly within the scope of the book, as also statements in which the author has expressed a possible, though in our judgment a mistaken, view, and give a few examples of positive errors. The Chalidians who made the famous treaty with Amyntas III. of Macedon were not those of Keboca (ii. 71), but those of Olympos and the neighbourhood; Creusa is not 'situated on the heights of Mount Parnassus' (ii. 8), nor is Triphylia in Argos (ii. 3). The statement that 'a ram and two sheep had to be provided for the sacrifice at the Panathenaea by each of the allies and the demes' (ii. 18) is both loose and inaccurate. But worse remains. We might search long before discovering two such startling errors as, that by which Cleisthenes' activity is placed in 403, after the conclusion of the Persian invasion (i. 187), and that by which the conclusion of an alliance in 558-572 n.c. is attributed to the prospect of the Persian invasion (ii. 94).

One more criticism must be fully made. The author fully recognizes the contribution of inscriptions to our material for the study of international relations. 'The science of epigraphy,' he writes (i. 64), 'has been a veritable revelation of ancient international law, and an invaluable supplement to and corrective of the historical writings.' Yet he knows apparently only the first three volumes of the Berlin collection of Inscriptio Graecae, which he cites under their discarded title of Corpus Inscriptionum Atticarum, and even these have often been neglected for Rangabe's Antiquités Helleniques, a work quite out of date and entirely superseded. Thus, though in one case (ii. 66 note 1) references are given to Michel's Recueil, the C.I.A. and Daubenberger (for 163 we should read 214), the text quoted is that of Rangabe, which is inferior to that given by the other three works. True, the difference here is not very great, but in a case like that of i. 90, ii. 384, the text quoted (i. 343 note 2) from Rangabe is so seriously wrong as to be almost worthless.

If in a second edition, which will, we hope, be demanded before long, Dr. Phillipson will carefully eradicate these and similar errors, he will give to lawyers and scholars a work which will meet with an unreserved welcome and will take its place as the standard treatise upon the important subject with which it deals.

_Cyzicus._ By F. W. Hadluck. Pp. xii+326; 3 maps; 24 illustrations. Cambridge Univ. Press, 1910. 10s. 6d. net.

Mr. Hadluck needs no introduction to readers of the _Journal._ This welcome book is an essay on the local history of Cyzicus and the adjacent region between the Granicus and Macœnus valleys. Geography and topography (with the scanty facts known about the history of the outlying towns), the history of Cyzicus, religion, and Cyzicus government and institutions, these are the topics. At the end there is added an exhaustive bibliography and a classified catalogue of all known inscriptions, to which the citations in the text refer. It is regrettable that the more important texts, or the important portions of them, were not printed, since the reader cannot check the statements based

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on them without laborious research in a well-stocked library. The book is fairly well-illustrated with photographs, plans, and maps (the district map being reproduced from H. Kiepert).

The author modestly describes his work as 'little more than a compilation, checked where possible by original research,' and he fully recognises that his results are often provisional. That is the spirit of the true researcher. But he has succeeded in handling on the torch with a brighter flame, and this measure of success must satisfy him and us. In the topographical discussion the painstaking collection of evidence from a great variety of sources and the clear definition of the problems mark a distinct advance. Novelties are few and rare, if ever, based on irrefragable evidence, but some are probable and worthy of note. Poemenium castellum is separated from Poemenium caeretum, and the former placed at Alexa, the latter at Eski-Manis, nine miles S.E. (long ago suggested as the site of Poemenium). This is attractive and simplifies the road-question, and Manis may represent the old name, even though Manias is the steady tradition of the ecclesiastical lists, and not the occasional variant Haunias (p. 110). Munro's identification of Miletopolis with Maleh is accepted, but the exact site of Hadrianus'manus remains undetermined. Achyrae is plausibly placed at Hodja Kalesi near Efesos, which is mostly identified with the village Pisos. The Karö-döre river becomes the Echengili or Eupeus, though on p. 139 the old identification with the Tarsus is resumed. Baris is placed at or near Germen; but perhaps Hiero Germos is a more probable identification; Kiepert's explanation Germos-Thermes is confirmed by C.l.L. i. Suppl. 14290, and the significance of Hiero is unmistakable. It is certainly to be placed at one or other of the hot springs of the district, and it lay near Cyzicus.

The general treatment of religion is sound, but we think that the Hellenic purity of the Cyzicene Horae is exaggerated, and we dissent from the views expressed about the Ægis, the significance of which has been brought out by Schürer and Cumont. The argument in favour of the identity of the Asarachate and the high-priesthood of Asia might have been strengthened by reference to the proved identity of the analogous titles in the Moesian Pontus; but what is the evidence for the statement (p. 261) that Asarachus had existed at the time of the Méritos before the establishment of the imperial cult?

We hope that Mr. Hasluck will extend his energy to other special districts and so advance our knowledge in what is now the only-profitable way.

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This volume represents the results of a research undertaken under the supervision of Prof. Wieckau. Its subject is the town of Ptolemais in Upper Egypt, which has a special interest as an isolated outpost of Hellenism and as a privileged commune standing outside the general system of Ptolemaic administration. Information concerning Ptolemais is tantalising in its thinness, and even the efforts of Dr. Plaumann fail to cast but a broken light upon its history. Yet an exhaustive scrutiny of all the relevant inscriptions and papyri, and a judicious comparison of these with documents of other Hellenistic cities, have enabled the author to add very considerably to the existing stock of knowledge regarding the town. By a consensus of evidence drawn from its political institutions, its cults and festivities, and the neumature of its inhabitants, Ptolemais is shown to have stagnated, until its destruction by the Arabs, a strikingly pure form of Hellenic life. Among the details in Dr. Plaumann's account attention may be drawn to the oligarchic character of the Government (which perhaps originated, not, as the author suggests, in Roman interference, but in the revolution mentioned in the inscription on pp. 4-5, and so dates back to the early history of the town), the looseness of its connexion with the
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M. Pierre Paris, whose Essai sur l'art et l'industrie primitive en Espagne is familiar to all students of ancient Spain, and who has also informed them by his occasional articles in the Archäologischer Anzeiger of the progress of archaeological discovery in that country, appeals here to a wider circle of readers. They can visit under his enthusiastic guidance Altamira and its prehistoric caves with their drawings of primitive beasts, Cerro de los Santos, Elche where was found the masterpiece of Iberian art, Carmona, Osuna, Tarragona, with its cyclopean walls and superb aqueduct, and above all Numantia, where the patient research of Schulten has laid bare the little Iberian hill-town, which is now being excavated by the Spaniards themselves, and the remarkable range of camps which Scipio built with a solidity suited rather to the siege of Troy than to a blockade of a few months. The author does not disdain to enliven his book with descriptions of scenery and with such stories as the picturesque tale of the coming to Elche of its cemented image of the Virgin. He has provided a number of adequate photographs, which illustrate both the sites and the most remarkable antiquities found on them, and has added a bibliography to each chapter. References in the text to the number of the plates and a summary map indicating the chief places mentioned would have added to the utility of the book. It is to be hoped that M. Paris will attract some young English student to a wide and still unexplored field of research, where there are many problems which cannot fail to interest all inquirers into the commercial relations of the Mediterranean peoples.


A quarter of a century has passed since Dr. Head's monumental Historia Numorum, was first issued, and the mass of numismatic literature that has accumulated since that date has made it more and more difficult to keep pace with the data at present at our disposal. Dr. Head himself confesses that single-handed he could not have attempted the task, and in the preface to the second edition makes handsome acknowledgment of help accorded him by Mr. G. F. Hill, Mr. Warwick Wrotth, Dr. George Macdonald, and Prof. E. J. R aquarium, in revising and remodelling various sections of the work. Whatever exception may be taken to certain matters of form or detail it is a very great achievement, on which the veteran British numismatist and his collaborators deserve the hearty congratulations of all students.

The task of bringing Greek numismatics up to date is indeed enormous. The progress of the British Museum Catalogue in the last twenty-five years is some measure of the advance made in a variety of important fields. Among the subjects embraced by these are the Peloponnese, Athens, Aegina, Corinth and her Colonies, Pontus, and the Kingdom of Boeotia; a succession of Provinces of Asia Minor; Cyprus,
Syria, Phoenicia,.; Alexandria and the Nomos of Egypt. In several of these numismatic provinces the cataloguing work of Dr. Head himself and of those who till lately were his colleagues in the Department and the numismatist introdution matter with which it has been accompanied have placed the study on an entirely new basis.

It is difficult to make adequate selections from the mass of new materials taken note of by Dr. Head and his collaborators in the present work. Among the earliest of the novelties referred to is the remarkable electrum stater of unknown Ionia attribution showing two confronted lions with a forepaw on the capital of a column, an interesting survival of the Mycenaean type, paralleled by the Pyrgian monuments of the eighth and ninth centuries B.C. The coin itself is hardly later than 700 B.C. The standard is that described as "Phoenician." But has Dr. Head taken in the full significance of the persistence in this and other cases of Late Mycenaean and Minoan types on archaic coins of Ionia and elsewhere? An allusion is indeed made on p. xxxix to the discovery at Knossos as well as among Late Mycenaean remains at Old Salamis in Cyprus of "dumps" of precious metal—in the case of the Knossian example dropped on a surface marked with a Minoan sign—which show that at least not later than the twelfth century B.C. a medium of currency forming the true antecedent stage to the early coinage of Ionia and Lydia had developed itself in the Minoan world. In calling attention to these discovery in the Corda Numismatica I was further able to set forth a whole body of evidence proving that the Egyptian gold standard, the Eight Babylonian (probably derived through Egypt) and a metric system identical with the so-called "Phoenician" were already prevalent in Minoan Crete. The silver dumph from Knossos is a quarter of a stater belonging to the latter system. Surely it is reasonable to suppose that the Ionian and other Greek traders adopted the traditional standards that they already found in use either on the Aegean littoral or the mainland of Greece, where, as Prof. Ridgway has shown in the case of Mycena herself, native standards already existed. On Minoan tablets from the Palace of Knossos reckonings in talents are already seen.

The truth is that, as a short reference is made to these new lines of evidence, the old assumptions of direct influence from the East are still dominant in the present work. The fact that the metric systems of Greece were already in existence in the Argoan lands at a time when Ascan civilization was exercising a preponderant influence not only in Cyprus and the Coastlands of Asia Minor but in Palestine and Phoenicia itself by no means assimilated. This comes out in an intensive form in the mention of the temple of Minos and Jp on the coins of Gaza, where Dr. Head observes "there is reason to suppose that these divinities were originally introduced into Crete and Greece from Phoenicia. So too was the Ion of Melos. This important island, first colonized from Phoenicia and at a later period Hellenized by Dorians, struck coins on the Phoenician standard, which must have survived in Melos from remote times." But it is an unascertained archaeological fact that there are no Phoenician traces in Melos. What we do know is that it was the scene of an advanced native form of culture, gradually dominated by that of Minoan Crete and subsequently by mainland Mycenaean influences. The "Phoenician" standard was certainly known there as early as 1500 B.C. Only there were no Phoenicians.

Of the early Ionian and Lydian coinage extraordinarily small denominations, going down to 1/4 of a stater—mere pin's head coins—have been supplied by the Artemision Treasure. Between the earliest staterae ascribed to Lydia with mere angular impressions and the later class with the foreparts of lions, new intermediate types with the head or forepart of a goat, and two cocks or cock's heads now find their place. As to the Lydian origin of the art of coinage itself and the attribution of many of these early types one caveat must be entered. The literary tradition as preserved by Herodotus and Xenophon of Kolophon cannot weigh against the broad historical fact that civilization reached Sardes from the Aegaean Coast and most probably through Ionian intermediaries.

It must be said that, as far at least as the Anatolian part of the Greek world is concerned, the bulk of the exceptionally interesting types made known since the first publication of Historia Numorum are to be found among the autonomous bronze issues
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of Imperial times. Many new types are here cited which throw an invaluable light on local history. The alliances, the magistracy and eminent citizens, the monuments, the indigenous cults and folk-lore, the public games and festivals all find new illustration. How it brings home to us a little Greek community of modern times when in some of the Corinth township we find an APXIAVPOC referred to as a chief magistrate! How we realize the permanence of Greek religious traditions, when at Nikomedias we see the Goddess holding a small model of her temple, at Leusa Goddess and Emperor holding it between them, in precisely the same way the Theataka and Saints and Emperors on the walls of countless Byzantine churches! Of the highest interest is the bronze medallion of Pergamum—found in 1902 at Esqueles in the Basse Alpes—stuck under Severus, and giving what may be called an abbreviated view of the Great Altar—which has contributed certain solid data towards the true restoration of the monument.

A bronze piece of Trajan of the time of Antoninus Pius presents an interesting parallel to one already known, inscribed ΔIOC ΠΟΝΑΙ, Ιεραθυμα Λευκος. Here we have ΕΙΟΥΟ ΠΑΜΟΙ, the epitaphs of 10, "showing me as a veiled bride conducted by Hermes in παιδαπεσιν on the outing of Zeus with Io in her father's cowshed (Σαννανερά) (Ansch. Priv. Phil. 692)." At Thyatira a remarkable series of coins relating to a local divinity Tyrimnos or Apollo Tyrimnaeus, holding a double aro, is now added. The Magnesian type representing Themistocles as a hero with a sacrificed bull before him, as Professor P. Gardner has pointed out in Gorgilla Numismatica, to supply the right attribution of a Munich statue described by Rekulc and Curtswanger as a Zeus, and at the same time explain the genesis of the legend that Themistocles died from drinking a bull's blood. But there are only a few random instances of the value of many of the types of the Anonymous Imperial Coinage added to the present edition. It is all the more unfortunate as owing to the pressure of space in the effort to compress the whole material in one volume, passages of interest relating to this section of the work which appeared in the former edition have been cut out or abbreviated to such an extent as to lose the greater part of their value. Thus—to take Mythica as an example—the observation of Leake as to the pre-eminent taste of this city for recording the names of her principal cities is cut out, and in the case of a somewhat earlier coin the acute identification by Newton of the cultus image as a prow with a figure said to have been found by fishermen in the harbour is also suppressed for no apparent reason.

For the numismatic history of Greece proper far and away the most important contribution to our knowledge within recent years has been supplied by the discovery in 1908 of a hoard of Melian staters—perhaps originally amounting to about 100—which have been partially described by M. Jameson in the Revue Numismatique. This discovery came too late to be inserted in the body of the work of the present edition of the Historia Numorum except in the shape of a footnote, but a short account has been inserted among the Addenda. Even this is very incomplete, but indeed without full illustration could any real notion be given of the value of this discovery, including nearly 40 wholly new types and covering a hitherto blank period in the coinage. The finest type (not mentioned in the present work) is a youthful head in a close-fitting petasus, whether a local hero or one of the Dioscuri it is difficult to say. As examples of naturalistic art may be mentioned the fig-leaf type and one representing a ram's head, and the evolution of the more geometrical types, one suggested by a slight variation of another, will be found to have a quite special value in the history of Greek coin-types. Minoan Crete has been already referred to, and its subsequent colonization from the Mainland side in Late Mycenaean times. Even the Dorian invasion could not have brought with it a complete break with the earlier tradition, since the followers of Pausias and Daphne included not only Achaeans from Amyklea but "Minyans" and other members of the pre-Hellenic stock. In the seventh century A.D. both in its vase painting and in its glyptic works—the "Melian" class of gems—the island easily attained the primacy of Greece.
This newly discovered numismatic series prolongs our acquaintance with Melian art under another aspect.

Serious exception must be taken to the account given by Dr. Head of the magnificent stater of Elia presenting the eagle's head above a leaf, which for largeness of scope is without an equal in the whole Greek series. Its whole character in fact betrays a hand accustomed to work with a sculptor's chisel rather than a monnayer's graver. Already Gardiner in his Types of Greek Coins had read the letters—not very clear on the B. M. specimen.—as ΔΑ and had suggested that this inscription, which has all the characteristics of an artist's signature, might refer to Debasos of Sikyon, who is known about this period to have executed work at Olympia. In the first edition of Historia Numorum the view was accepted that the letters referred to an engraver's signature and they were read ΔΑ or ΑΔ. In March of last year I was able to exhibit to the Numismatic Society a finely preserved specimen of this coin on which the reading ΔΑ is clearly legible and which goes far to confirm Prof. Gardner's attribution. But in the present work the description, appended to the very uneworthy illustration of the coin (Fig. 229), is as follows: "Large Eagle's head above an ivy leaf, beneath, sometimes ΔΑ or ΠΟ." It must be observed on this that the leaf itself has rather the appearance of bryony than ivy. The inscription is on beneath the leaf, a point which has a distinct bearing on the question as to whether it represents an artist's signature. It is ΔΑ not ΑΑ or ΠΟ; the latter reading being based apparently on a still more insufficiently struck coin in the British Museum. Dr. Head has even faintly withdrawn the suggestion that the signature belongs to an engraver, which he was willing to admit in the first edition.

In dealing with the coins of Italy Dr. Head gives rightful prominence to the evidence supplied by a newly discovered inscription which shows that the Tarantine and Herakleian silver stater was known as the σειρό, 'battleskull.' In my 'Hosemen of Taras' the impossibility of identifying the σειρό referred to by Aristophanes with the obol had been already pointed out. This above monograph has been here used as a new basis for classification, but M. Vlasto's publication of a hoard of Tarantine coins struck during the Hannibalic period, and the new evidence thus supplied as to the Hannibalic standard came probably too late for notice. This, however, cannot be said of the important contribution of M. Vlasto—Les Monnaies d'Or de Tarasque, published in 1880, to which reference should certainly have been made. Mention, too, should certainly have been made of the extraordinarily interesting silver stater signed by the artist ΚΑΑ, one of the most picturesque in the whole Greek series, showing a naked boy attending fastening on the cuirass of a warrior, who stands in front of his shield. This coin was purchased by the Berlin Museum in 1866 for 6700 marks. When will the Coin Department of the British Museum have sums like this at its disposal for the purchase of unique numismatic treasures as the opportunity occurs?

In his epoch-making contribution on 'Athenian coin-engravers in Italy,' made by Dr. R. J. Poole in the Numismatic Chronicle in 1885, stress was laid on the common artistic qualities displayed by a series of heads that appear about 420 B.C. on coins of Thurii, Heraclea, Terina, Veii, and Neapolis accompanied by the letter Φ. Dr. Poole's conclusion that the Φ here represents the signature of an artist and his fine discrimination in this matter have been recognized by a series of writers well qualified to weigh the aesthetic as well as the purely numismatic sides of the problem. It seems to me therefore to be a subject for regret that the acceptance accorded to this interpretation in the earlier edition is here apparently withdrawn. In support of this changed attitude reference is made to some recent publications which wholly ignore the artistic equations that one had thought was clearly made out. Reference is made to the ingenuous attempt of Mr. J. R. McClean to discover numerical values in letters seen in this and other cases. Mr. McClean would see in the Φ of the present series the number 500 and brings

1 In the earlier edition, the letters were rightly described as 'on the leaf' and the present version can hardly be intentional and is probably due to a slip of the pen.
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it into connexion with the value of Dionysian gold-pieces. But those were first struck at least half a generation later than the bulk of the present series. The other reference is to the recent article on "Terme by Messrs. von Fritze and Gaepler in Nomisma (1907)", of which it may safely be said that it is more paradoxical in its results than any numismatic publication of recent times. It is sufficient to say here that a series of Termean types belonging to the last quarter of the Fifth Century is brought down to after 500 B.C.

Dr. Regling on the other hand, in his exhaustive study of the coins of Terma fully accepts the view that £ represents the signature of the artist who worked in the other Magna Graecian cities above mentioned.

The view put forward in my "Syracusan Medallions" that the later issue of the silver dekadrachms connects itself with the foundation of the Assarian Games on the defeat of the Athenians in 413 is here accepted, but the full corollary of this in its bearing on the tetradrachm issues at Syracuse seems hardly to be realized. Yet it is a matter of such numismatic moment that a few words may be allowed in this place. The famous tetradrachm type of Kimon with the facing head of Artemis, which is here classed as one of the hypothetical late tetradrachms issued, was already imitated at Himera, destroyed in 409 B.C., as well as on the early Carthaginian coins of Motya struck about 405 B.C. No tetradrachms are known answering to the "Medallium" in Kimon's fully developed style. The existence of an almost unique tetradrachm in the style of Eumenes' dekadrachms is itself a strong indication that their issue had ceased very shortly after the time when his "Medallions" were first struck—in other words about 406 B.C.

The cessation of tetradrachm issues is in all probability due to some financial coup of Dionysios in the early days of his tyranny, of the nature of that referred to by Aristotle. Their place was supplied partly by imported "Pegas," partly by the prolific tetradrachm coinage of the Carthaginian Donnus in Sicily. It even looks as if there had been some definite convention between Dionysios and the Carthaginians regulating monetary relations. It can, I think, be demonstrated that an artist trained in the atelier of the great Syracuse engraver—if not Eumenes himself—actually worked for the Carthaginians in Sicily. The fine early type with the quadriga, an almost exact reduction of Eumenes' dekadrachms, and quite distinct from the later, Agathoklebian class, is here omitted.

The close inter-connexion of the Siculo-Punic coins with those of the Sicilian Greeks and their intimate relation on the other hand with the domestic Carthaginian numismatic make it extremely inconvenient to separate the two latter from the former as is here done by almost the entire thickness of the volume. It is the less excusable that at least so far as the Siculo-Punic coinages are concerned a good example had already been set in the British Museum Catalogue. Even as regards the mainland territories of Carthage, the old European ties that go back to the remotest prehistoric times reassured themselves from the earliest period of her history. The Seventh Century tomb of the city already show it, so far as the externals of civilization go, predominantly under the influence, not of her own Mother City but of that of Syracuse. The later history of this part of Africa makes it an Italy beyond sea. The numismatic types reflect the predominance first of Syracuse and then of Rome. This violent divorce and distant exile jar on one's sense of historic fitness.

With reference to the island of Garo (Ioni) a slight correction should be made. The type of the late bronze coinage, the head of Astarte on a crescent, has nothing to do with the remains of the ancient sanctuary visible on the island. This is not as here stated a temple of the Phoenician Moon Goddess but a prehistoric Pillar Shrine, dating from a period long anterior to the first appearance of Phoenician settlers in the island.

The very magnitude of Hestia Xanthia, here expanded by some 160 pages, makes it inevitable that even on a superficial study an independent critic should find causes for disagreement and occasional rectification. The book would have greatly gained if in place of used-up reproductions of the old blocks it had been fresened up with new illustrations.
But the value of this great work as a whole can hardly be touched by these criticisms in detail. Very great pains have been taken to supply former lacunae and the extremely useful indexes have been greatly added to. The masterly introduction has been largely remodelled and rewritten by Dr. Head. A vast mass of new material has been added to the metrological sections, incorporating the work of Lehmann, Haebeline, and others. Still—-to return to the recurring plaint of this review—it is difficult to understand why the valuable new evidence collected by Prof. Petrie and other explorers regarding Egyptian weight standards, which certainly had a most direct influence on those of early Greece, have been omitted, while so much importance is attached to those of Babylonia, the influence of which on the early Assyro civilization was at most extremely remote and almost wholly indirect.

Arthur J. Evans.


Whatever be the truth as regards Dreadnoughts, it must be reluctantly admitted, as regards Greek coins that Britain can no longer pretend to keep pace with Germany in the matter of new acquisitions. It is therefore satisfactory to note how well ahead she is in the important duty of making her treasures accessible for study. Indeed, the annals of scholarship in this country record few enterprises that one can contemplate with the same unqualified admiration as the British Museum Catalogue of Greek Coins. London has left Paris, Berlin, and Vienna hopelessly behind. Began close upon forty years ago, the series has progressed; ohne Hast but auch ohne Rost, each volume as it appeared marking a distinct advance in our knowledge of the region dealt with. Mr. Hill’s Phoenicia maintains the tradition excellently. He had unusually trying difficulties to encounter—the obscurity of many of the Phoenician legends, the complicated systems of dating, the paucity of definite and well-established historical facts, the confusion engendered by the long drawn-out struggle between the Seleucids and the Ptolemies. But by patient study of his material he has succeeded in throwing fresh light on quite a number of dark places. We may mention especially his discussions of the pre-Alexandrine coinages of Arabia and Sicily, and his examination of the monograms on the later tetradrachms of the first of these two cities. He does full justice, too, to the interesting types that figure on the colonial issues of Tyre. The book is, of course, indispensable to workers in the field which it covers. In point of form, it exhibits the customary tendency to introduce improvements that the use of its predecessors has suggested. The direction of the dies is noted in all cases where it was likely to have any value as evidence. The facts as to the provenance of individual specimens have been removed to the foot of the page, thus rendering the body of the text more clear. And the weights of all coins are given, not only in grains Troy, but also in grammes—an innovation that will be warmly appreciated abroad. The supply of plates is on the usual liberal scale, and it includes no fewer than seven reserved for specially rare pieces not represented in the Museum trays—a feature that is particularly welcome, albeit it is by no means now. The indexes are as full and useful as ever. The collotype reproductions are very fair, but not so good that one could not wish them better.


Haebeline’s long-expected Corpus Numorum Aeiis Gravis, or at least the main body of it, has appeared at last; and it is not too much to say that it more than fulfils the high
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hopes with which its advent was awaited. In point of material production it is a truly magnificent work. The 103 colotype plates that go to make up the Atlas are admirably executed; one and all. There is not a single failure among the 2953 separate illustrations they contain. And the volume of text is legibly printed on a large quarto page with a comfortable but not excessive margin. We imagine that there will be general agreement with M. Babelon's brief and comprehensive verdict: C'est bien à lire et plus beau que le numéroalogique, il jamain produit. Nor are the contents less worthy of the respect and gratitude of every student of the subject. They embody the results of many years of painstaking and well-directed labour, carried out by men whose qualifications for the task were unique. He is himself the fortunate possessor of what is by far the finest collection of Are gravis in existence, and he has been able to match sufficient leisure to visit all the public and private museums of Europe that were of importance for his purpose.

That Haserlin's researches have led to far-reaching conclusions is already well known among numismatists. His views have been outlined in the pages of the Zeitschrift für Numismatik and elsewhere. Even those who cannot see their way to accept them in their entirety are fond to admit that they profoundly modify what have hitherto been the accepted notions regarding the early history of Roman money. We need not, however, discuss them here, for a full statement of them is not available yet; it is reserved for a second and final volume of the Corpus. What we get in this volume is a series of classified lists of the various specimens which the author has seen, or about which he has been able to obtain reliable information. The whereabouts of such is noted, and its weight and condition carefully recorded, while there is a running commentary dealing with all the incidental points that are of any value for the scientific enquirer. The opening section, which the excellent illustrations render extraordinarily interesting, describes the Are rude and Are signatum of Central Italy. The remainder of the volume is devoted to the Are gravis proper, the order of treatment being as follows: (1) Latium and Campania, including not only the urban issues of Rome itself, together with the contemporary pieces minted at Capua, but also various groups that must be assigned to privileged cities of Central Italy; (2) Apulia (Lecce, Asculum, Venusia); (3) the Vestini; (4) Picenum (Hatria, Firmum); (5) Umbria (Arpinum, Iguvium, Tuder, etc.); (6) Etruria (Veletiae, Tarquinii, etc.). The keynote of the whole is thoroughness without undue prolixity. We congratulate Dr. Haserlin most cordially, and shall look forward with keen anticipation to the conclusion of a work that richly deserves the much-abused epithet, "monumental."


This is a readable little treatise on the use of wine in the sacrificial ceremonies of the ancients (especially the Greeks) and in some of the quasi-religious functions of their daily life. The principal passages from the authors are brought together and the views of the writer's predecessors, e.g. von Fritz's Dissertation De Libatione, are temperately discussed. The occasions of libation were many: in formal sacrifices, in connection with warlike enterprises undertaken or overpassed, in oath-taking and at the symposium. All the gods (except Aristophanic cloud-gods) shared in these offerings. The wine was offered to them diluted, as in the meals of ordinary life, of which, perhaps, they were originally supposed to partake with men. But the Chthonian deities looked for wineless offerings, a habit probably contracted in the period before viticulture. In the symposium, as is well known, the Olympic deities, Zeus Soter and the Heroes had their share, as well as the enigmatic Agathodaimon, who was, it is suggested, originally the ancestral founder of the family. To him (as to the dead) was offered un-mixed wine. In an interesting section headed "Wine and blood" Kircher contends that the wine-libation in some cases took the place
of primitive blood-drinking or blood-libation. Wine—and noticeably un-mixed wine—was offered to the dead because it was the best substitute for blood, and the imbuing of blood could alone re-animate the wasted body. The very drinking of 'healths' and potations from a common cup may be a survival of an early custom of drinking blood with a view to acquiring or strengthening a bond of blood-brotherhood and fellowship. It is certain that by the ancients wine was believed more seriously than by us to possess valuable qualities of nutriment, and it is probable that Dr. Johnson's famous dictum that 'he who aspires to be a hero must drink brandy' would not have seemed entirely fanciful. Traces of this transition from blood to wine may fairly be detected in Greek custom, but the argument has naturally to be helped out a good deal by the analogy of barbarous and non-classical custom. Certain other topics are touched on, e.g. the meaning and object of libatory offerings (inter-communion and remission) and the nature of the primitive god of wine, who was not necessarily 'the jolly Bacchus,' but, it may be, the indwelling genius of the vine. A concluding chapter deals with various drinking customs of the ancients.

Gissingen: ALFRED TOPFLMANN, 1910. [Religionsgeschichtliche Versuche und Vorarbeiten. IX. Band, 1. Heft.]

This book is a useful collection of passages from ancient authors dealing with various objects or situations which were held likely to bring about religious impurity, and which were, on that account, tabu to the would-be worshippers. The great crises in the life of men all tend to bring about religious impurity. Such are the seasons of birth, sickness, and death, which expose him to the attacks of demons. Many animals, such as the dog and the sheep, and many inanimate objects, such as iron and gold, were held to expose him to similar danger. An acquaintance with Greek and Roman amulets reveals a widespread belief in a kind of homoeopathic treatment of these attacks. Thus the wearing of amulets in the form of the noxious animals, the wearing of rings composed of the noxious metals, and the wearing of symbols of generation were accounted efficacious in counteracting the dangers. The book is useful both as a work of reference, and as an index of the deep-rootedness of primitive superstitions even in an advanced stage of civilization.

Gissingen: ALFRED TOPFLMANN, 1910. [Religionsgeschichtliche Versuche und Vorarbeiten. VI. Band.]}

The main proposition of this work is that enforced chastity in Greek and Roman cults was due to the belief that those thus dedicated were united to the deities which they served (lebes ypes). The subject is worked out in great and sometimes in rather repulsive detail. In the first part the author illustrates the ideas underlying ceremonial chastity, more especially the religious power which its observance was supposed to bestow. The second part deals with the chastity of priests and priestesses of particular deities, these being summarized in catalogue form. The examination is then extended to those cases in which chastity was required of religious officials other than priests, or of lay persons taking part in religious ceremonies. Perhaps the most interesting suggestion is that virgin goddesses, such as Artemis, were in origin deities of fertility, and that the notion of virgin purity was of comparatively late growth. Certainly the doctrine of asceticism, which is the concomitant of this notion, seems to be the outcome of the introspective tendencies of a developed civilization. This explains the popularity of the worship of Isis and the Magna Mater in the Graeco-Roman world.
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De nuditate sacrae sacrisque vinculis scriptis J. Heckenbach. [Religions-
M. 3. 30.

This is another of the invaluable series of collections of material relating to the history of
religion edited by Wissach and Dombus. The first part deals with nudity in connexion
with ritual and superstition, with the usual chapter on the same feature in Christian
ritual, where it is chiefly confined to the hairing of the feet. The second part deals with
the religious or superstitious significance of knots and other forms of ligature or confine-
ment, such as girdles and rings, which were removed during ceremonies, or used in
witchcraft for binding the victim by a spell. The short treatise is full of interesting
matter.

Weidmann, 1910.

Dr. Reinhardt uses 'theologia' in its Greek sense. Diels has proved the existence of
an old corpus of Homeric allegories which was a source of Heraclean, 'Plutarch's Life
of Homer,' and Stobaeus, and others ; also of Sextus Empiricus and 'Probus' on Verg.
Ed. VI. 31. These two, however, derive immediately from Heracle the grammarians.
The first vapum contains a pupil of this source : the sources of Cornutus are traced by
the way : Crates is suspected, but is evidently not himself the source : an examination of
Eustathius eventually reveals the importance of the female grammarians Demo, who seems
to have used a corpus and added to it himself. She is not a mere fictitious personation of
the Sibyl by a writer of the fourth century, A.D., as Usener thought, but a real 'grammar-
ian' of Neo-platonic times. Crates was used in the corpus. The second 'caput' deals with
Apollodorus of Athen, produces some new fragments, and shows the difference in
method between him and the Strach school of Crates.

Quellenkritik is difficult to judge without more prolonged study, but the book seems
learned, able, and sober.

Die politische Wirksamkeit der griechischen Frau. By Otto Braunstein.

The Greek woman in politics is a title suggesting a broader and more exciting range of
topics than those that are actually discussed in this little essay, which is mainly
confined to the epigraphical material of Imperial times. Useful and well grouped lists
are given of inscriptions and there are adequate references to the testimony of coins.
From this evidence it is clear that women in the Imperial age—often, probably, because
they were rich women—undertook definite 'liturgies' and officiated as Gymnosophies
and ayaadoera. They also filled certain magistracies, such as the archonship of Delphi,
Sparta, Syros, and Thasos. A woman was sometimes a Pryamis, like that of Nymphidia
Berenice who figures on Imperial coins of Pergamon, sometimes a Stephanophore, or
hold other similar offices. It does not appear that these offices involved political or
'parliamentary' duties in the local Council. The duties were mainly connected with
religion and cultus, though they sometimes carried with them the privilege of eponomy
and the more doubtful privilege of prevailing the necessary funds. Braunstein, how-
soever, makes it clear that these offices were mainly confined to Asia Minor, and even
there chiefly to its western and north-western districts. Conspicuous instances occur
in Lycia and Caria ; and it is suggested (p. 69) that a survival of the ancient Mutter-
recht (the beguimy of the mother in family and state ; the tracing of kinship through
the mother, etc.) was responsible for the appearance of women in those countries in
offices that were, nominally at least, maugular. The evidence that connects the
Lycian Mutterrecht described by Herodotus with the inscriptions of Imperial times is,
indeed, neither abundant nor decisive, but the writer has handled it judiciously.
Landschaftliche Elemente in der griechischen Kunst bis Polygnot.
By MARSDY HEINEMANN, Dr. Phil., Pp. 104. Bonn; Friedrich Cohen, 1910.
19 Illustrations.

Miss Heinemann aims at tracing out the appearances of landscape in Greek Art. She rightly takes the problem as one dealing with the setting of the patterns within a single field of vision rather than with the presence or absence of natural forms. But in placing her aim is diverted. The relative novelty of Cretan excavation leads the writer to enumerate in detail the various naturalistic motives used in Minoan Art. She assembles also to the fascinating game of distributing the different seventh and sixth century vase fabrics to their supposed centres of origin. The latter half of the essay is concentrated on a detailed analysis of certain specimens of Attic black- and red-figured pottery. But no enumeration of the naturalistic elements used in design will solve the problem in its strict sense. It is the use of such elements in subordination to the single effect of the whole which distinguishes landscape and consequently landscape elements from design in general. And for this we require fuller evidence from remains, especially of the long period between the Mycenaean age and the age of the Hellenistic relief. The well-worn themes of the Shield of Achilles and the indications of environment on Attic vase designs take us but a little way. It may be that the final disappearance of painting in all its higher forms makes the development of landscape in Greek Art insensible. But a collection of extant remains in which the artist shows himself primarily a landscape and secondarily a designer would be of greater value than such a compilation as the present, careful and comprehensive as it is.

Greek Papyri in the British Museum: Catalogue, with Texts. Vol. IV:

The fourth volume of the British Museum Catalogue of non-literary papyri has a homogeneous character which was not possessed by its predecessors. Though considerably larger than any of the previous volumes, it relates to a single find of papyri, dealing with
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the affairs of a single district and covering only a short period of time. The district is that of Aphroditopolis (the earlier Αφροδίτηπολις, the modern Kom Ishgau, famous for the discovery of the Cairo Mendander papyri); and the period is the early part of the eighth century, a period hitherto very scantily represented by original documents. The collection now acquired by the British Museum and edited by Mr. Bell consists of the administrative papers of the pagarchy of Aphroditopolis,—the pagarchy being (as Mr. Bell has already shown in this Journal, xxvii. pp. 109 f.) the unit of administration at this date, in place of the ancient nome. The most interesting section of these papers consists of official letters from the Arab Governor of Egypt, Kurrah al-Shurik, to the Greek pagarch, Basilia; the most extensive section is that which contains the accounts of the revenue of the district. Both throw much light on the early Arab administration of Egypt, and will be of considerable interest to future historians of the Mohammedan empire. Some of the official orders have Arabic counterparts, but there is a considerable group of Coptic documents, which have been edited by Mr. Crum; but the great bulk of the collection is in Greek. The Greek is fluent, but ungrammatical, and is rendered somewhat unintelligible by a very haphazard system of punctuation. Palaeographically these papyri form an important link between the previously known documents of the seventh century and the earliest vellum minuscules of the ninth; some specimens have been published by the New Palaeographical Society, and in the atlas attached to vol. iii. of the British Museum Catalogue. The editing of these documents, and especially of the accounts, has presented extraordinary difficulties of interpretation, which have been dealt with by Mr. Bell with the most admirable skill and patience. The volume is a monument of labour, and it is to be regretted that there can necessarily be few who will be in a position to appreciate it properly.


The idea of this book is good: it sets out to trace the influence of money and of the commercial spirit throughout the period of Roman greatness. But the idea is not consistently carried out. The greater part of the book is concerned with the social life of the Empire, and, though the account is well arranged and interesting, it hardly justifies the author's claim to have approached the subject from a new point of departure; it differs little in point of view from such works as those of Frielshöfer and Professor Dill, to which an obligation is acknowledged, and does not aim at such comprehensiveness. Professor Davis makes the common error of treating the whole period of Roman rule too much as a single unit: instances to illustrate a statement are taken indiscriminately from the first century or the third, and little attempt is made to trace a development. But, in spite of this, the book could be recommended to the class of readers for which it is intended as a vigorous and well-proportioned description of Roman Society, if it were not for the inaccuracies which disfigure it. To take a few instances only, the Republican taxes are said to have been a fluctuating tithe collected by publicani in Sardinia and Greece as well as in Sicily and Asia, and the whole evil of tax-farming is over-emphasised. The importance of the Italian vine-culture in the period of the early Empire is underestimated; grazing is said to have been the only profitable pursuit. The hostility of the Emperor to the Senatorial class is exaggerated. And though abundant use is rightly made of the letters of the younger Pliny, they are often misinterpreted. Misprints in the spelling of proper names are surprisingly frequent. Finally, although the book is not intended primarily for the advanced scholar, there is little to commend the highly imaginative account in the first chapter of the financial crisis of A.D. 33.
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This is a companion volume to the author's "Life in Ancient Athens"; its object is to present to the unlearned reader a true but vivid picture of the life and thought of a portion of the ancient world. It is not an easy task, but Professor Tucker is very successful. He wisely limits his field; he does not attempt to cover the whole period of the Roman Empire, but he shows how people lived and thought, how they worked and how they amused themselves, in and about the year 64 A.D. The subjects are well chosen, the style is vigorous, and the numerous illustrations are skillfully selected and well reproduced. The title is unfortunate, since it suggests a much wider field than that which is actually surveyed. We expect to find a description of life in the provinces, upon which the author hardly touches. It is true that a brief account is given of the Roman system of government and provincial administration; but this is the least successful part of the book. The subject is too large for such slight treatment, and as a result the impression that is left is hazy. There are also inaccuracies in the chapters on taxation and on the army. Again, it is difficult to explain the prominence given in the title to St. Paul. But, if the book is regarded as a sketch of life in Rome and, to a lesser extent, in Italy, it can be unreservedly praised. It is perhaps a pity that the author did not make it still more useful to a different class of reader by occasionally giving his references. Mr. Wordsworth has shown that a book can retain its popular character, even if foot-notes are added.


This handsome volume is the first publication of a new society devoted to the promotion of Byzantine research, and for this reason alone it should receive a cordial welcome from all those who are interested in a field which has hitherto attracted comparatively little attention in this country. The subject of the book, the Church of the Nativity at Bethlehem, is one of the finest buildings of early Christendom, and the grotto beneath it is associated by very ancient tradition with the birthplace of Christ. Dr. Headlam in the short chapter which he contributes to the book on this last point carries the tradition back to 155-160 A.D. or to a still earlier tradition recorded by Jerome, who complains bitterly that from the time of Hadrian to the reign of Constantine Bethle
cen was the centre of a local Tammus cult, and in the very cave where the infant Christ had uttered His first cry, lamentation was made for the paramour of Venus.

The church itself should perhaps more correctly be called an eastern Roman basilica than Byzantine. It is an extremely handsome building, cruciform, with the bapsab and transepts ending in apses, and the aisles supported by a double row of monolithic columns. Mr. Harvey's description, backed by excellent plans and photographs, enables the reader to realize the great architectural beauty of the church, especially of the interior. As to the age of the building there can be little doubt that the whole structure in the main was the work of Constantine. Strzygowski speaks of it as the 'unique, oldest, and worthiest amongst the remaining monuments of Christian art,' and Vogüé also had little hesitation in recognizing it as the actual church of Constantine's foundation. Mr. Lethaby in his general and historical account, after weighing the evidence, accepts also the earlier date. Mr. Harvey has made it clear that the church was built at one time and must be either wholly the work of Constantine or wholly that of Justinian. The chief reason put forward by the supporters of Justinian being the builder is the cruciform shape of the building and the use of the cross as a decoration on the capitals of columns, etc. But
the cross has now been shown to have been a not infrequent design long before the time of Constantine. In addition to the numerous examples cited by Mr. Lethaby, there are also several forthcoming from Egypt. There can therefore be little doubt as to the early age of the church.

The church walls were at one time decorated with elaborate mosaics, some of which remain on the wall above the columns of the aisles, under the windows in the nave. These are the subject of a special study by Mr. O. M. Dalton. Unfortunately they are so dirty as to render photography almost hopeless, while Mr. Harvey’s coloured drawings are not particularly satisfactory; this is hardly to be wondered at, as the fanaticism of the rival Christian sects who share the church under Turkish surveillance will not permit of their being touched, and Mr. Harvey had to make his studies at a distance with the aid of field-glasses. The principal scenes remaining are the Incredulity of Thomas, the Entry into Jerusalem, and a fragment of the Transfiguration; the iconographical types here are all eastern and not western. There are also brief sentences summing up the rulings of the chief Schismatic councils of the church separated by very curious patterns, and several angelic figures between the windows. Mr. Dalton dates the mosaics to about the eleventh or twelfth century.

The usefulness of the book is enhanced by a summary contributed by Mr. Crum of the descriptions of this celebrated shrine given by early and medieval pilgrims. The whole work however would have been improved by better editing. As it is there is much overlapping and occasional contradictory information. Nevertheless it is an excellent beginning, and future publications of the Fund maintain so excellent a standard, their success in the future should be assured.


Barely ten years have elapsed since Professor Strzygowski revolutionized the study of the dying antique world by the publication of his Orient des Rom. A goodly row of volumes developing the themes therein outlined now stands upon our shelves, and more than this, Prof. Strzygowski has seen his conception of the course of artistic evolution, colour the archaeological research of his time and give the spur to fresh investigation. In an analysis covering a field so vast there are necessarily many points upon which no certain opinion can as yet be expressed, but the evidence which is now beginning to flow in abundantly from Asia has tended to strengthen his position, and in the main his views are now accepted as a basis for further inquiry. Those who have followed the current of his thought will not be surprised to find that he has chosen Diyarbekr, the ancient Amida, for the subject of his new book. The greatest of living Arab epigraphists, Prof. van Berchem, is his collaborator, and the much desired material was supplied mostly by the late General de Beylié. The development of early Christian and early Moslem art out of the late antique, both oriental and oriental, is illustrated in Diyarbekr more saliently from the Hellenistic than from the Inner Asiatic side. Classical tradition was strongly felt in the districts which bound Mesopotamia to the north, but it was moulded by a vigorous local creative force which drew its inspiration from the ancient East. Rich decorative motives overlie the classical forms, and the very ground plan of church and monastery takes a shape which is unknown west of the Euphrates. Prof. Strzygowski devotes the greater part of his monograph to the study of the Ulu Jamî, a building which has been the subject of many and diverse conjectures. Prof. van Berchem, in deciphering the inscriptions which adorn it, provided the first clue to the enigma. The
two-storied arcade on the west side of the court was put together in the early years of the twelfth century, while the corresponding east arcade is dated 40 years later. Prof. Strzygowski, in an examination as searching as it is brilliant, has succeeded in assigning the west arcade to classical builders and in determining that the east arcade (with the exception of re-used shafts and capitals) is the work of Moslem imitators. He is inclined to date the earlier portions of the reign of Constantine, but this conjecture must be received with some reserve. The Tur Abdin district, south-east of Diyarbekr, abounds in churches and monasteries, the architecture of which bears the closest resemblance to that of the Ulu Jami. But the introduction of monasticism into this region can scarcely have occurred much earlier than the year 400; indeed one of the most famous of the monastic houses is known to have been founded by Arcadius and reconstructed by Amasius. The buildings of the Tur Abdin must therefore be placed in the fifth century, and it would not be unreasonable to assign to the same period the ancient fragments in the churches of Diyarbekr and in the Ulu Jami. Was the Ulu Jami (originally a Christian church)? The question cannot be answered definitely, though there is a probability that it may occupy the site of the shrine of St. Thomas.

Diyarbekr presents one of the finest examples of a fortified city, and its walls and gates have received careful study, chiefly at the hands of Prof. van Berchem, on whom the publication of the inscriptions devolved. He concludes that antique plans underlie the existing Moslem structures, and his survey of the evidence before him is, like all his work, a model of sober and balanced judgment backed by learning. Both authors are careful to point out that their labours cannot be regarded as final, owing to the scantiness of the materials at their disposal. But to them belongs the credit of laying a sure foundation for future research, and of calling the attention of archaeologists to the important problems which are still to be solved.


Dr. Sandys and his twenty-five collaborators have produced a notable book of reference, within a manageable compass. To be able to refresh the memory without the pain of seeking an encyclopaedia is a matter for rejoicing. The work appears to have been done extremely well, and the immense amount of information is presented tersely and intelligibly. This book, however, and the Companion to Greek Studies, which appeared five years ago, are a sign of the times, and it is a question whether examiners or examinands will be the more gratified, for both asking and answering are thereby made easier. An extremely valuable part of the work is the collection of bibliographies completing each section, but it appears doubtful whether a book, which by the very breadth of its range necessarily omits much that is controversial, is really well calculated to fulfil its purpose, and what the appetite for further study; for there is conveyed a discouraging impression of finality, which leaves a fear that the work may often be used as a mere cram-book for the schools. The illustrations are good and adequate, particularly in the sections dealing with Architecture and Sculpture, and there are four indexes.


This is a little book, of some 140 pages in well-spaced type, for its subject and treatment quite large enough. The form is attractive, a Dialogue in a pleasantly original setting. The subject—an ideal education in humanities. Mr. Flecker has gone to Plato first, and next to Vitruvius & Peltro; and in their spirit, ignoring the letter, he has sketched
what he sees as the fittest training for the picked youth of our time, who are the heirs of the two worlds of Greece and of the Italian Renaissance. A writer who in these weary days seeks a hearing on new schemes of education obeys a wise instinct in harking back to the old form of Dialogue. Certain pages of this book breathe the very spirit of Socratic debate, and there are others which recall that most gramus of modern dialogues, II Caritigiano. And if one seeks to penetrate to the very heart of Vittorino's secret it is to another grave conversation that he must turn, the fifteenth century Dialogue of Perdiguera.

The "Grecians" of the title are the inner spirits of the school, which the writer fashions on the broad lines of the great Renaissance school of Mantuas, La Zysos, that is the key-note of the whole. The "Grecians" are thoroughly to enjoy all that they do. So what is fresh in Mr. Flecker's ideal is perhaps the spirit which governs the choice of things right for teaching and the sweet reasonableness of the temper in which they shall be taught. As future "guardians" of the state they must learn to think clearly; and this means frank instruction in philosophy—not mathematics, but Kant. As heirs of the past, and as destined to live the fullest life, "art is the essential instrument of training. Literature appeals above all other forms of art to the schoolmaster as being "a criterion of life." Perhaps one may suggest that there are other reasons for the choice. That instruction in Aesthetics—which comes next to Letters—whereby a class of boys shall realise the surpassing greatness of Leonardo and Velasquez is possibly (speaking diffidently as becomes one who is not a schoolmaster) a little less easy to organise, to impart, and to test, than, say, a knowledge of the Medes or the Phlegraes.

Mr. Flecker thinks that there will be no ultimate loss if his Grecians begin Greek and Latin at fifteen. As he demands no writing and no speaking in either tongue, but a leisurely and pleasant browsing amongst such parts of the literatures as appeal to youth, his contention may be weighed. On this same canon Caesar is banished, Cicero barely tolerated. Livy is turned over for his best stories; Ovid is under restraint; Plautus and Terence—shade of Erasmus!—are not so much as to be named. Virgil, Pliny, Juvenal, Homer, Lucan, the Tragedy and certain other plays will be read, and Plato will be ever in hand. But the reading is for enjoyment, nothing for grammar, nothing for the mere technique of style, for reproduction's sake. All is for the sheer delight of the understanding of a new world, and of the art in which it found its expression. The Grecian will roam freely in a pleasant library, for open choice of reading is of the essence of human training. Exercises, the toilet of preparation, the drill of phonetics, the forced memorising of texts, or of hard historical facts find here no place. Philology is for the professional or enthusiastic, even history is "too shallow a subject" to claim a chief place in La Zysos, though "browsing" we presume would be permitted. Care for Mathematics is hardly consistent with due regard for finer things of the spirit. Here Mr. Flecker is one with Erasmus—"do not make a pet of"—though Vittorino was "mathematicus sumus" as Pisanello describes him. It will be readily seen that in form and content we have in Mr. Flecker's book a pleasing variation from the usual pedagogic exhortation.


The author has produced a book that is at once pleasant to read and instructive. It is perhaps inevitable that it should challenge comparison with Mr. W. Miller's Greek Life in Town and Country, which appeared in 1905, but on the whole it comes well out of the ordeal; it possesses, moreover, two advantages over its rival in that it alludes to recent events (up to the spring of 1910), and gives attractive pen-pictures of the Ionian Islands and the Cyclades. The unique charm of Thera is particularly well brought out. Mr. Ferriman has clearly set about his task in the right way, namely, by learning something of the language, and by travelling alone at his leisure; that he possesses an
observant eye and a sympathetic interest in all whom he meets appears on almost every page. The tourist who merely stays at a ‘European’ hotel in Athens will realize from reading this book how little he has himself seen of the real life of Modern Greece.

The illustrations are well chosen. It is a pity that the book has no index, but it is a still greater pity that it should be disfigured by so many slips both in the transliteration of modern words, and in the breathing and accents of those written in Greek. We have no space to give a complete list of these slips, but would mention as typical όλος (pp. 9, 11, 143, 240), ανδρος and Ηλλης (for ana and Hellas, pp. 185, 200); ακοών ὀρθορείας ἐκ ναυτικῆς (p. 53), and Χριστός ἅγιος Ἀγίας ἁγίας. But these defects may easily be remodelled in a second edition, which the merits of the book deserve; and perhaps the author will also insert in it, besides an index, the fact that the excavations of the British School at Sparta have proved that the Spartan boys were whipped not at the ‘Platanists’ (as is suggested on p. 19) but at the Sanctuary of Orthis beside the Euritas. We had almost forgotten to thank him for introducing us to Pericles (p. 144), who is delightful, and typical of all that is best in the book.


This volume concludes the Catalogue. The first part was noticed in J.H.S. xxxv. Pp. 111 (1899) and the editor is to be congratulated on having completed the publication of his father’s collection, the most valuable part of which, the Cylinders (Class Q), are described, and sixty-nine out of one hundred-and-fifty-one are figured, in this second volume. At the time of his death in 1906, Lord Southesk had only completed the Preparatory Remarks, the descriptions of the Cylinders, and the notes on sixteen specimens; but, fortunately for students, Dr. T. G. Pinches kindly undertook to edit this portion of the work. Vol. II. thereby of course acquires the scientific value lacking in Vol. I. In dealing with the Sassanian gems the Editor has also had the assistance of Professor E. J. Rapson, who has transcribed and in some cases translated the Pahlavi inscriptions. The reproductions, especially of the Cylinders, are excellent.


The site of Priene, as revealed by Wiegand and Schrader’s excellent publication, gives a very clear notion of the laying out of a Greek city, with its Agorai and walls, its gymnasium and theatre, its market-place and public buildings, and its blocks of private houses. We may heartily commend the desire to make all this generally accessible in the form of a large restored view, about 3 ft. 6 in. by 3 ft.; unfortunately the method of colour printing that has been adopted has produced a result that is blurred in its outlines and crude in colour, and therefore the plate is not as attractive as it is instructive.


The welcome Jowett translation of Aristotle proceeds with, if anything, increasing
cularity. Dr. Ogilv has revised the rendering which he published in 1882; it is a free translation, or rather paraphrase, and all the more readable in consequence. Prof. Thompson's translation is accompanied by notes more extensive than are to be found in earlier volumes; but we do not quarrel with the editors for this departure from uniformity, which has allowed of the inclusion of much valuable matter. Prof. Platt's notes to his admirable translation are also numerous, and incorporate important contributions from zoological and medical authorities. Altogether these are three of the most useful portions of the work in hand, and will probably interest a fairly wide circle of readers.


Dr. Kessler shows that the most recent historians tend to rate Isocrates much higher than their predecessors had done; he himself maintains that Isocrates proved himself a far-sighted statesman in the coincidence of his views with those of Philip II.; it is generally admitted that he prepared the way for the second Attic confederacy and the policy of Philip. That such ideals were counter to the Greek genius, and while they may have led to the spread of older Greek ideas over a wide area, inevitably prevented further development in Greece itself, is a point which requires to be considered in estimating the true value of Isocrates as a political thinker.

The following have also been received:—


'The Administrative System in the Ninth Century,' with a revised text of the Klosterleben of Philotheos. By J. B. Rutt. London: Frowde. 1911. 10s. 6d.

'A Roman Frontier Post and its People; the Fort of Newstead in the Parish of Melrose.' By J. Currie. Glasgow: Maclehose. 1911. 42s.

'Thucydides and the History of his Age.' By G. R. Grundy. London: Murray. 1911. 16s.


'The Elegies of Theognis, and other Elegies included in the Theognidean Sylogue.' Edited by T. Hudson Williams. London: Bell. 1910. 7s. 6d. net.

'The Bacchantes of Euripides, and other Essays.' By A. W. Verhall. Cambridge University Press. 1910. 10s. net.
NOTICES OF BOOKS

*Four Plays of Menander: the Hero, Epitrepontes, Periceiromene, and Lanais.* Edited by E. Cary. London: Ginn. 1910. 10s. 6d.

*Lectures on Greek Poetry.* By J. W. Mackail. London: Longmans. 1910. 6s. 6d. net.

*The Origin of Tragedy, with Special Reference to the Greek Tragedians.* By W. Rinke. Cambridge: University Press. 1910. 10s. 6d. net.


*MONTI (Amadeo): 'Index Archilochus' (1906); 'de Archilochi abonement' (1907); 'Tirso (Elegia) (1910); Tirso nella versione italiana' (1911).


CORRESPONDENCE.

M. DUMAS's Civilisations Préhelléniques

MONSIEUR LE DIRECTEUR


Le savant anonyme qui, dans le dernier numéro de J. H. S., a publié *Les Civilisations préhelléniques dans le basique de la vie Égéïque*, nous permettrait de lui demander par notre intermédiaire; quelques explications sur celles de ses critiques qui touchent à deux questions de préhistoire archéologique.

1. Il me surprend que vous publiez le bateau de Mochlos avant M. Steiger lui-même et il est impératif que l'éditeur y émette des réponses aux objections des arguments qui seraient formulés.

2. Mon cher correspondant, je tiens à vous dire que je suis personnellement scolarisé à l'université et je suis au courant de toutes les nouvelles qui peuvent vous intéresser. Je suis en contact avec les éditeurs et je peux vous donner des informations précieuses.

3. Je suis personnellement convaincu que les découvertes que vous avez citées sont importantes pour l'histoire de l'archéologie. Je suis convaincu que ces découvertes devraient être publiées dans un magazine d'archéologie. Je suis convaincu que vous avez raison de publier ces découvertes dans un magazine d'archéologie.

4. Je suis personnellement convaincu que les découvertes que vous avez citées sont importantes pour l'histoire de l'archéologie. Je suis convaincu que ces découvertes devraient être publiées dans un magazine d'archéologie. Je suis convaincu que vous avez raison de publier ces découvertes dans un magazine d'archéologie.

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10. Je suis personnellement convaincu que les découvertes que vous avez citées sont importantes pour l'histoire de l'archéologie. Je suis convaincu que ces découvertes devraient être publiées dans un magazine d'archéologie. Je suis convaincu que vous avez raison de publier ces découvertes dans un magazine d'archéologie.

PARIS, le 15 décembre, 1910.

M. DUMAS's Civilisations Préhelléniques
Anthropology. Si je n'ai pas partis de ces découvertes, ce n'est pas que je les ignora, (j'ai rendu compte au moment de l'article de M. Garstang dans le même fascicule), ni que je ne m'écartais de l'intérêt, c'est que, de l'avantage même des auteurs, elles ne resteraient pas — sauf à une basse époque — dans le cercle des civilisations égéennes. Les explorateurs concluent à la séparation absolue de la céramique primitive trouvée en Thessalie et de la céramique minoenne. Je cite Annuaires, 1908, pp. 128-129: 'Further, the fact that the only Mycenaean vases found in the north are all of the latest period (Late Minyan III, as at Ialysos) is another argument against early Minyan connection, with the possible exception of Orchomenos, where "Kamares ware" is said to occur.' Et le rapport ajoutait en note: 'The sherds from Orchomenos in the Chaeromenos Museum, so labelled, do not seem to be Crétan.' C'était aussi l'opinion de M. Post, définit de découvertes antérieures, et j'ai cru suffisant de citer ce dernier (p. 124). Mais sur la carte de la Méditerranée mycéenique, à la fin du volume, j'ai noté les sites de Secco, Dinini, Zédia, etc. comme ayant fourni des vestiges mycéniens.

J'espère, Monsieur le Directeur, que vous ferez bon accueil à ces explications et que vous jugerez leur publication opportune, ne serait-ce pour me permettre d'affirmer, contrairement à l'impression laissée par le compte rendu en question, la haute estime et l'admiration que je professe pour les savants de langue anglaise auxquels on doit tant d'importantes découvertes dans le domaine de la protohistoire orientale.

Agées, je vous prie, Monsieur le Directeur, l'expression de mes sentiments les plus distingués.

R. Dussaud.

Conservateur-adjoint des antiquités orientales,

Professeur à l'Ecole du Louvre.

The reviewer of M. Dussaud's book replies as follows to the points raised in the letter printed above:

1. The reviewer freely apologizes for having forgotten the previous publication of the Mochois ring by Dr. Evans and having missed that by M. Adolphe Reimach, and he admits that M. Dussaud had some justification for thinking the illustration had become common property. But presumably Dr. Evans and M. Reimach had leave from Mr. Seager to anticipate him. The reviewer therefore considers his comment justified. There is, however, no question here of prétet scientifique: it is merely a matter of etiquette.

2. The reviewer in no way regards himself as having 'reproached' M. Dussaud with having expressed the same idea as Mr. Hogarth on the subject of the Phoenicians in the Aegean without having cited him. What he said was that M. Dussaud goes with Mr. Hogarth (though he does not quote Ionic and the East) with modern opinion in depreciating the Phoenicians. The meaning of that sentence is that M. Dussaud, Mr. Hogarth, and others (forming 'most modern opinion') agree in depreciating the Phoenicians, though M. Dussaud, when writing on the subject, does not quote Mr. Hogarth's recent book. And the reviewer maintains that in a book published in 1910, lectures delivered in 1917 should be revised and brought up to date, and references inserted to works by competent writers, which, like Ionic and the East, have appeared meanwhile (and especially so if they confirm the author's view!).

3. The reviewer maintains that M. Dussaud was wrong in ignoring the results of the work in Thessaly and Boeotia, not merely of the English archaeologists but also of Tsountas and Stobbe in Thrace. But the prehistoric civilization of the Aegean basin is not all Mycenaean, or 'Minoan,' or Crete; the neolithic culture of Thessaly, Phokie, and Boeotia belongs as much to the Aegean basin as does that of Crete, and is not to be omitted from a History of Les Civilisations Préhelléniques dans le Bassin de la Mer Égée.
merely because its discoverers think that it had little connexion with the culture of Crete! What has that to do with the matter? Even if M. Dussaud went to work on the theory that no non-Cretan culture in the Aegean basin was to be described in a book presumably intended to deal with all the Civilisations Préhelléniques in the Aegean basin he should have discussed the conclusions of the English workers in Thrace, for they might conceivably have been wrong, and the neolithic northern culture be proved to be really Cretan or Aegean in origin. And, in any case, these discoveries have, as a matter of fact, entirely revolutionized our ideas of the development of prehellenic civilization in Greece, if we admit that when in Crete and the Aegean the splendid civilisation of Knossos had reached and even passed its apogee, Northern Greece was still the seat of a barbarous Neolithic culture.]
THE COINAGE OF THE IONIAN REVOLT.

[Plate VII.]

In a paper published in the Proceedings of the British Academy, I tried to show that the cities of Ionia which took part in the revolt against Persia in the years A.D. 500-494 issued an uniform coinage in electrum. So far as I am aware, this discovery has met with general acceptance. It may, however, in consequence of the place where it appeared, not have come fairly before most of those who are interested in Greek history and archaeology. I therefore propose here to state my view somewhat more in detail, and to trace certain corollaries which are as yet unpublished.

I need not go through the story of the Ionian Revolt, as narrated by Herodotus: it is fair to assume that every scholar is familiar with it. It may, however, be well here to mention the cities, the names of which occur in this section of the story of Herodotus, with the definite facts recorded of them, as the issues of coins would probably be civic issues. It was Miletus, under the guidance of Aristagoras, which began the revolt (v. 35). It spread rapidly to Mylass and Teneds in Caria, as well as to Mytilene and Cyme. The Ionian cities expelled their tyrants, and set up στρατηγοί in their place (v. 37). The Athenians and Eretrians, at the invitation of Aristagoras, land at Ephesus, and burn Samos (v. 101). The Ionians compel the people of Byzantium and the Hallespont, and the Carions, including the Caunians, to join them (v. 103). The Cypriots join them willingly (v. 104), but are reconquered (v. 115). Darius the Persian reduces Dardanus, Abydos, Percote, Lampsacus, and Phocaea in the Troad and Mysia (v. 117). He attacks the Carions unsuccessfully (v. 121). Hymettus, the Persian reduces Cius and Gergithus and other places in the Troad (v. 122). The Persians take Clazomenae and Cyme (v. 123). Aristagoras departs in despair to Thrace, where he dies, leaving the government of Miletus to Pythagoras (v. 126). The Chians capture Histiaea, but afterwards release him, and he goes to Lesbos, thence to Byzantium (v. 5). The battle of Lade, in which Miletus has 80 ships, Chios 100, Samos 60, Priene 12, Myus 8, Teos 17, Erythrai 8, Phocaea 3, Lesbos 70. [Notably absent are Ephesus and Lebedes] (v. 8).
Flight of the Samians and Lesbians. Desperate resistance of the Chians: Persian victory (vi. 15). A band of Chian fugitives cut off by Ephesians (vi. 16). Taking of Miletus (vi. 19). Samians sail to Sicily (vi. 22); their temples spared (vi. 25). Histiaecus gains possession of Chios (vi. 26). The Persians reduce Chios, Lesbos, and Tenedos, also the cities of the Hellespont, Chersonesus, Perinthus, Scolymia, and Byzantium. The people of Byzantium and Chalcedon escape to Massæbria. The people of Cyzicus had already submitted unattacked to the Persian satrap of Dascylium (vi. 33). Mardonius the Persian comes to Ionia: he puts down the tyrants, and establishes democracies (vi. 43). Artaphernes having already established a federal system among the cities, so that their disputes should be amicably settled, he measured out their territories, and arranged tribute on the basis of that which they had paid before the revolt; an arrangement which endured (vi. 42).

Such being the facts recorded by Herodotus, let us next see what is the extant numismatic evidence. There is a well-marked and homogeneous set of coins in electrum, evidently contemporary one with another, and struck on the coast of Asia Minor about B.C. 500. Some of them are of certain, or almost certain, attribution; others are of quite uncertain mint. The reverse of all is uniform: an incuse square divided into four squares. The weight is also uniform: they are staters of the Milesian standard, weighing from 216 to 218 grains, granaes 13.98 to 14.00. The obverse types are as follows:—

1. Sphinx seated to r.; in front, bunch of grapes (Pl. VII, 1).
2. Forepart of bull r., looking back (Pl. VII. 2).
3. Eagle to l., looking back, standing on hare (Pl. VII. 3).
4. Eagle to l., looking back; in front a dolphin.
5. Forepart of winged boar to r. (Pl. VII. 4).
6. Forepart of winged horse to l.; above, leaf-pattern (Pl. VII. 5).
7. Horse galloping to l.; beneath, leaf (Pl. VII. 6).
8. Sow walking to r. (Pl. VII. 7).
9. Cock to r.; above, palm-leaf (Pl. VII. 10).

The similarity of these coins one to another in fabric and art, in weight, and even in color had long ago struck numismatists. In 1890 M. J. P. Six maintained that they were all issued from the mint of Chios. M. Babelon did not accept this view; but he held that the coins, in view of their identical fabric, must have been issued either from a single mint, or by a group of closely allied cities.

As to their date the authorities differ rather widely. M. Six thinks of the end of the fifth century; M. Babelon gives them to the époque assax

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9 It does not assur necessary to give a detailed list of examples; such a list will be found in Babelon, Traité, ii. 1, pp. 193-8; Head, Cat. Loin, pp. 7-8; Six, Num. Gr. Ant., ii. 1, 198. 10 Num. Chron. 1890, p. 215.

11 Traité des Monn. Gr. et Rom., i. 1, 198.
avancement dans le cinquième siècle? These views seem to me impossible. The art, though fine, is distinctly archaic, and after B.C. 490 there were no issues of electrum staters in Asia, except at the privileged mints of Cyzicus, Phocaea, Lampsacon, and Mytilene.

Mr. Head’s view of date is much nearer the mark. As early as 1887 he accepted for the coins of this class the date of the beginning of the fifth century B.C. In 1892 he observed that they probably began to be struck before B.C. 500.

If we accept, as I think we must, the view that this group of coins was issued on the Ionian coast about B.C. 500 by a group of allied cities, that is tantamount to saying that they are the money of the Ionian Revolt. It is strange that numismatists should have missed so obvious a corollary. The staters are of fairly uniform weight and composition, containing some 30 per cent. of gold and 70 per cent. of silver. They are thus, if we reckon the proportionate value of gold to silver at 13 to 1, equivalent to 78 grains (565 grammes) of gold, or 1012 grains (6565 grammes) of silver.

It is well known that the early electrum coins of Asia differ in a marked degree in weight and in composition. The proportion of gold contained in them may be anything between one tenth and two thirds or more. How they can have exchanged against one another under these circumstances has long been a puzzle to numismatists. This fact makes it the more remarkable to find a series like the present more carefully regulated and more exact in value. Nothing could be more characteristic of a developed civilization and art. It is to be observed that their intrinsic value would be about 13 Persian silver shekels or 20 Milesian silver drachms. And as the daric was equivalent to 20 Persian shekels, these electrum coins would be of two thirds of the value of the daric and contain like it 20 of the local silver drachms. However, this whole matter is obscure: we have reason to think that the early electrum of Ionia often circulated at a valuation higher than its composition would warrant.

At a somewhat later time, as we learn from the Anabasis of Xenophon, a daric or a Cyzicene stater per month was the ordinary pay of a mercenary soldier. He tells us that when the Greek mercenaries of Cyrus learned that they were to march against the Great King, they demanded higher pay; and Cyrus promised them a daric and a half a month, in the place of a daric, which they had so far received. Later these Greek soldiers were offered, by Timmasion, a Cyzicene stater a month; and Scuthes the Thracian made a similar offer. This being the case, it seems not unreasonable to think that the coins which we are considering, of somewhat lower value than the daric and the Cyzicene, represent each a month’s pay of a mercenary. No doubt

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* Num. Chron. 1899, p. 218; the variation is really from 40 to 20 per cent. of gold.  
* Jer. 6, 23.  
* vii. 5, 10.
the sailors and soldiers of the Ionian fleet were in the main not mercenaries, but citizens. Yet the poorer would require pay.

The issue of an uniform coinage by a set of allied cities is in later Greece an ordinary phenomenon. There is the set of coins struck by Rhodes, Samos, Ephesus, and other cities of the Ionian coast after the victory of Conon at Cnidus, and the expansion of Spartan governors in 394. In that case the type of reverse is the same, young Hercules strangling the snakes; and the inscription ΣΥΝ (συμμαχία) records the alliance. Later we have the coinage of the Achaean League, of the Lycian League, and other confederacies. The earliest issue of the kind took place among the Greek cities of Southern Italy about the middle of the sixth century: each of the cities retaining its own types, while the fabric of the incuse reverse (obverse type reversed) is identical in all, as is the monetary standard. Numismatists are agreed that the appearance of this uniform coinage proves some kind of alliance to have existed among the Greek cities; but the nature of it is doubtful. I think that those who suppose it to prove the existence of some sort of Pythagorean brotherhood throughout Magna Graecia go beyond the evidence; for we do not know that the influence of Pythagoras had much effect on politics. It is clear, however, that this Italian coinage might serve as a precedent to the Ionian cities. In the case of these latter we have more definite proof not merely of a confederation of cities, but of a federal unity. For Herodotus represents the envoys sent by the Ionians to stir up a revolt in Cyprus as saying Ἡμεῖς ἀπέτευγαμον τὸ κοινὸν τῶν Ἰονίων: and this word κοινὸν implies a close union.

The assignment of the coins above mentioned to particular cities involves some difficulty. No. 1 bears the ordinary type of Chios, the sphinx, and was almost certainly struck in that city. This coin is No. 334 in the list of M. Babelon. 41 When we compare it with other electrum staters of Chios we find that it is later than some of them and earlier than others; the earlier being of the same monetary standard. That is to say, it is a member of a continuous series of coins, and no exceptional piece. In this respect it differs, as we shall see, from the rest of the coins of the set; and it is at once suggested to us, that it is Chios which is the true originator of the whole coinage, other cities merely falling into line and adopting the Chian standard. This completely accords with the position taken by the Chians among the allies: they furnished the largest contingent of the fleet, and were the last to fly at Lade. In the sixth century Chios was very

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41 Truth, ii, 1, p. 191. The coin is said to be at S. Petersburg, and is published by M. Six, Num. Chron, 1890, p. 216. No. 2 has I owe a debt to the kindness of Dr. Imhoof.

It is by mistake that I inserted in the plate which accompanies my paper in the Proceedings of the British Academy a somewhat more archaic coin of Chios. In fact none of the archaic coins of that island have been usually connected with the series which we are now considering. It seems better to give them to the middle of the sixth century, and to suppose a break in time between them and the coin in our plate, which is of fully developed, though somewhat unusual archaic style.
flourishing; and the works of the Chian sculptors Archermus and his sons had influence far and wide.

Indeed, some numismatists might even be disposed, in view of the great uniformity of the coins, to give them, as did M. Six, all to the mint of Chios; to hold that Chios became the banker of the League, and struck money for the various cities with their own types. This is possible, but improbable; it is far more likely that each city issued its own coins. To take the nearest parallel, we do not suppose that the early incuse coins of South Italy were issued at a single mint; but their fabric is even more notably uniform than is the case in Ionia.

No. 2 is almost certainly Samian. The half bull is the ordinary type of Samos in later times: the reversion of the head is according to the fashion of art at the time.

No. 3 is probably of Abydos, the type of which city is an eagle. No. 4 may also be of Abydos; but the eagle standing on a dolphin is the ordinary type of the Pontic city of Sinope, a colony of Miletus, which may have followed the fortunes of the parent city. Abydos joined the Ionian League but was soon reduced by Dourises.

No. 5 bears the type of Chazomenae, which city was also reconquered by the Persians before the battle of Lade.

No. 6 is certainly of Lampsaenus. It is of different standard from the other electrum coins of Lampsaenus, which are of Phocean weight, and was evidently struck on a special occasion. M. Babelon observes that it 'permet d'affirmer que Lampsaque conclut, à un moment donné, avec Chios et sans doute, d'autres viles, un traité d'alliance monétaire.' It is strange that, having gone so far, M. Babelon should not have thought of the Ionian Revolt; doubtless he would have done so but for his opinion of the late date of the coins.

No. 7 may be of Cyme in Aeolis, the usual type of which city is in later times the forepart of a horse. Cyme and Lampsaenus both joined the Ionian Revolt at first.

No. 8 is sometimes attributed to Methymna in Lesbos. This attribution is, however, very doubtful, as the early type of the city is a bear, not a sow; and in relation to mythology the distinction of gender is important.

No. 9 is given, with more reason, to Dardanus. Dardanus was one of the cities reduced by Dourises. Pollux (ix. 84) states that the monetary type of Dardanus was the cock; and this statement is borne out by the coins of the city.

It thus appears that all the coins of the series which we are considering are attributed either with certainty, or at least with some degree of probability, to cities which joined the revolt. But it is noteworthy that several of these cities were reconquered by the Persians some time before the battle of Lade: the monetary convention then must have been formed quite early. And the notable phrase in which Herodotus speaks of the Ionians at the beginning of
the revolt, as τὸ κοινὸν τῶν Ἰωνίων, suggests that there was formed from the first a regular federation; the alliance was not a mere collection of detached cities, but a deliberate attempt to create an Ionian nationality. It was in some senses an anticipation of the League of Delos. That no electrum coins have yet made their appearance which we can attribute to Miletus, Priene, Teos, or Mytilene may of course be merely an accident; we must be on the lookout for them.

Let us consider the place in monetary history of the coins of the League. In the seventh, or perhaps even in the eighth century B.C., the cities of Ionia and the Lydians began the issue of electrum coins, the earliest coins known to us, which circulated in abundance on the coast of Asia. Such coins were, however, probably not issued in Europe, where the earliest coins were of silver. In the middle of the sixth century King Croesus of Lydia made a deliberate attempt to substitute for the coinages of electrum a royal money of gold, the stater weighing about 126 grains (3417 grammes). Whether Croesus made any attempt to close the Ionian mints of electrum we cannot be sure. But when Cyrus conquered Croesus, and the Persian rule came down to the sea, the Persian King deliberately adopted and continued the policy of Croesus in regard to gold coin. The Crocean gold stater was succeeded by the gold daric, of nearly the same weight, 130 grains, 3442 grammes. Whatever may have been the action of Croesus, it is clear that the Persian kings claimed a monopoly in the issue of gold. The mints of Ionia were allowed to coin in silver, but the coinage in electrum was brought to an end. Among the extant money in electrum, there is none which we can satisfactorily assign to the period B.C. 550-500. Thus the revival of an electrum coinage was an act of rebellion in itself, a claim to be independent of Persia.

The Ionian coinage was in a manner continued after the suppression of the revolt. The well known and beautiful series of the electrum stater of Cyzicus begins just at the time when the Ionian coinage ceases, and goes on to the middle of the fourth century. The Cyzicene staters do not follow the Milesian standard, nor do they stand quite alone. Lampsacus, Mytilene, Phocaea, all issue electrum staters or hectae on certain occasions. But the position of Cyzicus in coinage is unique. This may be to some extent explained by the fact that Cyzicus alone among the revolted cities came back to Persian rule without resistance and without punishment. Generally speaking, the Ionian cities were treated with clemency, an exception being made in the case of Miletus. Indeed the Persians treated them with far more leniency than they would have shown to one another in case of capture, and the coinage of Cyzicus may be regarded as at first a general Ionian currency, and later as a coinage specially favoured and protected by Athens, especially for the commerce of the Euxine. The King of Persia jealously guarded for himself the issue of gold coin; and the Athenians put down so far as they could the issue of silver money by the cities belonging to

12 Demosthenes, Against Phormio, p. 214.
THE COINAGE OF THE IONIAN REVOLT 157

their Empire. But the electrum money of Cyzicus seems to have been tolerated both by Persia and Athens.

I have as yet spoken only of the electrum staters of the Ionian cities. These constituted the main issues, a fact which would fit in well with my conjecture that each stater represents a month's pay of a sailor or a marine. Fractions in electrum are published by M. Babelon 14 as belonging to this series: at Chios twelfths; at Cyme twelfths and twenty-fourths with a horse's head for type; at Abydos, forty-eighths. In my opinion these coins are of earlier date: and do not belong. But I think we are able to identify certain silver coins as having been struck as fractions of the staters.

The most distinctive of these are certain coins of LAMPSACUS.

Forepart of winged horse = Incuse square.

Wt. 103-105 grains (6,67-6,80 grammes) (Pl. VII. 8).
19-20 1 (173-179 1 (Pl. VII. 11).


These coins are given in the catalogue to B.c. 500, and their fine careful archaic style well suits that period. But a noteworthy fact is that they follow the Milesian standard, of which they are didrachms and probably diobols respectively, thus representing the tenth and the sixtieth (or fiftieth) of the electrum stater.

The Milesian standard of weight is usually confined to Southern Ionia, to Samos, Ephesus, Rhodes, etc. This standard is not used for other coins of Lampsacus, nor by other cities of the Propontis. There is only one period at which such coins were likely to be issued, and that is the time of the Ionian Revolt, when the Milesian standard was for a time accepted as national. Closely similar to these are coins of ERYTHRAE. Didrachms, and tetrobols.

Horseman on horse cantering to r. = Incuse square.

Wt. 108-9 grains (7-7,06 grammes) (Pl. VII. 9).
36 2 (2,33 2 (Pl. VII. 12).


CLAZOMENAE. Didrachms, drachms, and diobols.

Forepart of winged boar flying to r. = Incuse square.

Wt. 104-108 grains (6,73-7 grammes) (Pl. VII. 14).
41-51 2 (2,65-3,30 2 (Pl. VII. 13).
15-18 2 (97-1,16 2 (Pl. VII. 15).

Ibid. p. 17. Pl. VI. 1-3.

These coins are in style and fabric identical with the above-cited coins of Lampsacus. The incuse of the reverse at first sight looks somewhat early. But the types are careful and highly finished. The editors of the British Museum catalogues give them to the time B.C. 500-480, and it can scarcely be doubted that this is right. The art is just like that of the Ionian staters. Erythrae after B.C. 490 goes over to the Persian monetary standard, Clazomenae either ceases to coin, or strikes small divisions of Attic weight. 16

14 Traité, II. 1, pp. 165-6.
I have already observed that probably 20 silver drachms went to the stater of electrum.

A little searching brings to light other silver coins which seem to belong to the same time:

**MILETUS**

- **Tetrobols and diobols.**
- Lion to r. = Star in incuse.
- Wt. 31-32 grains (2.0-2.07 grammes) (Pl. VII. 16).
- Forepart of lion with head turned back = Star in incuse.
- Wt. 16-19 grains (1.03-1.23 grammes) (Pl. VII. 18).

Mr. Head gives these coins to the period after B.C. 478. But the larger denomination corresponds in weight (roughly) with the coin of Erythre; the smaller denomination with the coins of Clazomenae. And as Miletus was utterly destroyed in 494, and the surviving inhabitants carried away to the mouth of the Tigris, it is probable that the coinage then ceased, and indeed was not renewed until the break-up of Athenian domination at the end of the fifth century. The coins of other cities, such as Ephesus, which ordinarily used the Milesian standard, are not easily dated with exactness.

**CHIOS.** Tetrobols.

It may have been on this occasion that Chios issued the series of silver coins having on the obverse a sphinx and an amphora, and on the reverse an incuse square quartered, which have the weight of 36-40 grains (2.33-2.60 grammes) (Pl. VII. 19). *Br. Mus. Cat. Ionia* p. 329. Pl. XXXII. 5. For the other coins of these types, belonging to the middle of the fifth century are of a much heavier standard, 50-56 grains (3.24-3.62 grammes).

Such are the coins of electrum and of silver which I have up to the present been able to connect with the Ionian Revolt. The search may perhaps be carried further. In any case the establishment of fixed dates for coins at so many cities must needs help us considerably in the arrangement of the monetary issues of those cities in chronological order. Fixed dates are the first necessity of the historically minded numismatist.

A certain amount of objective light is thrown back on the character of the Revolt. Herodotus, carrying on by his dramatic genius, is naturally disposed to exaggerate the part taken in the history of the Revolt by interesting personalities. Nothing could be more impersonal than the coins. They bear no names of leaders, nor even of cities; they belong primarily to the *kourop tou Ionia*; and they suggest that had the revolt succeeded, other things than coins would have been held in common by the cities, perhaps even a powerful state might have arisen. Indeed we have in Herodotus a hint that, though the attempt failed, it yet had some result in counteracting the excessive autonomy of the cities of Ionia. He records with surprise the leniency of the Persian victors, who, in place of selling the people as slaves, delivered them from their tyrants, established something

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17 Several of these coins of Miletus occur in a find of coins in Egypt, of which few are later than about B.C. 500. *Num. Chron.* 1890, p. 4.
like a federal arrangement among them, and put upon them no heavier tribute than they had borne before the revolt. It may be that this leniency was a piece of Persian policy, in view of the contemplated invasion of Hellas. If so, it was very successful; for a great part of the fleet of Xerxes at Salamis consisted of Ionian ships, and some of them were zealous in the Persian service. Xerxes is said to have treated the accusation of treason brought by the Phoenicians against the Ionians as a vile calumny. It is quite in accord with this that an international or inter-civic coining in electrum by Cyzicus was allowed by the Satrap of Dascylium. If at most cities of the Ionian coast silver coinage is rare in the fifth century, the fault lies not in Persian oppression, but in the jealousy of the Athenians, who wherever they were able stopped native issues of coins to the profit of their own silver oxos, abundant materials for which were furnished by Thrace and Laurium.

Thucydides tells us that it was at the special and earnest request of the Ionians that the Athenians, setting aside the hegemony of Pausanius, founded the Delian League, which may thus in a sense be considered the outcome of the Ionian Revolt, just as the coinage of the Cyzicene states may be regarded as the outcome of the money of the revolt. That the Ionian cities so readily transferred their loyalty, first to Persia, and then to Athens, may be explained by the fact that, in each of the cities there was a Medizing party and an Atticizing party, which gained power in turn accordingly as the star of Persia or of Athens was in the ascendant. But after the crushing defeat of Lade, the hope of founding an Ionian commonwealth was extinct. Perhaps we may regard the alliance proved by coins to have existed between Rhodes, Ephesus, Samos, Cnidus, Iasus, and other cities after the victory of Cimon at Cnidus in 394 B.C. as a short-lived attempt to galvanize the corpse.

The Ionian Revolt seems to have left some trace of its influence on the coinage of Cyprus. Evethon, king of Salamis in that island, had a long reign of some thirty-five years from B.C. 560 to 525. He issued an extensive coinage, in the early part of his reign with flat reverse, in the later part of his reign with a type on the reverse:—

Obv.: Ram lying down: the name of the king in Cypriote characters.
Rev.: Ankh, or crux ansata, with various letters and lesser devices.

Mr. Hill, however, in his admirable catalogue of coins of Cyprus, adopts and enforces the view before advocated by M. Six: that many of the coins which bear the name of Evethon were really minted by his successors. And in view of their style and fabric, this view seems to me almost beyond doubt. Among the coins which bear the name of Evethon, and the crux ansata as reverse type, some have within the circle of the crux ansata the Cypriote sign which stands for KY; and of these some date from the time of Evethon,

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18 Hist. vi. 42. συνθέαν δέ τοι γενέσθαι τον Ἰωνα καὶ τοὺς ἑλλήνας τοὺς ἐν τω κυρανίῳ αὐτῶν καὶ μὴ καθάλεξαι φέρειν τα ταυτάτα.

19 L. 95.


21 Revue Numism. 1883, p. 265.
some are of the later class (Pl. VII. 17).\textsuperscript{22} KY, as Deocke observed, probably stands for Κυπριακ, and we may regard it as marking the money as belonging to the whole island, not to Salamis alone. When KY appears on the coins struck by Evelthon himself, it may signify that he was, under the king of Egypt, the ruler of the whole island.\textsuperscript{23} So, when it appears on the later money, it would seem to belong to a time when all the island was united for some purpose. Precisely such an union was produced when the Ionian emissaries visited Cyprus, to stir it to revolt. The king of Salamis, Gorgus, held out for the Persian King, and was deposed; but his brother Onesilus succeeded in uniting against the Persians all the cities of Cyprus except Amathus. Thus when we find on the coins of the successors of Evelthon the sign KY, while we agree with Mr. Hill in assigning them to the very beginning of the sixth century, we may be disposed to regard them as belonging not to the reign of Gorgus, but to the time of the usurpation of Onesilus and his anti-Persian campaign. Onesilus was soon defeated and slain, but the leader of an army is always likely to issue coins for the expenses of a campaign.

With the death of Onesilus the Cyprian attempt at independence came to an end. But the idea was from time to time revived. When we find the signs BA and KY on the fifth-century coins of a certain Evanthes,\textsuperscript{24} a king of Salamis unmentioned by the historians, and known only from coins, we may suspect that these letters stand for βασιλεύς Κυπριακ, and that this unknown ruler also struck a blow for Cyprian independence. An alternative view is, however, suggested by Mr. Hill. Evanthes may have been the Phoenician adventurer, who according to Isocrates worked his way into power at Salamis, expelling the Greek king (name not mentioned), barbarizing the whole island, and bringing it into subjection to the Great King.\textsuperscript{25} Evanthes sounds like a Greek name; but it may be only a Greek version of a Semitic name, just as Simeon became in Greek Simon and Joshua Jason. Between these possibilities we can scarcely decide. Later, in the fourth century, the great Evagoras maintained his independence with success.

It is extremely satisfactory to find that our study of the coins of the time of the Ionian Revolt does not usually suggest for those coins dates other than those accepted in the best numismatic works, and especially those laid down by the authors of the British Museum Catalogues. It seems that our dating of Greek coins has reached a high degree of accuracy; and we may now even in some cases use the numismatic dates for supplementing or correcting the statements of ancient historians.

P. Gardner.

\textsuperscript{22} Cat. Cyprus, esp. 42-50.
\textsuperscript{23} So, Robertson, Trans., p. 486.
\textsuperscript{24} Cat. Cyprus, p. xcvii. The KY, however, may perhaps be XY.
CORPUS INSCRIPTIONUM NEO-PHRYGIARUM.

A complete collection of the known Phrygian inscriptions belonging to the Roman Imperial period was published by Professor [Sir] W. M. Ramsay in vol. viii. of the Jahresh. d. Oest. Arch. Inst. (1905), pp. 79–120. On that occasion Professor Ramsay reprinted all the Phrygian texts which he had already collected in Kukas Zeitschrift für Vergl. Sprachl. xxviii. pp. 381 ff., and added nineteen new inscriptions. The discovery in 1908 and 1910 of a score of fresh inscriptions, many of considerable interest, affords a suitable opportunity to revise the text of the older series. In a large majority of cases, the new discoveries confirm Professor Ramsay's interpretations. In some cases they suggest or impose modifications. An account of other literature on the subject will be found in Ramsay's later paper. As I shall have occasion to refer constantly to Ramsay's papers in Kukas Zeitschrift and the Jahresh. d. Oest. Arch. Inst., it will be convenient to call those papers R(a) and R(b) respectively. 1 Professor Ramsay's numbering does not correspond exactly with the number of Phrygian texts published, because his earlier collection contains a few Greek inscriptions. But it seems better to retain his numbers: it is to be understood that Nos. I. to XLVIII. are the older series, and Nos. XLIX.–LXVII. the new inscriptions. Whether or not the reprinting of the older texts is justified by the small amount of change we shall have to introduce in Prof. Ramsay's divisions and interpretations, it will be convenient for philologists to have them all in a single paper. Ramsay's inscriptions will be reprinted in minuscule letters only; for the epigraphic copies, the reader is referred to R(a) and R(b) respectively. Exact epigraphic copies are given in the case of Nos. XLIX.–LXVII. No. XXXVI. was re-copied by us in 1910, 2 so we were able to improve on Prof. Ramsay's copy of 1905, and a fresh epigraphic copy is given below. A new copy of XLVI. is also given.

It has not been considered necessary in every case to mention expressly the rejected views of former writers. Investigation in this subject has had to grope in the dark, and the material is still far from sufficient to give certainty. While the new inscriptions throw light on many obscure places in the older ones, they themselves raise new problems which can be answered.

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1 R(a) is used meaning sometimes 'Ramsay's earlier paper,' sometimes 'Ramsay in his earlier paper': and so R(b).

2 See below.
only by further discovery. It is pleasant to be able to confirm some former explanations, e.g. Torp’s and Solmsen’s division of Ἀἴνικος (No. XVIII.), which seemed almost too ingenious to be convincing. I have received much help from Professor Ramsay, both in discussions while we were discovering and copying the new inscriptions, and in criticism of this paper after it was written. I have to thank him in particular for surrendering to me the privilege of making the new series public. To another friend, Mr. Fraser of Aberdeen University, I owe many helpful suggestions and criticisms. Fick, Solmsen, Kretschmer, and Torp have all been laid under contribution; I owe Professor Torp special thanks for sending me three inaccessible articles on the Phrygian language, which I have found very useful.

To keep this paper within reasonable limits of space, it seems better to assume in the reader a knowledge of Professor Ramsay’s two articles than to quote extensively from them. The results attained in the following pages would have been impossible without Ramsay’s exhaustive and successful treatment of the subject. The following notes do not pretend to be philological; the writer expects and invites criticism from comparative philologists. It is only by candid interchange of criticism from the philological and the historical points of view that a final solution of many of the problems raised here can be attained.

Seven of the new inscriptions were found by the writer in the course of a journey in Southern Galatia and Eastern Asia in the summer of 1908. I was not at that time acquainted with the literature on the subject, and, as several of the texts were fragmentary and difficult, I decided not to publish them until some traveller should have had the opportunity of revising them in the light of a fuller knowledge of the known formulae. That opportunity was given me during further exploration in the same region, partly in company with Sir W. M. Ramsay, partly alone, in the spring and summer of 1910. I was able to revise all the texts found in 1908 (with the exception of No. LV., which had been broken, and of which I saw only a fragment of the last line). Nos. LIV., LV., and LVIII., were re-copied by Professor Ramsay and myself in company, and also the difficult text of Sinanli (No. XXXVI. in Ramsay’s collection). Nos. LXI. and LXIII. were revised by myself. While travelling alone, I also found Nos. LXII. and LXV., and the authority for the text of these two inscriptions (of which No. LXII. is excellently preserved, and offers no difficulties) rests on my 1910 copy alone. No. LXVI. was copied by Mr. J. G. C. Anderson in 1898 and is now for the first time claimed as Phrygian. No. LXVII. was copied by Professor Callander; it is identical with No. XLI. in Ramsay’s collection, copied by Mr. Hogarth. Professor Callander adds a few letters, and gives us a highly interesting text.

The attempt to interpret these texts must be founded mainly on a study of the Greek formulae used by the neighbours and friends of the dedicators. It is natural to suppose that the ideas expressed (according to the taste or

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\[2\] See on No. XVIII.  
education of the dedicatory in Greek or in Phrygian, were roughly the same. It was by comparison with the prevailing Greek formulae against violation of the tomb that Schmidt, and especially Professor Ramsay, found their way to a true explanation of the common Phrygian formulae, and laid the basis for a scientific study of the language. We shall not err if we proceed a little further along the same road—an exact correspondence in detail cannot of course be looked for. As Greek education spread among the towns and villages of Eastern Phrygia (at first radiating in some degree from the centres of Seleucid and Roman Government, and later implanted firmly by the broadcast extension of Christianity) it gradually killed out the use of the native language; but the two idioms existed for a long time side by side, and it is to this period that the Neo-Phrygian texts belong. The vast majority of these texts are in the form of a curse on the violator of the tomb, appended to an epitaph written in Greek. In a few cases the epitaph is written in Phrygian, and one of these Phrygian epitaphs has a curse in Greek appended to it. Three dedications to deities, two in Phrygian and the third possibly containing a Phrygian verb, form a separate class.

The writers of these inscriptions must, therefore, have been acquainted with both languages, and, whether the formula against violation was written in Greek or in Phrygian, it must have expressed the same general idea. This principle gives us the key to the interpretation of much that would otherwise be dark in the Neo-Phrygian inscriptions. After this method, based on a knowledge of the Greek Epigraphy of the district, and of the general historical conditions, has been applied, its results must be tested in the light of Comparative Philology; but historical interpretation must come first. Much labour has been wasted by scholars who have searched the Neo-Phrygian inscriptions for affinities to other Indo-Germanic languages, unconscious of the conditions which a knowledge of Phrygian antiquities would have imposed on their work.

Several causes contribute to complicate the task of interpretation. The great majority of the inscriptions have been copied by competent epigraphists, but a few important and unique formulae occur in texts for which the authority is unreliable. A large number of the inscriptions are fragmentary. Further discovery alone can clear up many questions which are tantalizingly near to solution. Orthography offers another stumbling-block. The orthography of the Greek inscriptions of Eastern Phrygia permits great latitude in the use of vowels, and we must assume a corresponding or even greater latitude in the case of Phrygian, which had to use a foreign alphabet. But it is often impossible to decide whether a given variation is orthographic, or whether it is to be attributed to variety of dialect, or even to difference of inflexion.

A further point requiring emphasis in this connexion is the influence

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1 On the date of this movement, see Ramsay’s writings given there.
2 See Roll in Horæ, 1968, pp. 269 ff. Prof.
3 Provinces (Ramsay), p. 196, and the reference Ramsay has always maintained this view.
exercised by Greek on the Phrygian idiom under the Roman Empire. As time went on, the Phrygian-speaking districts became islands in a Greek sea. This situation probably influenced the character of Phrygian in two ways. (1) In the first place, many Greek words were borrowed. Several such, e.g., σοφος and διάλειμ (dative), have already been accepted as Greek, but it seems highly probable that the inscriptions contain a much larger admixture of Greek than is generally recognised. For it must be noted that our comparative ignorance of the character of the everyday Greek spoken in the Central-Anatolian cities from the time of the Diadochi down to the early centuries of the Roman Empire, must constantly compel us to leave open the question whether given words were borrowed from the local Greek or belonged originally to the Phrygian language. And the problem is still further complicated by the fact that Phrygian (as is proved by the Old-Phrygian inscriptions as well as by those of the Roman period) was closely akin to Greek. And Greek influenced not only vocabulary, but also inflexion, and even syntax. An exactly parallel process displays itself in Anatolian Greek at the present day. Anatolian Greek is full of Turkish words, generally with a Greek termination, and Turkish syntactical usages occur in many dialects alongside of Greek forms. (2) Secondly, apart from orthographic variation, a further cause may have tended to diversity in the language of the inscriptions. Classification according to locality brings out certain broad differences in vocabulary and style, and suggests that the gradually-accomplished isolation of the Phrygian districts from each other tended to set up dialectic differences. The three examples of the highly interesting form αδιάλειμποι all occur within a comparatively restricted area on the west of the Phrygian-speaking country. The formula γερμενευς ευεδοι ιος ουταν has been found only in a patch of Phrygian territory on the North-East. When the materials are richer than at present, a classification of the inscriptions according to locality may yield interesting results. In this respect also, we have a close parallel in the case of modern Anatolian Greek. The isolation of the Greek villages amid a Turkish-speaking population has brought about that the people of villages only a few miles apart hardly understand each other, and use only Turkish as the language of inter-communication. The total area over which Neo-Phrygian texts are found is not wide; but the parallel of modern Cappadocia makes it clear that we must allow for much local differentiation.

The existence of over sixty inscriptions, of which no two are exactly alike, and all of which exhibit intelligent syntactical variations, is sufficient proof that Phrygian was not a moribund language surviving in a few fixed formulae, but was the everyday language of the uneducated classes at the period to which the texts belong. This fact has been emphasised by Prof. Ramsay (R(b) p. 84); and Professor Holl has shown more recently that Phrygian was spoken till the fifth or sixth century A.D. (Hermes, 1908.

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6 See No. LXIII.
8 See No. XXXII.
p. 248). The native languages in the Roman world maintained themselves alongside of Greek and Latin until Christianity, with its insistence on the Catechumenen, had penetrated into every nook and corner of the Empire. The inscriptions in this paper belong to the first three centuries of our era: one cannot feel certain that any of them are later than the end of the third century, but some few may be as early as the first (e.g. XXXI, XLVIII).

I. Τάτεις έτέριμησεν τόν Ἀπολος τόν εαυτής ἁνδρα έπι ζύσα και τά τέκνα μηνύς χάριν και εαυτής | τίς ό δε ταυτί θαλαμεῖν κακών ποσταύοντες, κατηραμέοις ὑττο | αὐτός και τά τέκνα αὐτόν και ἐκ τέκνων τέκνα.

This inscription, evidently composed by a Phrygian who had learnt Greek, is reprinted here, because reference must be made below to some of its peculiarities.

II. Αντιπατρος καὶ Βαζεων. Πασιώνεος Λεώνηφος | ἄδελφον ἠδίκη καὶ 'Αφία γυναικί αὐτόν, καὶ Γλυκον γ'αι/βρος μηνύης χάριν.

(a) ἵως τα μακακ κακων αδδακετ, τι ετι πτ[η]εικιμενος ειτου.

(b) υκε ακαλα οουετετοι ουα.

(a) means: 'Who to this tomb harm does, let (him) be accursed.'

The forms τα and σα are found in this position, e.g. No. XXI. Σα is shown below (on No. XLIV.) to be the definite article. Torp has detected the nominative masculine of τα in Nos. VI. and XXV. (τος), where it is an anaphoric pronoun. The combination σεμην των ευνωμαι in Nos. X. and LXI. may be held to show that the same form was used as the definite article, but this is more probably a reflexion of Greek usage. In the vast majority of cases, no article is inserted between the Phrygian demonstrative pronoun and the substantive. I have punctuated after αδδακετ, because comparison with XXVI. etc. shows that τα is more likely to be the Phrygian word τα or τι repeated in the apodosis than the Greek τα (see on No. LXVII.). We must allow for a large admixture of Greek in these texts, but it is better to explain a form as Phrygian, wherever possible.

No satisfying explanation of (b) has been offered. These words are engraved on a lower part of the stone. (a) ends naturally with ειτου, and (b) probably forms a separate sentence. R (b) quotes Sayce's opinion that οουετε means 'tribesmen' (from ουα); but the resulting division is unintelligible. If this is a separate sentence, we must look for a verb in it. οουα must certainly be the word recurring in XXXIII., XXXVI., and XLVIII., and meaning 'tribe' or 'village' (more probably the latter, in view of the native organisation in κόμαι). The form can be either nominative or dative (cf. μακακ in Nos. XVII., XXVI., XXIX.). As R (b) points out, υκε ακαλα probably conveys the same sense as ακαλο εκειν in XXX. (υκε and εκειν can quite well be equivalent: for  ν = ευ, of κακον and κακειν; and ν = ειρ,

* Studies in the E. Roman Province. With see compare Greek οια, ος, οδον.
(0amsey), pp. 305 ff. These units of population are described by the Greek words σωμα, χωμα.
cf. καὶ κακα). Probably Ἀκαλας is a personal name in both cases (Ἀκαλας nom., Ἀκαλα gen.). A person might have a Greek and a Phrygian name (see R (b), p. 111 on No. IX.) and Ἀκαλας may be the Phrygian name of Leontius. I take κακα like κακα in XXX. and ἄκακαν in XV, to mean ‘tomb’ (see on XXX. below).

There remains ὅποιτετοι, in which I should recognise a verb, third sing. imperative active; for the form compare εἰπον, and Greek -ἐστο, etc. A verb in the imperative conveys an injunction, and the general sense becomes clear ‘let the village take care of the tomb of Ἀκαλας’; or if the verb is intransitive ‘let the tomb be given to the care of the village.’ With the sense, compare παρεῖμεν ... τῇ κυμή in No. XLVIII., and the note there.

III. iος νῦν σεμον κνουμανεῖ κακον α[δ]δακετ μ[α]α[ν]καν τ[ο]σ [με διος κε ξεμδον] ετη -

R (a) considers that this inscription belongs to the second century or earlier. It seems clear that the formula used here is the one which occurs with slight variations in Nos. VI and XXV. The fragmentary letters of line 2 distribute themselves into μα[ν]καν τοσ [με διος ... , assuming that there is ligature of Ν in μακαν, and that I of διος has escaped the copyist’s notice. We can restore the rest of the line after the pattern of VI, and XXV., but there is no room here for the addition με κ(λε) ΑΤΤ. If the inscription is complete except for the gap marked in R (a), μακαν is added synodetically: elsewhere it is joined to κνουμανει by κει (see on XVIII.). Ετη is repeated before ετητ ... ; see on LXXVII. For μακαν (dat.) see on No. XLIX.

IV. Διοδος Μακεδονικος ό και Μενανδρος Αριστάρχων ἑποίηνεν Δέκτη ίδια πενθερα· iος νυ σεμον [κνουμανι] κακον αδακετ πυ του | θαλαμει, δη διος ξεμδονες εττετει [με]νος εττον (or possibly ξεμδον εττη ...).

R (a) and (b) makes ανεια a single word. I take τοι as dative masc. of the demonstrative pronoun iος (cf. XV.), and regard ανει as the shorter form by elision of the disjunctive particle (ανει). This resolves Solmsen’s difficulty (Kroll’s Zeitschrift, N.F. xiv. pp. 67 and 68) about the “double” form ανει and ανεια. For ανει see on No. XVIII. δη is probably an asseverative particle, as Kretschmer holds. θαλαμει is the Greek word θάλαμος (a sepulchral chamber) with a Phrygian dative ending. A comparison with ταυτηθαλαμειν in No. I. might suggest that τοι θαλαμει is an impossible combination; for the feminine dative termination of two other pronominal stems is known to be in -α (τα and ταυται -αν (ταυτα), and τοι is clearly masculine or

It is also possible that κακα and κακα are two words meaning a ‘tomb’ or part thereof. But the form κακα in XXX. is difficult to explain on this view.
neuter. But ταύτη θάλαμος is evidently a false gender (emanating from a person who knew little Greek) given to a noun felt and declined as Phrygian on the analogy of Greek nouns like πόλες, etc.32 The Phrygian gender of θάλαμος would naturally follow the Greek; cf. σοφον in XXI.

IV. (bis). Δάδης καὶ τεσσάρενα[σε]ν τοῖς (κ)ψυχονοις
Μαθ[η]ρ καὶ Ζωτικής το[υς] βι [σ]έμου κατοικήσας...

A bad copy, by Seezsen, C.I.G. 3880. ΙΟΝΙ in the copy is possibly a mistake for ΣΙΟΝΙ; cf. No. V.

α[ι]καινεσ με δια τι κυμολω ετπεπεικεςου ητην
δι δι κακου τι δινηστι [π]ονητης τεκνιν ἁνω
ρα ἐπτεχοιντε.

This inscription is from Hamilton's copy. The above seems the most satisfactory way of restoring the Greek portion of the text. Δάδη occurs (Kretschmer, Einleitung, p. 351), and Ἡμενος (suggested by Prof. Ramsay) is the gen. sing. of the well-known name Εἱμαν or Ημαν (Kretschmer, ibid. p. 369). The letters ANP1, an attested form of ΑΝΔΡ1, are more likely to have given rise to Hamilton's ΑΜΜ than any other possible term of relationship. R(b) corrects the third line to ζυμολος τι τετει στετι ... and it is true that there is no other certain instance of διως ζυμολο standing together without a connecting particle.34 The most remarkable point in this inscription is the use of κυμολως the genitive, instead of the usual dative form. The confusion between genitive and dative is common in Greek inscriptions of the period. Torp has tried to find a true bilinguis in this inscription, but another explanation of διως ξυμελων confirmed by a newly discovered text35 excludes the meaning he gives to the expression.

VI. The key to the transcription of this inscription is No. XXV. (Hamilton's copy). Each of those texts helps us to decipher the other. The formula in both is practically identical. Compare also No. III.

[R]ο[ς] τι σεμου κυμωμεν [κακον]
α[β]θη[ε]τ[ε]τ [ι]νου [μ] [α] [π][κα],
τον τι με ζυμηλο κα διως [κε-]
ει τι ιττετεπειουν [ειτ]ου.

R(n) marks the loss of three or four letters at the end of lines 1 and 3. On line 2, he notes that it is doubtful if a letter was lost at the end. Clearly κακον should be restored in line 1; the stroke after ε must

32 Or possibly through confusion with Greek σαλάντας, a cavity, which is used meaning "grave" in Eur. Supp. 880; or with the θάλαμων which Heptchelus explains as στάθμια H.S.—VOL. XXXI.
33 See on No. LXIII.
34 See on No. LXI.
35 See on No. LXI.
(according to the epigraphic copy) be the upright bar of K. The correction of the second T in line 2 into I is certain; in the same line R(a) reads A[1]NOU, with the note that the two upright strokes at the end represent either N or M. No. XXV. (ainm) suggests that the letter should be M: ainm πανταρ is for ainm πανταρ, with duplication of m. ainm alongside of ain need cause no surprise: kakip is used as well as kaskp. It is likely that these are different attempts to write an identical Phrygian sound in Greek characters; or we may have to allow for some dialectic variety, as in the case of the modern Greek dialects in Asia Minor. If ainm be the true form, it is capable of a simple explanation. ainm will be shown below to be compounded of ai (=sai Lat. si; Solmsen in Kuhn's Zeitschrift, N.F. xiv. p. 60) and the particle m. We can easily assume two forms: m and mow (pyw) corresponding to Greek ματ and μο. This inscription and XXV. show that m was used in apodosis as well as in protasis. With η for ε in the last line, compare Attis, LXII., etc.

In line 4 of this inscription, and in No. XXV., Prof. Torp reads a pronoun τους. In the present inscription Prof. Ramsay prefers to restore [ΑΥ]ΤΟΣ, understanding that two letters have been lost at the end of line 2. But No. XXV., supports Torp's view. We find a dative feminine τη in II. (a), which belongs to the same stem.

R (b) indicates the loss of two letters between οις and εττ. In this case, the restoration is very probably [εκ]; cf. No. XXII. The epigraphic copy in R (a) suggests the loss of more letters: the similarity of No. XXV. to this inscription suggests that [ΜΕΚΑΤΤΙ] should be read; the certain restoration [ΚΑΚΩΝ] in line 1 implies that there is room for four letters at the end of line 3. Prof. Ramsay indicates the copy as uncertain; but comparison with Nos. III. and XXV. is a safe guide in restoration.

VII. ιος με σεμαντες καθαρες θεορεν κακος
    ζειραξ αδδαν [εκ]. οις κε ζειραξ.
    άκοις ειροια τι εττητιης.
    ι τιμιμεν εττηρων.

It is hopeless to attempt anything with this fragmentary text. addaxer becoming addaxer before δ is peculiar, and probably the restoration is wrong. akos eiropia τι seems to be the correct division; compare akos τεις κε in XII., on which a conjectural explanation of the expression is given. But if this division is adopted, it must be remarked that τι can be either the particle connecting akos and eiropi (as in No. XXV.) or the repeated τι (or eti) in apodosis (see on LXVII.). A possible alternative is that we should divide akos eiropi Ατι εττητιηςτιμιμεν εττηρων, taking Ατι, as the more usual Αττης or Αττες, to be the dative of the divine name Attis.

VIII. τετεις ενερτος ειτου.

14 See p. 164.
150 Cf. Nos. XXXIII., XXXVI.
CORPUS INSCRIPTIONUM NEO-PHRYGIARUM

IX.

ΘΟΝΔΩΝΥΛΟ[Κ]ΕΛΙΛΑ[ΛΟΣ] ΠΑΣΕ-

δεκαματίς κυρο[ν][

μπαντίνος τι μα[ν][

παντίνος στι]

δαότι Νεμωνία

Πατρονουβρά.

Κάπτος Ρουθιού τι[λ] χο-

αί [γ]υναικι Νεμωνία μν[ή]-

μης ε δ[ε]μτατω (ε)νεκα

It is fairly certain that the name Δωμεταος should be restored in the
first line. It occurs at Ioumiou (Sterrett, Op. Journ. No. 215), and at
Semi-ini near Laocidica Combusta (copied in 1910, and unpublished).

The present inscription proves that it is a genuine Phrygian name, and
not a local version of the Latin Dominitius. Solmsen compares the name
with the word δωμακ = σύνοδος στυγλητος συμβλογιος in an inscription of
Maeonia (Kufkas Zeitschrift etc. N.F. xiv. p. 53). Δωμεταος is in the
gemitive, and is therefore the father's name; the first name is probably Θος,
which occurs in Paphlagonia (Kretschmer, Einleitung, p. 207), and probably
in the following inscription copied at Sisma, in the hills N.W. of Iconium,
in 1910. ΘΟΣ ΤΑΝΟΣ ΔΑΘΩΣ ΑΣΙΟΚΟΜΗΤΗΣ ΜΗΤΡΑ ΖΑΡΙΜΗ ἔγγον (the
epigraphic copy for the first three letters is ΥΥΖ). It is the hypocoristic form
of the common reduplicated name Θοδών; see Classical Review 1910, p. 79.
Ramsay suggests that Πασεδεκματίς is a patronymic; it may also be an
ethnic, or possibly the profession of Thus (cf. No. XXXIII). But
δεκματιστον and possibly ... προστον ... in XXXI (as R (b) points out)
correspond to Πασεδεκματίαι and πατρονουβρά in this inscription, and
only a new and complete text can solve the puzzle. The accusative form
κινωμαί occurs in No. XXXI; the full Phrygian accusative would be
κινωμαίνει; κινωμαί in the present inscription shows the same Phrygian
tendency to drop the case-ending as Βασις in the Old-Phrygian inscription,
ξετρ (for ξέτρα) in No. XII (where see R (b)) and αναρ in No. XV.

οτε probably = δός R (b) 14 and δαότι = γυνατί (Torp 15) who connects the
word with the common Λαλ-νομε Δαδα. The dative termination -τις is
found in Papyri (e.g. Αλετή, Όξγρ, Ραπ. iv. No. 744). τι (here interposed)
connects κινωμαί and μανατο; cf. Nos. XXV, XXXIII.

X.

Ἀρμία Παπ[ηρά] καὶ Παπ[ηρά]τῆ
(τικήνω) ζώικε [αντή] ἰνν μη-
μη[ν] χακ[ν]

(α)

ιος νι τεμον ειν κινω-
μανε κακον αδελακτ,
ττττττεκμενος ειντω.

(β)

ΙΝΙΚΙΤΑΣ

14 Ramsay, Studies in the E. Roman
Provinces, p. 153 (Frazer).
16 See Ramsay in Eumenberg's Beiträge.
R (b) ad. loc. takes ἀναρ as equal to ύπόρι.
The name Pateras occurs in Ramsay, *Studies in the E. Rom. Provinces*, p. 160, Sterrett, W.E. No. 104, etc. It is probable that the omission of ἐκκος is idiomatic: a dedication of Iconium published by Cronin in *J.H.S.* Vol. XXII. p. 116, contains the expression μετὰ τῶν εἰδῶν αὐτῶν. On σεμοντο καρυματει see above on No. II. Sayce suggests (see R (b) on X.) that ἔρημας corresponds to the Greek ἐναικής. But what then is the meaning? The copy rather suggests ὜ηματα (Νικήτας) showing that the stone was used at a later date to mark the grave of a Christian named Nicetas. The letters (given only in R (b)) are engraved on a lower part of the stone. Inscribed stones were frequently used over again, without the original inscription being interfered with.

XI. 

The restorations are by Prof. Ramsay. In line 4, the letters PET given in R (b) do not suffice to fill the space. The restoration is either PETAI or PETTI, making αββερεται middle, or adding Τι before τετεκμενος. κακου (acc. fem.) is a peculiar form: it is to be compared with the acc. of fem-substantives in -ως (e.g. Βαβους, No. II.: Βαβους, cf. Solmsen in *Kuhn's Zeitschrift*, N.F. xiv. p. 57.

XII. (C.I.G. 3986.) 

Εὐδαμ[π]σ[π]ίς
Πρισκ[
κ]ήν άν(α)κε
καὶ ἑαυτῷ ζώον
μνήμης χάριν.

Ἱησοῦ σεμονυ καρυμαν κακον
ἀνάκαιτε ξερον ακεον τιεξ κε τιτ-
τετεκμεν λαττ[e] αδεττου.

ἐπισκε in the sense of a cavalry soldier is common in epitaphs in Asia Minor. The wife's name is probably Πρίσκη (Πρίσκη). η for i and χ for κ occur frequently in the region. The end of line 5 could also be transcribed ιεκε κλτε, as in R (b). On Πρι[κ] see on LXII.

The text of this inscription depends on two bad copies, those of Hamilton and Seetzen. R (b) rejects the authority of both for the second last letter: in line 5, and prints κακου; but κακον may have been used alongside of κακον (VII) and κακον (XI). On ξερο for ξερα or ξεραν see on IX. (καρυμαρ).

The verb επισκε is clearly plural (so Professors Kretschmer, Ramsay, 

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and Torp); we must therefore look for a plural subject, or for two subjects. The phrase containing the subject is evidently ἀσκεόν τεῖσ[ε] κε. One could confidently state that these are two substantives conjoined by κε, were it not for the evidence of LIII, where we find καί used as an emphatic particle in the apodosis. We are accordingly forced to leave two alternatives open in XLI, *either* ἀσκεόν τεῖσ[ε] κε are two substantives (the first plural, the second singular or plural), joined by κε enclitic, or *the two words* ἀσκεόν and τεῖσ[ε] in some other relation to each other, and κε emphatises the verb in the apodosis. In the latter case, ἀσκεόν could be the instrumental (or dative) case of a substantive, and τεῖσ[ε] the plural subject of the sentence.

The form ἀσκεόν may be taken as fairly certain. Its occurrence in VII is indecisive, for there it is the first word in a broken line; but in XXXIII, it occurs (in the form ἀσκεόν, cf. κυνομανίας for κυνομανίας in LIII) between two well-attested Phrygian words, ὀπταύ and Ψέκον. Professor Ramsay's attribution to this root of ἀπαίαον and ἀκοσσίαν (R(b) on XXXIII) is too disputable to be used as an argument until further evidence is found. The form ἀκήλαον (apart from the division) is highly improbable in itself; the symbol read as χ is almost certainly θ or ρ, for both κ and Δ (the only other possibilities) occur frequently in XVIII, always in these forms.

The word πρεηκ (Hamilton; πρεηκ Sestzen) may perhaps be the same as πρεηκ in XLI. Phrygian Greek had a tendency to drop ρ after π: e.g. we find προποιησε for προποιησει in I, where see R (Π) note. πεέκ alongside of πρεηκ may illustrate this tendency, or a θ in ligature with Π may have escaped the notice of both-copyists. In XLI, πρεηκ is clearly a substantive meaning a relative, attached to a female name. It may either be a feminine noun or a noun of neuter gender like Gk. τέκνον, meaning "child." Its use in XII favours the latter supposition. The plural verb implies that it means "children" here, and we thus have a parallel to I, (and a numerous class of similar inscriptions), where a curse is invoked on the children of the violator of the tomb.

Let us now consider ἀσκεόν. Its use as the first word in the apodosis in two cases, and as the first word in an extension of the apodosis in the third case (XXXIII) suggests that it is an anaphoric pronoun. Agreeing with a singular relative (κε) it is probably singular, and accordingly it probably is the dative case of a pronoun, corresponding to the Greek πωτη.

An alternative suggestion, that ἀσκεόν may be a second term of relationship (thus making the invocation correspond to τέκνα καί ἐκ τέκνων τέκνα in I) is rendered improbable by the use of the singular verb δρεγγονέντων (or κτήνω according to R (b)) in XXXIII. We accordingly take κε in line 5 to fulfill the same function as καί in LIII. Similarly in VII (ἀσκοῦ εἰρόν τε) τε is the "repeated" particle in apodosis, and εἰρόν is a substantive (plural) meaning something on which the curse is invoked. Can it correspond to Greek ἱφία (ἱφίαν 'a tomb')? The term ἱφία occurs in Pontus (see *Studia*...
XIII.  ἵος νὶ σεμων κυνομανε ε'μακων αββερεται, [ἐ-
τιττετεμενος Αττιε] αδειτου.

R (a) notes that the last letter in line 1 "may be θ or Ω or even
ε or Θ." The above, given as an alternative in R (b), seems the most
satisfactory restoration.

XIV.  Τ'ειμιαος καὶ Ἄπτη
η θυγατρὴ Μανη
δώρη καὶ Τεμβῳ
θεος συνθερι 
μη-
μος ἑκον.

ioς νὶ σεμων κυ-
νομανε εκειν αδα-
κετ αιν αδατε, Μ[α]
εττετεμενος Λ-
10 στιαν [κετον].

The first letter in line 9 is ζ. I follow R (b) in correcting it to ξ.
On αυ (στια) see below, on No. XVIII. οδαταε seems to be still another
word meaning a tomb or part of a tomb (see R (b) on IV. and XV.).
Ma is separated from Άστιαυ by the participle, doubtless of metrical reasons.
Άστιαυ (dative feminine) here appears as an epithet of Ma; in LIII, it is
used alone as the name of the goddess. Ma of the Tombogias is mentioned
in a list of deities in XLVIII.

R (b) conjectures that ΑΤΕΑΜ is a fault for ΑΤΕΑΔ, a variant for
ΑΤΤΕΑΔ; but our explanation of ΑΚΤΙΑΝ in LIII renders this view
untenable, and suggests that Ma and Άστιαυ should go together here.

R (b) states that ζ at the beginning of line 9 is certain. He corrects it
to ξ, and this is probably right, but there may be some justification for
following the epigraphic copy. The confusion of genitive and dative is one
of the most marked characteristics of the ruder Anatolian inscriptions; we
find τη μυτρός and της μυτρί. But Ma, Άστιαυ is an unlikely collocation,
and we prefer to look on ζ as an engraver’s mistake for ξ.

An alternative to the above view is to take Άστιαυ alone as the name of
the goddess, and look for the second name of the tomb in ΆΔΑΤΕΑΜ[Λ].

XV.  Ξάουετα τανει[α] η[ξ][α]·
δαι προται [ξɛ] σταμ·
ε[ξ]αν μακαν Λμ[ε·
α'ξ] αιν αυ[ξ] αναρ Δορε[ξ]α
Ramsay and Torp agree in taking Ευνη here as the common Phrygian name Ευνη. Several interpretations of this inscription have been attempted, and all are right in individual points. But none of the commentators has observed that the inscription consists of a hexameter and a pentameter, and is of the same type as XXXI. There are two objections to taking Ευνη in l. 1 as a proper name. (1) The 'Ionic' form is foreign to Phrygian and Phrygianised Greek; the form Ευνα occurs frequently, but not Ευνη. (2) The name of the maker of the tomb is Αμας, an attested[21] form of the common Phrygian name Αμας, which occurs in the pentameter, in a relative clause, as in XXXI.

The text of the first line is too uncertain to give a safe basis for an interpretation. I have adopted the version preferred in R (b), a at the end of τανειξα and κ at the beginning of οκοδθαν must be separate syllables, in order that the rough scanion may be maintained. I accept R (b)’s interpretation of οκοδθαν προτος ις σταμαναν; but would read κε instead of his [τε], as involving no change in the copy. οκοδθαν is clearly a Phrygian accusative of an -ο-stem with a -ο- suffix. οκοδθαν (if the reading be correct) is accordingly to be referred to κε (II. (b)) and κεκων (XXX.), which we have taken to mean ‘tomb’ (see below on XXX.) Ευνη I take to be equivalent to the Greek Ευνη (perhaps a borrowed word)[22] and τανειξα would be the (norrist) imperative of a verb meaning ‘Behold,’ as in a common Greek formula.

The first line accordingly means ‘Stranger, behold the tomb standing before thee.’[23]

It is a hexameter, scanned roughly according to accent: Ευνη τανειξα οκοδθαν προτος σταμαναν.

The pentameter follows closely the type of XXXI. μανεας has been generally accepted as equivalent to Greek μανεας. Here it is in apposition to οκοδθαν. Following the name of the maker of the tomb, Αμας, we have the relative and demonstrative pronouns in close juxtaposition, and the metre enables us to identify them closely: μανεας Αμας ιαν ταν ιαν Δορυκα. ταν (relative) is pronounced as a single syllable as in ιαν σταμαν αναν . . . in the main formula. Compare also ιαν in No. XXXI. A similar contraction (lengthening the ι) takes place in a Greek metrical inscription of Pontus (Ποντος) (Studia Pontica, Anderson, Cunliffe, Grégoire, iii. p. 40). It is interesting that the initial ι-sound does not lengthen the final syllable of Αμας. On the other hand ιαν is the dative singular masculine of the demonstrative pronoun whose acc. sing. feminine occurs in XXXI. ιαν σταμαν; in ιαν σταμαν (in XXXII. etc.) its initial syllable is


(Ramsay), p. 153 (Fraser).
(Collins).
[23] The accent, however, may cause the lengthening.
shortened form of a word. 10c. i. 10c. θαλαμεί (dative masculine).  10c. αναφ is accordingly dative singular (Gk. ἀναφορά); the form, as R(b) points out, is to be compared with the Old Phrygian oblique cases without case-ending (see Ramsay in Bezz. Beihefte xiv. p. 310).  Δωρυκλέως] (or  Δωρυκλέας?) is the husband's name (Gk. Δωρυκλέας). The verb to Αμιας (σταυράς? cf. XXXI) was given in line 5 (lost).  The whole inscription accordingly means: 'Stranger, behold the tomb standing before thee, the memorial which Amias (set up) to her husband Doryklas.' Prof. Ramsay would avoid the difficulty caused by making σε (on which, as a separate word, some emphasis would fall) short before σταυρόν, by understanding an adverb προτισσε = πάροιχος. With ταυρέζα, if it is a verb, may be compared the Old Phrygian ταυρέζα (Bezz. Beihefte xiv. p. 310).

XVIII.  οι  νι  κος  σεμον  κνομυμανες  και  ακον  αδακετ  αιι  μακα  λεο  
  ΖΙΟΙΜΕΤΟΤΟΓΕΕΠΝΑΝ

These are the last three lines of an undeciphered Phrygian inscription: the mutilated text of the first seven lines baffles restoration. These lines evidently contain a variation of the usual curse. R(b)'s transcription of the latter portion is unsatisfying; a new inscription may solve the riddle. Torp offers an ingenious explanation, which must, however, await confirmation.

Sohnsen's* brilliant division of ΑΙΝΙΚΟΣ is confirmed by LXIV, which begins thus: ΑΙΝΙΚΟΣ = αιι κος, si quia. I give his analysis of the expression in his own words. 'Ich glaube nicht zu irren mit der Annahme, dass dieses αιι κος in αιι νι κος aufzulösen ist, und dass αιι dem gr. αι, lat. si aus *sai (vgl. osk. svaı und Idg. forsch. iv. 241), κος dem αι κας, lit. λας, γότ. hvas entspricht; das Phrygische würde also denselben wechselt in der ausdruckswise kennen wie das Griechische in ένι τις neben δοτις αν.' The particle νι is inserted here and omitted in LXIV: similarly ιος occurs without νι in XXIX, etc.

αιι (αιι before a vowel) occurs six times, αιια and αιιωα once each. As the meaning of this word has been the subject of much controversy, it will be useful to restate the evidence, which the results obtained above have rendered more precise.

The texts are:

IV. 10c. νι  σεμον [κνομυμαν] κακον  αδακετ  αιι  ιος  θαλαμει, ........ 
    τετεκμενος [ειτον]

XIV.  10c. νι  κος  της  και  αδακετ  αιι  αδατει, ........ 
    τετεκμενος [ειτον] ν.

XVIII. αιι  νι  κος  της  και  αδακετ  αιι  μακα, ........ (apodosis 
    unintelligible.

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* The stone was broken at the bottom (R(b), p. 254).

** In a private criticism of this article.

*** Zum Phrygischen, p. 7.

Torp independently explained the words in the same way: Zum Phrygischen, p. 6.
XXVI. ἵος μὲν ἑα. κ. κ. ἀκητεί καὶ μανκα, εὐπττετεκμένος εἰτοῦ.

XXIX. ἵος σέμον κνομαβεί αἰνὶ μανκα κακον ἀδδακὲτ (ἀποδοσία λεων).

XLIII. ἵος μὲν ἑα. κ. κ. ἀδδακτεί αἰνὶ [δατεία] (ἀποδοσία λεων.)


An obvious variation (but occurring more rarely) of the formula τὸν τῷ ὄνομα τῇ τῇ ὄνομα τῇ τῇ ὄνομα. I take αἰνὶ to be the disjunctive particle in Phrygian, formed from the conditional particle αι and μ, cf. Lat. sine-cui-ae. R(α) and R(β) takes αἰνὶ as a demonstrative pronoun. Torp at first followed him, but later agreed with Solmsen that it is a disjunctive or copulative conjunction, more probably the former. I arrived independently at the same view, but would take it as certainly disjunctive. The issue has up to the present been confused by the false forms αἰνοί, which should be read αἰνοί (IV.), and αἰνοῖς (see above).

This theory gives a satisfactory explanation of all the occurrences of the word. No, XXIX. proves that the words αἰνοὶ μανκα or αἰνοὶ μανκα go closely with σεμον κνομαβεῖ in all the other texts; IV. and XIV. show that αἰνοὶ elides its final vowel before an initial vowel, αἰνοὶ (XXV.) and αἰνοῖ (VI.) show duplication of the initial consonant of the following word. Cf. εὐπττετεκμένος alongside of εὐπττετεκμένος.

The rival theory that αἰνοὶ is a demonstrative pronoun, with case-forms αἰνοὶ and αἰνοῖ, was supported chiefly by an unjustifiable change in the text of XXIX. (on which see below). It appeared to draw strength also from a pronominal form αἰνοίς which is now known to be false. And apart from these considerations one may ask (with Torp) why, if there are two demonstrative pronouns, σεμον and αἰνοὶ, the one should invariably be used with the first of the two conjoined substantives and the other with the second?

XIX. Ἁρ. Τύραννος Πατᾶ καὶ Εὐρήμη

ἡ τῷ αὐτῷ ἐντοτῷ ὑποίσαμ

μεῖρος χάριν ὅς σεμον κνο

μαβεῖ καὶ [καν] (ἀδδακτεί), εὐπττετεκκα[μί]νος εἰτο[λ]

σεμον is the pure dative form, without the usual addition of -ν. R(β) supposes that ΚΑΚ[, . . .] represents a verb corresponding to Gk. κακῶν; it is more likely that ἀδδακτεί was omitted by mistake (as R(α)). Cf. No. XXVII.

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28 Zum Phrygischen, p. 6.
29 Except, perhaps, in XLI., but the restoration there is uncertain.
30 See R(α) on No. IV.
XX. Λύρ. Ποντέος καὶ Καρικός καὶ Πατία οἱ Καρικοῦ, ηλιονύμων αὐτοῦ, ὠδή[φ] πετρι γλυκνατίῳ καὶ Τάτει ἀδελθῆι μαριν καὶ μητρὶ Τατία ἥσωκη μησίμης καὶ χάριν· τοι νι σεμ[ν] κνουμανει κεκων αδακετ, τιτεικεμενος αασκουμενος!

I recopied this inscription, independently of former copies, in 1908. My copy exactly confirms that of Mr. Anderson. I state this, because Prof. Torp has conjectured that ΑΑΣΚΝΟΥ should be ΜΕΚ(Ο)ΝΝΟΥ (cf. No. XLIII). There is just room for five or six letters, according to my copy, after ἕμ... I restore σεμ[ν] κνουμανει, and understand that Ν and Κ were in ligature. τι should go with τιτεικεμενος, as in II.6, etc. αασκουμενος is suggested by R(b): he compares Ἑσυχίος ἀσεκεί βλάπτει, φθειρεί. (Perhaps αασκουν is an imperative, meaning "let him perish.") But possibly ΚΝΟΥ is κνουμανει or κνουμενος.

XXI. Λύρ. Κύριλλος Μύρωνος σύμβιος Λύρ. Πατά Μενη[ρ]εν τοῦ καὶ Κυρίωνος καὶ Ἀστυπός γναμβρὸν αὐτῆς καὶ Τάτας ἡ σύμβιος αὐτοῦ ἑσουτες κατεσκευασαν τῇ μητρὶ τῆν σοφόν· τοι σα σκορον κακε αδακετ, με ξεμελος τιτεικεμενος ειτον.

σκορον, like βαλακει in IV, retains its gender in Phrygian, σα is feminine in XLIX and LXVII. The dative termination -ου occurs in σεμνο (Nos. XIX, LXV).34 κακε is a 'shortened form of kakon or kakin':36 compare the forms υκοδαν(τ), ευκαυ, νε(σοι on XXXI). με ξεμέλως is certain: we are not justified in changing to με ξεμέλω [ε]τττ... (see on No. LXII).

XXII, XXIII, and XXIV, are entirely in Greek.


It is highly regrettable that this inscription is known only from Hamilton's copy. It is one of the most interesting of the whole series, and a perfectly reliable text would be valuable. The form σεμουν may be accepted: there is great variety in the vocalisation of the entire series. αβμ-βερτο is a highly interesting form. 1 is a mere local variety (compare σεμουν for σεμουν) and the word is evidently the same as αβμ-βερτ(α). Comparing the final syllable with αβδακετον in XLI and LXIII, it seems likely that

34 Ob. Δεκατος in No. LIV.
35 R(b). ob loc.
αββοτο shows the same termination: either Hamilton has omitted ρ, or the ρ sound had disappeared (under the influence of the borrowed Greek middle-form αββοται) and only the o sound was retained in pronunciation. See on LXIII. ανυμα has been explained above (on VI. and XVIII.). In III. and in VI. (which reproduces almost exactly the formula used here) we have found the demonstrative pronoun τος followed by μι at the beginning of the apodosis. There can be no doubt that τος recurs here (also followed by μι) at the end of l. 3. Between ανυμα and τος Hamilton’s copy contains ΜΥΡΑ. It is of course possible that this is still another name for the tomb; but more probable that Hamilton has read ΝΙΚΑ (cf. IX.) as ΜΥΡΑ. The similarity between this inscription and VI. makes this correction very probable. The division με ιε(ε) Αρτης will be discussed under LXII.

XXVI. 1ος κε σεμων κνουμαν•

κε κακων δακτε ανι

μανεα; τι ετπετει

κενων ειτου

τι in l. 3 is not the copulative particle, but is like τι in II. (a) etc. The simple form δακτε recurs in LVI.; δοκετ in LIV.

XXVII. 1ος κε σεμων το (κνουμανει) κακων αδ[δακτε]...

With αδ[δακτε] compare δοκετ for δακτε in LIV. With σεμων το (κνουμανει) compare No. X. and No. LXI. κνουμανει was omitted by mistake. Cf. No. XIX.

XXVIII. 1ος κε σεμων

κνουμανει; τι

κακων αδ[δακτ]

κετ, ει ετπετουκμε

κενων ειτου.

This transcription follows B (b). κε is the contracted form of the dem. pronoun 1ος, which occurs frequently. -τουκ— for -τικ— shows a common vowel-variation. ετπετουκμενου is either a neuter, due to bad composition =εο a genitive plural—των κατηραμενομενων έστω (Torp). Cf. δρεγρουμεν ειτου, No. XXXIII.

XXIX. Μενεκας Αππάς Διογέ

νη; οι Διογένους, ζποιςαν

βα τεχηνου, του Νουνια: έποι (L. D. 250);

1ος σεμων κνουμανε•

5 ι αινε μανεα κακων αδακτε•

[ετ, ετπετεικμενων ειτου.]

R (b) has a note: 'I was very doubtful about the reading Κ (the first letter in line 5); the letter is blurred, and I could only read ι. Sterrett reads

100 Cf. σεματωκεμενω (for -ας) in the epitaph of Eugenia, Bishop of Landiccia Combusta, Klίο, 1910, p. 233.
doubtfully x which must be right.' But auw is nowhere else accompanied by κς, and we are not justified in inserting it here. Professor Ramsay's copy of the inscription is correct: he changes j to x in pursuance of his theory that auw is a demonstrative pronoun. κς in R(b) ought to be marked as a restoration. The Greek portion of the inscription is given only in R(b). See Prof. Ramsay's paragraph 61 of the dating of the inscription. The order of the words in this inscription is important for fixing the meaning of auw—see on XVIII.

XXX. I revised this inscription without change in 1919. It is engraved on a Phrygian door-stone. On a higher part of the stone, near the right-hand side, there is the following fragment of a Greek inscription.

ΕΠΠ
ΕΙΚΟΝΟΜΑ
Αδρ. Δούνας Ακάλας ευκλ Αρπον Σιβη-
ους βασικος ΖΩΗ καλτα ηκεταν επ(ο)ις).

The last line ends thus ΕΠΠ. The reading is certain, and it cannot by any possibility be επ(η)ου, as Professor Ramsay tentatively suggests. It seems to be a contraction, probably for εποιησεν; the Ν was engraved wrongly, and corrected above the line. Professor Ramsay's division of the first five words seems probable; βασικος must be the word for 'wife,' occurring in the old Phrygian inscription 39 in the form βοιους (accusative)—here it is clearly in the genitive (R(b)). It must remain doubtful whether we should not divide Αρπον Ιβηνος; as the second name is probably the father's, Professor Ramsay's division is the more likely. If we are right in taking the symbols at the end to represent εποιησεν, the inscription must contain a word meaning 'tomb.' This word is undoubtedly εκα τις (accusative; compare εκα τις for κακον). Tarp 40 has detected the root of this word in No. XV. (which, however, he divides and interprets in a different fashion from that attempted above). He connects the root ινος with Skr. okes, and Lydian ικε, οκε, meaning 'house.' Now the language of Anatolian epitaphs continually suggests that the tomb was thought of as the 'house' of the dead person. Sometimes a door and pediment are represented on grave-stones, sometimes a door simply; the gravestone is in some cases called θύρα. 41 In IV. the Greek word θυλαυς is used of the tomb; καμιρα is used in the same way in an inscription published in Wiener Sitzb. xli. 13. Anatolian rock-graves (common in Phrygia) were arranged after the pattern of the οικος τρικλινος; the language used to describe the various parts of the grave is modelled on the language used of the house. 42 The term οικος itself is used meaning a sepulchre on many inscriptions of Asia Minor. 43

39 See Ramsay, Cities and Bishoprics, pp. 90, 100.
42 See a very useful pamphlet by Haus Stemler, Die Griechischen Grabinschriften.
43 See in Ossoli, p. 204.
These quotations, which might be multiplied, are sufficient to prove that in Phrygian the word for 'house' could naturally mean 'grave.' evikiv in this inscription must certainly have that meaning; kx in 2 (b) and μκοδαο in XV, are both to be referred to the same stem; and the meaning in both these cases must likewise be 'grave.'

There remain the letters TOIAKΔIIOLΛΗΚΕΤΑΝ. P(b) takes μκεταλ to be a genitive plural, meaning 'household servants.' Anatolian inscriptions frequently contain provision for the burial of slaves or freedmen in the tomb of their master (e.g. Benndorf, etc. Reisen in Lykien, ii. 29 iv τω ύπαυγοις δυσκολίαις τω δωματίων και βοηθείαν από τους ομοίους. Stember, op. cit. p. 48).

If μκεταλ means 'servants,' the preceding letters probably contain two names, TOIA k(e) KIOLTA, in the genitive. TOIA is known in the forms ΘΟΑ and ΤΟΥΨ; it is from the same root as ΘΟΧ. (See on IX.)

The inscription therefore means: 'Douladas Akulas made the tomb of Argon daughter of Sibeon, his wife, (and) of TOIA and KIOLTA, his servants.'

The inscription was accordingly bilingual. Perhaps the fragment of the Greek portion given above contained the Greek names of the servants...  

κοιτή? These letters belong to the latter part of the Greek inscription.

XXXI. ας σεμον Κνυμανα διθέρα κ(α)
Ξενων έδίκε[γ] ειαν
μακαν ίων εκτας βρατερ
μαμαρην Ποναρος Μανισ-
5 ομε ενεκρακε δε τους-
βου] Ξενων ΝΑΙΔΜΟΣΒΡΟΚΕΙΩ
ΔΕΚΜΟΥΤΑΗΣΙΟΥ
ΠΡΟΤΟΣΟΥ

A facsimile of this inscription is reproduced in Journal of Hellenic Studies, xviii. p. 121 (Anderson). The restoration τους[βου] is very tempting: Ramsay's view that the accusative of this word was taken into Phrygian as nominative (and hence neuter) receives some confirmation from αξανεσ τοιν in XLIX. (see n. l.). It is uncertain whether γ in line 8 is the last letter of the line. The name Ξενων may be accepted, but no certainty, or even probability, can at present be attained with the following part of the inscription. See, however, on IX.

I retain Prof. Ramsay's division, and accept his explanation, of the third, fourth, and fifth lines, except Μανιστου (see below).

Torp divides ας σεμον as I have done, but he understands ας to represent аε (assimilated to σ in σεμον), rejecting its equivalence to аδ, because аδ can scarcely govern the dative. I think аδ is the correct equivalent, and that it is followed by two accusatives, joined by enclitic κε. σεμον usually occurs as dative, but the ending -ов is found in Κακοκ.
"Απεπον, etc., and there is every reason to expect an accusative σεμον alongside of the dative σεμον. In XLIX. we have the expression ατ ω κα εισταν (a site) on which he sets up; here ω is probably the Greek ϖ. This phrase recalls the expression (common on Anatolian metrical epitaphs) στήλην δ' ἐπι τύμβον . . . ἐστησαν, with several variations. ατ in XLIX. is the preposition (Latin ad, English at) which occurs in ἄδακτε, αββερετ. Possibly ατ is the simple form of the preposition, and ἄδακτε = ατ-δακτε, αββερετ = ατ-βερετ, ασσεμον = ατσεμον; αεεινον for αστηνον being due to dissimilation. In XLIX. ατ governs a dative, but κενεμανα cannot be in the dative case, and is accusative in form. We therefore have ατ governing the accusative, just as we might find στήλην δ' ἐπι τύμβον . . . ἐστησαν alongside of στήλην δ' ἐπι τύμβον . . . ἐστησαν in Greek. ἄδακτε, with predelision of a (Ramsay) is a part of the verb to which ἄδακτε belongs, and έιστ, as Torp observes, is Latin έιστ ( = εισ-τε). Ξενονα is dative of a masculine name; compare Ξενονα, probably feminine, in line 6. διβερεα is not to be confused with διβερεα in XLIX, where the reading is certain, διβερεα is probably an adjective; διβερεα is a noun on its meaning see R(b). It cannot be an adjective here, because it is joined to κενεμανα, a well-attested substantive, by κα.

The words Ξενονα ἄδακτε έιστ suggest that the first two lines were intended to be a rough hexameter. The third line, with μανιμαινα of the fourth, forms a pentameter. έιστ is scanned as a single syllable, as in XV. The construction is somewhat mixed: the name Ξενονα occurs in the principal clause, and the word βατερε (fratri), agreeing with it, in the relative clause. The inscription (see R(b) ad loc.) must accordingly be translated: "On this tomb and (dithera) Pankros, son of Manias, made this memorial to Xeuno, (the memorial) which he set up in marble to his brother; and Xeuno equipped (?) the tomb, . . . The fact that Xeuno was the brother of Pankros is more evident in the original than in the translation, owing to the agreement of the cases. R(b) restores Μανισον in lines 4 and 5. But the name Μανισος (in the form Μανισος) suits better. It occurs in an inscription published by Lannekovonaki, Παραλικά, No. 155 b = C.I.G. 4386 b. Compare Μανισος in Lycanion, Ath. Mitth. xii. p. 163 (Kretschmer, Εινδιελγυ, p. 200).

XXXII. Κλάρος καὶ Δοῦνα ἡ σύμβιος αὐτοῦ
Σοῦσον νῦν μνήμη χάριν,
καὶ Δοῦνα ἐκτι ξόσα.
τοῦ τοῦ σεμον καινομαι,
καὶ κασιον ἄδακτες, γεγραμέναις
εγκατά τοῦ νυταν.

Prof. Ramsay and I revised this inscription in 1910, and observed that lines 4 and 5 began thus:

ΙΟΛΙΝΙΣ
10
*ΚΟΥ
apparently the engraver began too low on the stone and corrected his mistake after cutting two letters.

The Greek portion of this inscription contains a peculiarity. In Phrygia, the preparation of the grave was a religious duty, which everyone had to fulfil, or have fulfilled for him. In this case a husband and wife make a tomb for their son (who is dead—μνήμης χάραν), and the wife provides for her own burial in the same grave. But the husband does not (as in XXXIII.); and the explanation must be that a grave has been provided for him already. Inscriptions recording the preparation of a grave commonly contain the names of the persons who were to be buried in it; and it would appear from this inscription that the obligation to lie in a grave so prepared was as binding as the obligation to prepare it. A single inscription is of course not sufficient to prove this suggestion, but the suggestion seems worth making in the expectation that further evidence may be found.

The formula occurring in the apodosis of this text, and in several other inscriptions in our collection has so far been found only in a very limited area of Eastern Phrygia, on the border of Lycaonia and Galatia. R (6) divides γεγραμμένον εγεδοτίον ουταν, taking γεγραμμένον as equivalent to γεγραμμένη (from a verb ἱγρέθη); εγεδοτίον as a future indicative or as an adjective—ο halkınω, with a substantive verb understood; and ουταν (on the suggestion of Professor Sayce) as corresponding to ἀβαταν, ἀτηρ (ἀνάταιν Pindar). The same root perhaps occurs in ὀσελη, οὔταν (cf. Bעם, Dict. Eýμ, de la Langue Grecque s.v. ἄτη).

Before the discovery of the bilingual No. LXIV, which almost certainly translates γεγραμμένον (τεί . . .) by χάμα (=κράμα), Professor Ramsay had suggested in conversation that γεγραμμένον is the Greek κακριμένη. This must be correct. But it is puzzling to find κ represented by γ; that the initial sound approximated to κ is proved by the assimilation of ἀδδακτ in the form ἀδδακε. A similar change from surd to sonant characterizes the modern pronunciation of ancient names in this country; e.g. Κάου (in Lycaonia) becomes Gehne. This explanation confirms Sayce's interpretation of ουταν, which must mean either πρόστιμον or a calamity inflicted by the god. The verb εγεστή in LVIII, where the division is certain, shows that the division here must be εγεδοτι οὐς ουταν. This is the demonstrative pronoun (see on No. XV.) shortened in this phrase for metrical reasons.

XXXIII. Μείρον τέκτων καὶ Ἀμπια ἡ σύμμενον αὐτοῦ τέκνη ὡδε Μάρκη τέκτων καὶ ζωγραφείν ἀνώφρο κρίμην ἔσκεκτ ἐποίησαν καὶ ζώντες ἑαυτοῖς.

οὐς η τοῦρ κυριοῦ κατακυριεῖ κακοῦτον ἀδδακτ, γεγραμμένον εγεδοτι οὐς ουταν ἀκκοῦ βεκοῦ ακκαλοῦ τι ἐδραγοῦν εἰςον αὐτοῦ κα οὐα κα ῥοκα γεγραμμενοι αἰβαταν τεκναν.

ἀνώφρο should probably be written thus: the first two letters do not

46 I had thought of εγεστή τι οὐταν, comparing εγεστή with εχοσ, taking τι as the particle in apodosis (=μετα) and regarding εχοσ as the borrowed Greek demonstrative pronoun. But εγεστή is more probable (so also Prof. Ramsay).
form a diphthong, but v is inserted to mark a and o as separate sounds. So αντας in line 6 (if a true Phrygian word, as R (b) holds) was probably pronounced δεντας, like the Naxian διφως. The divisions in R (b) seem certain, except perhaps in ΤΙΔΡΕΓΡΟΥΝΕΙΤΟΥ γεγρεμεναν may be a mistake of the engraver for γεγρειμεναν; or Ρ may be dropped as in ποστομοει (see on XII). For ακέουν, see also on XII.

R (b) prints ᾄΒΑΤΑΝ, leaving it doubtful in his note whether the second letter is ι or ι. The authority of XXXV, where we read ἌΒΑΤΑΝ, is decisive for ἌΒΑΤΑΝ. Professor Ramsay suggests (by letter) that this may be ἄπαταν (Greek ἄπαιρ) which occurs elsewhere as ὀπαταν. But it would be surprising, if this were the case, to find both ὀπαταν and ἄπαταν in a single text, as we do here and in XXXV.

XXXIV. Μοίζος Δεισαρχίαδι συνμβίω σεμκοτάτη καὶ Βοδόρει καὶ Νάνια τέκνων γλυκοτάτω τοίς ἐκείνοις γίνον μνήμην χαρίν. ἵος νε σεμκ. κνουμανε νι άκακετ, γεγρεμεναν εχεδούτ ιντ οπαταν.

With νι for νι compare κακετ for κακίν. σεμκ is to be compared with μεκαν in IX. νι in XXXIII, as R (b) points out, is a mere orthographic variety of νι; νι for νι may represent a dialectic variety.

XXXV. Ἀλέξανδρος Ἀλεξάνδρου μητρι ἡδια γλυκο-
tάτη Ἀκκα μνήμης ἐνεκεν. ἵος νι συ θαμ κακο-
νι άδακεμ μεκαν καὶ ΑΣΑΝΑΝΚΑΙΟΙΠΑΝΤΑΚΕΝΑ
NNΟΥ

Γ in line 3 is more probable than ι, which is also possible (R (b)). Dative terminations in -αι are well-attested in these texts (cf. Nos. I., LX., and LXVII). In view of the infrequency of iota adscript on the Imperial Greek inscriptions of Asia Minor, it is likely that -αι in the Phrygian texts represents a diphthong. This termination is not, however, constant; in a majority of cases the dat. fem. termination is in -ας. The apodosis of this inscription is unique. Perhaps και οι or κα οι may be read. The final letters recall ΑΚΕΑΡΑΛΙΟ (gen.) in the Old Phrygian inscription (Ramsay, Jour. R. Asiat. Soc. xx. 21, 1).287 Compare ΑΚΕΑΣ in Sterrett. W. E. 504. But any attempt at interpretation would be, for the present, the merest fantasy. In the protasis, ἄδακετ becomes ἄδακεμ before μεκαν: cf. XXXII.

XXXVI. This inscription was revised, and the copy improved by Professor Ramsay and me in 1910. A fresh epigraphic copy is given.

286. Cf. άβαται and άβαται above.
287. This was pointed out to me by Prof. J. Smith: Prof. Terp also notices the similarity (Münderschrift u. Prof. Dr. Sophie Bopp (1908), p. 214.)
The lettering of the last three lines is rude and sprawling, and the stone is badly worn. I did not think of the restorations given above till after we had left Sinanli; but they seem fairly certain, compare No. XXXIII. 'Ἀλλεγοήμας, the name of the dead man, is written in large letters, and placed at the head of the inscription to give it prominence. The Greek epitaph accordingly represents a mixture of two styles. A rare class of Anatolian epitaphs give simply the name of the deceased person in the nominative. The commonest type records that 'So and so made a tomb for So and so'; the verb is often omitted. This inscription combines both styles, from a desire to lay emphasis on the name of the dead man. Αἴδημον appears to be a new name. There was very probably no further line at the top.

The formula used here is the same as that in XXXIII., with omission of the words ἀνεξαίτω ἐστών. The lettering is so disgraceful that we may look for mistakes of spelling: but αἰθαταύ certainly supports the reading αἰθατους in XXXIII. ἃτος for ἄτος is common in Greek inscriptions, as also is ἄτως for ἄτως. ἄτος is probably the Greek word here.

A serious divergence between this inscription and XXXIII. is that the letters ΕΠΑ are inserted between ἀδάκεται and γεγρειμένοι. Professor Ramsay's 1905 copy reads ΕΠΑ, but in 1910 we both regarded Ε and Α as certain, and felt only a slight doubt regarding [P], the stroke of which is lost, and which might just possibly be a small O engraved above the level of the other letters. These copies exclude ἀδάκεται[ΩΡ], which would in any case leave the following Α unexplained. The best division for the present seems to be that given in the transcription; ἀδάκεται being ἀδάκεται, the middle form, and ἔα being a particle corresponding to Greek ἄει, or perhaps borrowed from Greek. τευταύς and τευταύς are evidently attempts to write an identical sound in Greek letters, cf. κακοῦ for κακοῦ in XLV.

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43 E.g. Le Bas, No. 912.
44 Cf. a similar arrangement, with the positive, in Chios, Exc. xiv. p. 428.

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XXXVII. μηνημως χαριν λιον κακουν κακαμανει κακουν απδακτετ τετεικμενος ειτων.

R (b) is possibly right in taking ΙΟΕ as a slip of the engraver for ΙΟΣ. But it must also be regarded as possible that the reading is ΐΟΕ ας κε, etc. (Lat. is qui); ας demonstrative occurs in XXXVIII, and οε relative in LIV.

XXXVIII. ΙΟΣ μι σεμουν κακουμανει κακαναπ απδακτετ τετεικμενος ειτου ΤΙΤΕΝ[-

About nine letters are lost at the beginning of lines 2 and 3.

XXXIX. "Α]ηρ αλε[ρ]φφ [αι]δ-
[τοι] seven lines defaced
ΤΟ - Γ Αλητι κε αδειτου.

This fragment is helpful for the division of ΑΤΤΙΕΑΔΕΙΤΟΥ: see on No. LXII.

XL. ΙΟΣ μι σεμουν κακουμανε κακεν
απδακτετορ, δεως ξημελως κε τει-
tετεικμενος ειτων.

With κακεν compare the still more broken-down form κακε (No. XXI): on απδακτετορ see LXIII.

XLI. This inscription is given, the Phrygian part after Prof. Callander's copy, as No. LXVII.

XLII. Hogarth, J.H.S. 1890, p. 159. R (b) adds a few letters from a second copy made by Mr. Hogarth in 1890, but does not state whether ΠΑΡΘΗΣ in his copy is intended to supersede ΠΑΡΣ in Mr. Hogarth's earlier copy.

αυτος κ[αι] . . . . . . . . ξωντες
και [φρονοντ[ι]τε [ν διεστησαν μηνημως]
χαριν ιος μι σεμων [κ]/με[ρια] κε κακον διε-
τασ σα τρα[.] . . . ]ν [ . . . . . . . . . . . . με ξημελως]
5 κε [δει[ως]] ΜΕΚΩΝΟΥΧΕΙΝΙΟΙ//
ΑΠΑΡΤΗΣ

This inscription is in too fragmentary a state to add anything to our knowledge till illustrative texts are found. R (b) seems right in dividing με κακουμενε με σεμου, but the sense is obscure. Perhaps σα in line 4 agrees with a feminine noun meaning part of the tomb, possibly joined to κακουμενε by enclitic κε (cf. XL.), or added asyndetically (cf. III.). If ΠΑΡΤΗΣ is right, it may be the genitive of the Greek word πατρα borrowed, corresponding to
τευτων and τετευτων (XXXIII. and XXXVI.). These two inscriptions perhaps end in the same general way as the present one, with a curse on the race of the violator. But the 'Ionic' form makes this view difficult.

XLIII. 

χιριν. 
ιος νυ σεμουν κνουν μ-
ανει κακουν α[δις]ικετ αυι 
[δατει α]

αυι (if this be the division, and not αδακεται μυ) requires a second word for the tomb (beginning with α); (see on XVIII.). Perhaps αδατεια is the word (cf. XIV.). If so, αυι does not suffer elision here. Mr. Hogarth says there was no fourth line: No. XLVI breaks off in the same manner.

XLIV. Sterrett, Ep. Jour. No. 174. Improved by Anderson, J.H.S. 1898, p. 118. Recopied by me in 1908, when I counted the missing letters between ΔΟΚΕ and ΙΑΣΕΙΤΟΥ as four, without any theory as to the meaning. The restoration given below exactly fills the space.

ιος αν σεμουν κακουν κνοι μ-
μανει δοκετ, Αττη, αδατειον.

For δοκετ cf. LIV. Αττη αδατειον, with omission of τετεκμενοι, must mean: 'let him belong to Attis,' a natural variation of 'let him be devoted to Attis.' See on No. LXII. With κνομμανει, cf. No. LIII; Μ at the end of line 1 is broken, but certain.

XLV. 
iος σεμουν κρουμ-
αιει καισεινυ [αδακετ], 
tετεκμενοι Αττη-
ει αδατειον.

An epigraphic copy of this inscription is given by Anderson in Jour. Hell. Stud. 1898, p. 122. For κακουν see on XXXVI.

XLVI. Jour. Hell. Stud. 1899, p. 119. With the help of Mr. Anderson's copy, I was able to read more of this text in 1910. A fresh epigraphic text is given.
The former copy accidentally omits line 6. There were only two lines of Phrygian; the formula must have remained unfinished. Δίδωμι for Δίδωμι is striking, and shows the extent to which vowel orthography had become confused. On Πρεσβευς see XLIX.

XLVII

Διώνυσιος
"Αριν θυ[γ]ατρι μη[η]ν
έκκειν.
ιον πι σερ[ν]
κρονυ[α-
νε] κακο[ν]ρ
[αδάκητ . . .

σεμων (cf. No. LXII) is probably the correct restoration.

XLVIII

ε[. . .] ᾽ΟΝΙΟΥΜΕΝΟΣ
νιώσιοι νάβροτος
ετού Μετράφατα
κε Μας Τιμοργε-
ιον κε Πουντακ
Βασ κε Ενοσταρ[α-
δομα] κε οιονθ-
βαν αδάκητορ υν-
αν. παρεθέμη το
10 μημείασ τοις προ-
γεγραμμένων θε-
ών κε τῇ κόμη.
ταυτpheres απτήρ
Ασκληπίου.

This inscription depends on a copy and impression made by a Greek of Doryleum. About two letters are lost in line 1,46 but there is no indication whether it is the first line in the original inscription, or whether the stone was broken at the top. That the divine names Μετράφατα, Μας Τιμοργεύος,424 and Πουντακ Βασ (or Πουντασδιας Kretschmer) are in the genitive may be accepted as certain; but whether the genitive depends on the words preceding ετού, or whether there is a stop at ετού, is obscure. Another difficulty in interpretation centres in the question whether κε is here onolitic (= Greek τε, Latin que), as Kretschmer holds, or interposed (= Greek κατ), as Ramsay thinks. In the former case, the words οιονθβας αδάκητορ υναν form a separate sentence; in the latter case they may be closely connected with the list of divine names. The former supposition

464 Probably we should read [ετού] οιονθβας ; 424 The genitive termination -ος is common in Isauria. See CLAS. Rev. xxiv. p. 80.
seems more probable, because the case-ending in ωουθβας and ωας is either accusative or dative, and it would be surprising to find either of those cases connected by κατι with a series of genitives. R(h) has two powerful arguments on his side when he takes Κυνταρακουμβ as an indeclinable divine name; against Kretschmer’s view that δουμβ should be corrected into δουμη[σ] or δουμη[θ], making it equivalent to the word κωμη in the Greek. For, firstly, the text appears quite certain, and secondly, the word corresponding to κωμη must now, after the discovery of Nos. XXXIII and XXXVI, be held to be ωας. Names ending in -σ occur sometimes in Asia Minor: see Ramsay in J.H.S. 1887, p. 314.

We find -σ as a feminine dative ending (see on No. XLIX.) and ωας may correspond exactly to κωμη. Or ωας may be accusative, governed by αδδακετος (middle).

The meaning of αδδακετος is the crucial point. Elsewhere it occurs twice as a middle form (Nos. XL, and LXIII). The active αδδακετ is always used in the protasis του ντι... κακους αδδακετ ‘whomever does harm,’ apparently in the present (Tur, Phryg. Inschr. aus t. Ρωμ. Zeit. p. 12). ‘Δακετ (apparently for αδδακετ) appears to be the preteterite in XXXIII, and to mean ‘made.’

Now, in the present inscription, the Phrygian formula evidently opens with a curse; the verb ωας is regularly found with an expression equivalent to ‘the violator of the tomb’ as subject. In αδδακετος the construction changes from the imperative to the indicative. The subject of ωας can scarcely be the subject of αδδακετος; and the meaning of αδδακετος ωας must be sought in the corresponding words in the Greek, παρεβημην τη κωμη. The Greek portion gives a brief summary, in one sentence, of the Phrygian portion, which consists of two separate sentences.

αδδακετος must mean ‘he makes for himself’ (the subject being the maker of the tomb) or ‘it is made’ (the subject being the tomb). In the second case, we might translate (το μνημειον) παρεβημην τη κωμη Οουθβας; but it is very unlikely that αδδακετος can bear this meaning. A simpler explanation is to take ωας as accusative and translate ‘he (Asklepios) makes the village his caretaker.’ treating ωουθβας as a substantive meaning ‘caretaker.’

In that case, ωουθβας may be connected with the verb οωτετου in II. b which we have translated ‘let (the village) take care of...’ The similarity of these two contexts is striking.

The equivalence of ωας to κωμη gives us the form αδδακετος, for which see on No. LXIII.

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46 See on No. 10X.
47 As αουτετου represents ‘οωτετου’ (see on No. 1.), we must assume, in order to connect the two words, that αουθβας is for αουθβας. Second can be equivalent to Feri, just as we find τετευχερον for τετευχερον, which, as ablativae in these inscriptions, is a more orthographic variation for τ. And the initial a- and o- are possibly attempts to write an identical Phrygian sound: the det. fem. alternates between a- and o-. See ας on No. XXXV.
XLIX. Copied at Iconium by Sir W. M. Ramsay and me in 1910.

This inscription is engraved in rude but clear letters on a stela with ornamented top. The stone is broken at the right-hand bottom corner. In the first line there is a stop-mark, which must be accidental, after \( \Gamma \). In line 9 the sixth and seventh letters are very close together, but it is certain that they are \( \varepsilon \) and not \( \theta \). The next letter is \( \zeta \); the next was evidently intended to be \( \Lambda \), but only part of the right-hand bar was engraved. The last remaining letter of line 10 was \( \zeta \), not \( \theta \). After the fifth letter in line 9 there is a horizontal bar; it is probably a slip of the chisel, but it is just possible that \( \Pi \) is intended, in ligature with \( \varepsilon \). This change would be of no consequence phonetically. Line 9 is more carelessly engraved than the rest; apart from it, we felt no doubt as to any of the letters.\(^{243}\)

It is a remarkable fact that while the main part of this epitaph is written in (strongly Graecised) Phrygian, the formula against violation of the tomb is in Greek. In the case of all the other composite inscriptions containing a curse, the reverse is the case. This fact is easily explained by the position of the Phrygian language in the 'furthermost city of Phrygia.' At this period (see below) Greek was the language used in official documents, in dedications to the gods, and on tombstones. Latin had never taken firm root in Iconium, even after its elevation to the rank of a Roman colony. The formula against violation of the tomb, with its provision of a fine to be paid to the fiscus, is couched in the everyday official language of the city, even when the main part of the epitaph is in Phrygian. In the country districts, on the other hand, the Greek epitaph was a sign of education, while the curse in the old language of the native religion was considered more effective.

\(^{243}\) The symbol at the end of line 7 is an ivy-leaf.
The use of the name Aurelius or Aurelia as a sort of praenomen in the Greek East has been long and successfully used as indicating a date subsequent to 212 A.D., when Caracalla elevated the whole Roman world to Roman citizenship, and when it became fashionable to adopt his name. The inscription is accordingly not earlier than the third century A.D.

Evidence of a novel and unexpected kind can thus be brought to bear on the vexed question whether and in what sense Iconium was a 'city of Phrygia' in the time of St. Paul. The best discussion of this subject is that in Ramsay's *Church in the Roman Empire*, p. 37, ff. Xenophon calls Iconium 'the furthest city of Phrygia.' The *Acts of the Apostles* describes the apostles as fleeing from Iconium 'to the cities of Lycaonia, Lystra and Derbe,' implying that Iconium was not in Lycaonia; and other authorities of later date speak of Iconium as Phrygian. On the other hand, Cicero, Strabo, and Pliny make Iconium a city of Lycaonia: geographically it belongs to Lycaonia rather than to Phrygia, and for the purposes of government the Romans generally united it to Lycaonia. Professor Ramsay resolved the apparent inconsistency by making Iconium Phrygian in the sense that its people were Phrygians, and that it had belonged to the Phrygian empire; Lycaonian in the sense that for administrative purposes—and this was the aspect under which it attracted the notice of Roman writers—it was classed to Lycaonia.

Inscriptions XLIX. and L exactly bear out this conclusion. Until the present year (1910) Phrygian inscriptions—the safest witness to the extension of the Phrygian-speaking race—have been found only as far south-east as the neighbourhood of Laodicea Hauran. The fact that Phrygian could be used at Iconium as late as the third century A.D. in composing an epitaph, and at some date probably not earlier than the second century A.D. in a dedication (No. L.) shows how tenacious the Phrygian character of the city was. Even the older form of the name—which, whether by the chance of Turkish pronunciation or by a real tradition, has maintained itself to the present day—was used at that period by the Phrygian-speaking inhabitants of the 'City of the eikon.' In Kanesia, as often in Greek inscriptions, o (like oo) is inserted to mark a re-sound between two os. The divergence of gender between Kanes and Kanesia is not important: Αὐστρης occurs beside Αὐστρος in the *Acts of the Apostles.* The vocalisation is peculiar, but we have no materials for discussion of this subject. A parallel pair are Halab and Loulon; see Ramsay, *Hist. Geog. of A. M.*, p. 353, and *Jahresh. Oest. Arch. Inst.* vii. (Beibl.) col. 112.

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2 See Hill, *B.M. Catalogue of Coins, Lycaonia, Introd.* p. xiii., and p. 2. I hope elsewhere to give reasons for regarding the form Kanes which occurs in Pliny, in Byzantine coins (e.g. Chalcemond, p. 242), and on a rude Lycaonian milestone *Thousand and One* Churches, Ramsay and Bliss, p. 512, as the original native name (Phrygian Cawnaia) corrupted into Kanesia by etymology Greeks under the influence of the stories of Pausanias and Pausanias. Malalas, p. 36, gives Aventera as an old name of Iconium.

A common type of Greek inscription in Anatolia records the acquisition or preparation of a grave, and the erection thronos of a memorial of some sort. At Sengen, for example, an epitaph concludes thus: ἵστηλέν συκτικόν πτερόν ἐπὶ σθημαν τόθε: one of Obriek as follows: ἐν δὲ λίθῳ ξοίῳ ὑμᾶς ἔστηθεν ἐνυ τάβαρο. Compare Anderson, Jour. Hell. Stud. xvi. p. 118, no. 61. No. XLIX. is of this type. Its general sense is clearly as follows: Ὁ Ἑλείος Γαίος buys a large (?) plot of ground belonging to the community of Kawania, on which he also sets up a substructure and a two-chambered? tomb? to his daughter? Aurelia Bas'sy. Whoever forces an entrance, shall pay to the fiscus 1000 denarii.

The name Ηλείος ("Hleios or "Helios?) occurs (in the form Ἡλείος) on two inscriptions of Iconium, which I hope soon to publish in the Recueil de Philologique, Cl. Studia Pontica (Anderson, etc.) Vol. III. p. 113. The forms ἀγοράς and ἐστας are peculiar. It is difficult to avoid the conclusion (as Mr. Fraser pointed out to me) that ἐστας is a part of the Greek verb ἵστασις, which occurs in the New Testament, and was therefore familiar in a centre of Christianity like Iconium. ἀγοράς is evidently similar in meaning to the Greek verb ἄγοράζει. It can scarcely be a native Phrygian word, for we have no warrant to assume that Greek and Phrygian have developed independently a verb meaning 'to buy' from a substantive meaning 'a place of assembly.' (The meaning 'market-place' which ἄγορα developed in Greek is secondary,) I accordingly take ἀγοράς as part of a verb ἄγοράζει, formed in local speech on the analogy of verbs like ἵστας. We must next consider its tense. Greek inscriptions recording the making of a tomb almost always have the principal verb in the aorist (first or third person); a few times in the imperfect. The present is very rare. But ἀγοράς and ἐστας are exactly equivalent in local orthography to ἄγορας and ἵστας, and we are driven to the conclusion that these are the forms intended. The forms cannot be aoristic, for the aorist of the Phrygian verb corresponding to ἵστας occurs in No. XXXI., in the form ἐστας (3rd person singular) and in No. LXVI., in the graccised form στρος (1st person singular). It is just possible that ἀγοράς and ἐστας are imperfect: we have seen that ζ and η replace each other in Phrygian orthography (κατα = κατα; νυκτι = νυκτι), and may here represent the Greek ε. But the absence of augment in ἀγοράς suggests that ἐστας is a variety for ἵστας (ε and η are frequently interchanged) and this makes it almost certain that both forms are in the present tense. Phrygian has the augment in ἐστας and α-επαρκες, and in the Old Phrygian ὑδας.

There seem to be two possible explanations of the term αγας: (1) It may be the neuter of ἀγας, in the meaning of 'great; or 'wide.' (see the Lexica). The neuter form with τοπος (which is clearly the

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52 My notice has been drawn to the Phrygian
    town-name Κερκες 'Aqops; but this is prob-
    ably the Greek translation of the Phrygian
    (or older) name.

51 E.g. Ath. Mitth. xxxvi. p. 177 (ἄγορας): com-
    pare the use of δέκα on tombstones and works
    of art.

52 If occurs (at Iconium) Jour. Hell. Stud.
    xxii. p. 349 (Cesnini), if the reading is correct.
well-known technical use of the Greek word). It is surprising. B (b) suggests on No. XXXI, that τωμής was taken into Phrygian as τομηθων, the case which was most familiar on Greek epigraphs, and treated as neuter. If this be correct, we may regard τομη as a second instance of the same phenomenon. (2) One is tempted to connect αχανες with the word αχαει used in a punning context in Aristophanes’ Acharnians, II. 108–9, and signifying a Persian measure. In that passage, it is a measure of bulk or weight, but it may have been in use in Asia Minor as a square measure. As regards the construction, αχανες might be a false form for αχαιοι; it can scarcely be a genitive (which would also suit the context); it often replaces τ ις in Attic IX Attic φιτεκτερος for στης… etc., but the reverse occurs only on the rudest Greek inscriptions, and is a proof of illiteracy. The meaning of προμαχων is obscure. Possibly the meaning approximates to the Polybian sense of ‘line,’ “strong” (of a fort); but the interpolation of the city-name between the noun and the adjective suggests rather a meaning like ἐξοδων. Cf. the Byzantine προμαχων ἑντο, ‘an Imperial decree that referred to the affairs of a community.’ The sale of ground by a city for purposes of burial is attested.

ατ. η is probably the Phrygian preposition which occurs in the compounds ἀδηκετ, ἀβηκετ, ἀδηκετον (see on No. XXXI), and the Greek relative η. The form εκ in lines 5 and 7, as contrasted with the usual εκ, must be due to variety of pronunciation.

The word ἀλτο occurs several times in Greek inscriptions of Phrygia and Lycania. Professor Bruno Keil (Hermes, xliii, p. 544, n.) has ingeniously explained it as meaning a palisade or ἐφακτον of ἄρμα, comparing Suidas’ gloss ἀλτον Θρακων ἐρατον. In the Expositor, 1908 (Nov.), p. 417, Professor Ramay took the word to mean the basis or substructure on which the sarcophagus (of Eugenius, bishop of Laodiceia Combusta) was placed. This explanation is confirmed by an inscription, copied at Iconium in 1910, which runs as follows: ΑΠΟΣ ΔΑΡΙΟΣ ΚΑΤΕΣΚΕΧΕΤΕ ΤΑ ΠΕΛΤΑ ΣΙΝ ΤΟ ΕΠΕΣΤΟΤΙ ΣΩΛΟ ΑΙΑΝΤΟ ης ετης. Here the word clearly means the substructure on which the engraved memorial (which is shaped like an altar) stood. It is a Thraco-Phrygian word, which passed into the ordinary Greek vocabulary of the district, and found a place even in the epitaph of a Christian bishop. The name suggests that the substructure was originally of wood; see Prof. Keil, loc. eilt.

ἡ λα εδερενα seem to be a substantive and an adjective agreeing with it. We remembered εδερενα in XXXI, and verified the Ψ several times:
the reading is absolutely certain. "διθρεφα has been shown above to be a noun; διθρεφα is probably an adjective. As Phrygian drops the aspirates, θ the aspirates in both these words probably represents θ, θ for θ occurs frequently in Greek inscriptions—e.g. θεανος for τεκνος. Mr. Fraser suggests that διθρεφα means ‘two-chambered,’ connecting it with the root τρεβ-. In that case, νικα must mean ‘tomb.’"

Comparing σα πρειες (or πρειες?) with σα σοραθ in XXI, and σα τισκελιδια in LXVII, we are enabled to infer that σα is the feminine dative of the definite article. In XXI, and LXVII, it would be possible to take it as a demonstrative pronoun (= τιμητη), but σα πρειες must be τη (τιμητη?), The meaning of πρειες is not determinable (see on XII), but, from its position, we must infer that it is a term of relationship, and it is perhaps connected with the female name spelt Πρεουσης, Πρειες, Πρεθες, etc., which occurs frequently in E. Phrygia and Lycaonia. πρειες here must be dative: possibly there is an engraver’s mistake for πρειες (cf. Λεγιες, Βρατερες); but it is worth remarking that the proper name Πρεους occurs as dative in N. Lycaonia, within the Phrygian-speaking belt: μηντρι Λυρ. Πρεους γρατιάτηρ... (J.H.S. 1899, p. 288). On the other hand, Πρειε is twice dat. fem. (Ibid. p. 291). Λ[ρ]ηλιαν Βασικ[ας] is in the dative; we find σα τακες (dat.) in LX, and Λατιανα (prob. dat.), in XIV, and XII. The termination η may be added to the dative also in Απος (on this subject see Solson in Kukos Zeitschrift, N.F. xiv. p. 50); Fraser in Ramsay’s Studies in the E. Rom., Proc. p. 153). I have restored επισιδηγης<ο>τε rather than επισιδηγης<ο>τε because there is hardly room for the latter. The former is rare, but it occurs on two unpublished inscriptions of Ionium. The form Βασια (for Βάσια) occurs in Pontus: Studia Pontica (Anderson, etc.), vol. iii., p. 142, No. 122.

L. Copied at Ionium in 1910 by Sir W. M. Ramsay and myself.

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[90] Perhaps it is connected with Greek ιερα (see on No. XII) cf. νικακηθέμαν [LVII] with ναεκελιδια (LXVII) a parallel to which Mr. G. F. Hill draws my attention.
[91] On the forms of this name, see Anderson in J.H.S. 1899, p. 119. In J.H.S. 1902, p. 357, Cronin wrongly corrects Πρειες to Πρεθες in an inscription of Ionium.
We had left a Greek servant in charge of Sir W. M. Ramsay's excavations in the wall of the old Seljuk palace at Iconium for an hour or two of noonday heat, when he came to the hotel with a copy of this inscription, which had just been dug up and cleaned. We at once concluded that it was part of a dedication ending θεῷ ὑστερῷ καὶ [καὶ] δεικερ [τείχος]. But examination of the stone showed this view to be untenable. The text is cut on the front of a small bema, the sides of which are unengraved, and the back of which is broken away. An inscription is sometimes written consecutively round two sides of an altar, but never on the back and front only. The text as given is complete, and certain except in a single detail. It is just possible that the first letter is τ, for there is a break in the stone close to the left of the vertical bar; but it is more likely Γ, as the vertical bar is exactly in line with the upright stroke of Κ in line 2, and, as the inscription is carefully cut throughout, the alignment was probably attended to. There is apparently a stop-mark after Κ in line 1, but this is not quite certain: the hole is deep and clear, but it may be a natural flaw. Γ and Δ in line 2 are joined as shown in the epigraphic copy. The stroke which joins them is shallower in the middle than at the ends; but there is no doubt that the engraver wrote Γ and joined it with Δ.

The inscription is a dedication to Διός in the Phrygian form Γακατα. This is better than dividing Γακαδα ωυχρος, for the presence of iota at the beginning of the word corresponding to ωυχρος would be hard to explain. ωυχρος must be the Greek word according to Phrygian pronunciation—compare the series σακουρι σακουρι κακουρι.

The form Γακαδα becomes highly interesting when we compare it with similar forms found in Greek inscriptions of Eastern Phrygia. We found in 1910 an inscription at Tscheshmei Zebir (see Anderson, Jour. Hell. Stud. 1899, p. 282), revealing the ancient name of the village and at the same time removing all doubt as to the true name of the Byzantine Bishopric 'Glavama' or Eudokia. It runs as follows: Λύρος ἐν Εὐδοκι' ναρ Εὔσπλήν Γανομ πεναν, δικα τος ἐν χωρίῳ, κρατόν, τῇ γλυκαντῷ μον γανεὶ Ταῖς θυραγὶ Διδότος μεγας χαρίν. This inscription will be discussed more fully elsewhere: for the present purpose it suffices to remark that Glavama is evidently the correct form of Egalma of the Peutinger Table, 'Egalma or 'Egalama of Ptolemy, 'Egalama of Hierocles, and 'Egalama in the Notitiae (Anderson, J.H.S. 1890, p. 126). The name is derived from a Phrygian form of δαρ meaning 'earth' and the name of the Phrygian goddess Ma (cf. Nos. XXIV., XLVIII.). The latter half of the name contains two η-sounds pronounced distinctly, like ηαιανα in XLIX. This is clear in itself, and is proved by Ptolemy's 'Egalama, which is the nearest of all the corruptions to the true form (ex- replacing γα- is interesting). Γακαδα is to be compared with Γακαδα. An inscription of Savatra contains the
expression δα γοναδοχής, where γα has arisen between κα and δ under the influence of this tendency in Phrygian to develop a sonant before Greek δ.

Δίκη as a goddess is a purely Hellenic conception: but we know that the Phrygian religion of Iconium borrowed at least one other goddess. The principal native deity of the district is the Μάντης Ζικμεης of Siana; many of whose cult-inscriptions have been found in the locality. One inscription records a dedication to Minerva Ziximene, the Athena of the Greek Iconium, who appears on coins.

Γίτι is found as a proper name on inscriptions of Phrygia and Lycaonia: e.g. Jour. Hell. Stud. 1899, p. 120, No. 150 (copied again by me in 1910; the text is certain); Ath. Mitt. 1888, p. 245, No. 36, where Γίτι is certain (verified by me in 1908). In both these cases it is feminine, and also in the following inscription, copied at Beykumu Messarlik, west of Insuyu in northern Lycaonia, in 1910. Κοντατικος κε Κώστος τῷ Ίδιῳ πατρί και Γίτι ιδέρι Κόσταρ [μουν] χαριν. The inscription of Aminās (C.I.G. 8894) which was formerly read Γίτις ἀρχιμερέως has now been corrected to Γίτις ἀρχιμερέως (Studio Ponticae (Anderson, etc.) iii. p. 115). There remains ΠΑΡΘΕΚΑ, which can be either the genitive singular of a name: 'Γες, daughter of Partheka,' or (more probably) part of a verb corresponding to παρατίθεμαι (cf. XLVIII) and meaning 'offered' (a vow). Perhaps it is a Phrygianised form of Greek παράθηκα. This view is strengthened by comparison with PHL (q.v.), where we read παραθθθον ... εχιν in an inscription written in very rude Greek.

II. Copied by Sir W. M. Ramsay and me at Suwarek (Paibela) in 1910. The stone had been hollowed out to make a water-spout; lines 2 and 4, where the restorations are certain, confirm our estimate of the number of letters lost in the Phrygian portion.

| ΑΚΛΙΝΟΝΙΤΕ | Ασκλη[πις Κλέος] | τε- |
| ΚΝΩΑΡΙΩΝΑΤΩ | κητή [γλυκύτι] | ατρ |
| ΤΩΚΝΟΟΛΑΤΤΩ | <πέκκεφερ> | σαί γά | ματρ |
| ΤΩΝΟΜΑΛΛΕΛΙΤΩ | τὼν | ξιτίτες | μηνήμιν |
| ΧΑΡΙΝ | ΚΕΙΣΟΣ | ΠΑΝΤΟΣ |
| ΚΑΕΙΝΟΣ | ΑΔΑΝΔΩ | γεροντάττ |
| ΚΕΛΕΟΝΑΛΙΟΙΤ | ΑΤΕ[ | ιοτο | . . | αγι] |

The difficulty of restoring this text is made greater by the obvious carelessness of its composition: τέκνον is evidently repeated, as also probably

** *Studies in the Σ. Roman Provinces (Ramsay).* p. 180, from Callander's copy. Prof. Callander prints δάδαρχης (for δάδαρχης). I recopied this inscription with Phaus and Phrygians fresh in my mind in 1910, and regarded ΕΚΓΑΣ as quite certain. Of the proper name Αλλαγέμενα in No. XXXVI, and the Homeric ἐργοδοτε."
the last two letters of ἐαυτῷ. The name Cleon is inserted exempli gratia. The mutilation of this inscription is the more to be regretted as it contains deviations from the normal formulae. The letter at the end of line 5 is almost certainly ε, but there is just a possibility that it may be ο. The first letter in line 6 is κ, the upright stroke has disappeared. The fifth symbol in the same line is an upright stroke, which may be i, or the first bar of any relevant letter. The first letter after the gap in the seventh line is almost certainly ζ. The third last remaining letter in line 4 was η, but this must be a mistake for η. There was no trace of ligature between this η and the following μ. There were probably more lines; but no trace of further letters appeared, except a doubtful Α, Α, or Δ, where the 10th line would end.

This is an example of the commonest formula: but (1) a new word appears in place of κοιμώμαι, (2) a new form of the verb ἀδάκει is used. ἐκτευό is the most probable form of the word for 'tomb,' though ἐκτευῶ is possible (cf. Σκευος in XXXI). Is this a Phrygianised form of the Latin (ἐκτεύοι?) (Compare λαγεω for λάγαο.) The objection to this view is that ἐκτεύο does not appear to have been used concretely—at any rate, not in the Latin inscriptions of Asia Minor. But Psibala was an important point on the road across Lycocmia, and several roads branched there. It seems likely enough that there was a Roman element in the population, and that the word ἐκτεύο is an echo of the local Latin speech. This seems better than to take the word as native Phrygian. Perhaps ἀδάκει (οὐ + κατέ) is another Latinism. But if we read ἀδάκει, we must assume that the first τ of τετύκμενος was omitted. An alternative is to read ἀδάκε (cf. No. LX.), and take ἄτε as the opening letters of a participle substituted for τετύκμενος. The former alternative seems more probable.

III. At Serai-ini, near Laodiceia Combusta, in the wall of the principal Djam. Copied by Sir W. M. Ramsay in 1905; copy revised and improved by Sir W. M. Ramsay and me in 1910. This inscription is given here, as probably containing a Phrygian verb. It is engraved on a rough-hewn stone with a raised border, in very rude letters.

![Inscription Image]

ΑΥΡ
ΦΡΟΥΠΙ
ΟΣΝΕΣΕΡΟΠΙ
ΑΝΟΥΠΟΠΟ
ΩΜΗΝΗΣ
ΠΑΡΕΘΩΝΙ
Ω
ΕΥΧΗΝ

Αύρ(ήλιου)
Φραντ[τ]
ον[τος]
ἈΝΩΠΟΠΟ
ΩΜΗΝΗΣ
ΠΑΡΕΘΩΝΙ
ΩΕΥΧΗΝ

At the end of line 2, Π is certain; but it is probably a mistake for Π. The second last letter in line 6 may possibly be Α, but Ω is more probable. The rest of the inscription is certain. The main difficulty in this text is whether we are to take the letters ΠΟΚΩΜΗΤΙΣ as an abbreviation for προστομητις or to understand a village name Πόσα. In the latter case παρέθεσα can only be a verb, in the former case it may still be a verb, or it may be the name of the village in the genitive plural Παρεδδω νω. The substitution of Ω for Ω is not unknown in the ruder inscriptions of this period and locality; but Παρεθέσα is a very unlikely village name. It is more likely that, in whichever way we explain ΠΟΚΩΜΗΤΙΣ, παρέθεσα is part of the same verb which occurs in No. LXVI. The meaning of παρατεθεσαι in No. XLVIII. easily passes into that of 'set up,' 'dedicate'; παρέθεσα and παρέθεσω are probably Phrygian forms of the Greek verb. The παριστήμι is used in a similar sense in the phrase Χριστιανο ν Χριστιανο ν παρεπτήσαμεν το ἔργον. (Studies in the . . . E. Rom. Provinces (Ramsay), p. 223 f. No. 21), in an inscription of Phrygia. On προστομητις see Cronin (Journ. Hell. Stud. 1902, p. 359), whose assumption of a village Πρόθα Κορμα or Πρόθα Κορμα is unnecessary.

This inscription has not been published before; but Ramsay’s 1905 copy has been referred to by Ramsay (Cities of St. Paul, p. 448, N. 15) and by the present writer (Classical Review, 1910, p. 80, N. 2), where a wrong restoration (παρέθεσα Τρικοακα) of lines 6 and 7, which exactly suited the older copy, was used in an argument. This correction does not invalidate the argument.

The form 'Τυς must be still another of the Greek attempts to write the name Jehovah (see Deissmann, Bible Studies, pp. 327 ff.). The latest discussion on this subject is that in Miss Ramsay’s Preliminary Report to the Wilson Trustees (Aberdeen, 1909), with reference to an inscription of Sisma, north of Iconium, and not far from Serai-uni. I should read this inscription (adopting an alternative suggestion in Miss Ramsay’s paper which appeared to be confirmed by re-examination of the stone in 1910) aτή τῆς Καισαρέων τύχης καὶ Τυ ιδον δήμου Διός Μεγίστου Ὑπὸ Διονύσου [ειακτήτωρ Ἡταν Λαυτος Κλαρκούδυ ὡκόμοιον νεκτωρον]. The letter following Ω in ΔΙΟΝΥΣΩ seems to me in 1910 to be certainly Ω: the above restoration abolishes the difficulty (felt by Miss Ramsay) of putting the name of Dionysus before that of Leto. The name Ηταν occurs in an inscription copied by me in Isauria in 1910 (feminine); ειακτήτωρ occurs as an epithet of Hecate at Amorium (Klio, 1910, pp. 232 ff.). Miss Ramsay holds ‘that Τυς is a simplification of attested spellings, such as Ιαους, Ιεους, aided by Greek’Τυς.’ The form ‘Τυς is a similar local

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88 They are more probably Greek words modified by Phrygians than Phrygian words cognate with the Greek.
89 On Γκ in inscriptions, see Class. Rev. 1910, p. 78; Prof. Ramsay in Class. Rev. 1910, p. 370, points 3, and indicates N as possible. In 1909 he and Miss Ramsay preferred Κ (see Miss Ramsay, loc. cit.). In 1910 I considered that the letters could not by any possibility be Κ. There is a break in the stone close to the right of the vertical bar; but there is room for part of both oblique bars beyond the break, and they do not appear.

LIII. In the Eastern cemetery at Sera-i-ni, near Laodicea Comnusti, copied by Professor Ramsay and myself in 1910.

![Inscription Image]

Λούκιος, is restored *exempli gratia*. The duplication of consonants (κουμματες, cf. XLIX. and αδδακτται) is remarkable. The two *v*’s in line 7 are clearly mistakes for *v*. On και in the apodosis, see on XII. To forestall a possible suggestion, it may be remarked: that *v* in και is certain in both our copies. *αικαν* (cf. No. LXI.) can therefore not be read.

Αστιαν* occurs also in XIV., where the word is perhaps an epithet of Ma. Occurring in place of Αττι or Αττι, it is probably the name of a deity; it is feminine dative in form (see on XLIX.). Prof. Ramsay suggests to me that this is the goddess who gave her name to the town ‘Αστιβρια (*town of Astia*); see *Studies in the E. Rom. Provinces*, p. 363, where ‘Αρτεμις Σατιπίρη in Sterrett, *W.E.*, 380, l. 13 f. is compared.

LIV. Copied by me at Beughra Delik in 1908. Copy revised and improved by Sir W. M. Ramsay and me in 1910.

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68 Or is it an attempt to write *Jœl*? 69 See on LXII.
It is doubtful if there was a further line at the bottom, but it appeared probable that there was not.

For an explanation of the concluding formula, see on No. LXII. The Greek ὕς replaces the Phrygian ὁς; as in LVI. (1) For the form δοκετ, compare XLIV. On Δαυδο (dative) see Kreitschmer, Einleitung, p. 337. This inscription confirms my copy of XLIV.

LV. Copied by me at Beughru Delik in 1908. In 1910 the stone had been broken, and I saw only the last four letters. The middle of the Phrygian portion was broken away.

Laodiceia Combusta, like Iconium and Derbe, received the title of "Claudian" in the reign of the Emperor Claudius. The epitaph of Eugenius, composed about 340 A.D.,(1) has the form Δαυδικέων. Ramsey (Hist. Geog. of A. M., p. 388) quotes ΛΑΟΔΙΚΕΩΝ as the form used on coins; but all the three known coins of Laodiceia Combusta (one of Vespasian, two of Titus and Domitian) bear the legend ΚΛΑΥΔΙΟΛΑΟΔΙΚΕΩΝ.

(1) Ramsey, Lake the Phrygians, p. 351.
The present inscription shows that the form Κλαυδιαλαοδείκενς lasted at least into the third century; the use of Αὐρηλίας as a praenomen is not earlier than Caracalla. Between the middle of the third and the middle of the fourth centuries it passed out of use, and the simple form Λαοδείκενς took its place. The mutilation of this inscription is regrettable, for the apodosis varies from the common formulae. Until the discovery of a fresh example, nothing can be attempted.

LVI. Copied by me at Kutelnik Besh-Kavak in 1908. Copy improved by Sir W. M. Ramsay and me in 1910.

The last line of this inscription is broken, but fortunately sufficient traces of the letters remained to make the text certain. There is room for 1 at the beginning of line 7, and probably this letter has been lost; γ is, however, certain in Liv. The last letter of line 7 can only be Δ, and the circular part of π remains at the beginning of line 8. The first letter of line 9 is represented in both our copies by a circular stroke as shown in the copy. ΤΕΙΔΤ is probably the reading, for ει is constantly used as

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128 The form Κλαυδιαλαοδείκενς occurs in an inscription belonging to the reign of Gallienus. (Kna, 1910, p. 254b.)
equivalent to ι. (See, however, on LXV.) It is possible that two letters are lost at the end of line 9, but no trace of them appeared, and the alignment is not regular enough to compel us to assume any loss of letters. However, it is better to state that there is room for ΑΔ here, as it accompanies ΑΤΤΙΣ (following it, however) in all the other cases, except No. LXV. See, however, on LXII, where it is argued that αδ is part of the verb, and does not govern ΑΤΤΙΣ.

On the Phrygian name Sagarios, see Curnin in J.H.S., xxxii., p. 116. I have divided τουσκερδής, comparing the form τισκελέδους in LXVII, but cannot feel certain that the division should not be του σκερδής, or even τους κερδής. Σας του σκερδίας for Σας (= ταύτης) τῆς σκερδίας would be parallel to σεμνον του κρούματος in No. LXI. του in that case might be a mistake for της.

If we read σκερδής here, we must read σα τι σκελέδους in LXVII; in that case τι is either the Greek τη or Greek τι agreeing with κακον. But considering how rarely the definite article occurs between the demonstrative and the substantive, it seems better to read τουσκερδής and τισκελέδους (του and τι are interchangeable, cf. τετουκ- for τετυκ- in No. XXVIII.). Whether assimilation or dissimilation explains the variation in these forms, it will be impossible to say until more material is available. Σας τουσκερδίας might be genitive singular or accusative plural: the singular form in LXVII supports the former alternative, and it is probable that this is an instance of the same confusion between genitive and dative as is common on Greek inscriptions of the Roman period. The form δακτυλ occurs in XXVI. The collocation ΑΤΤΙΣ ειτου is interesting. The Phrygian dative ends in -ε (as in βρατερε, μητερε, κενουμαν), appended to the stem. The hexametric rhythm shows that in ΑΤΤΙΣ in this text ι and ε were pronounced as distinct syllables. The usual form varies between ΑΤΤΙΣ αδειτου and ΑΤΤΙ αδειτου. In the former of these ι had been modified to ι before ε, as before ο in οις (passim) and οιςίος (No. XLVIII, where see R (b)); in the latter, the Phrygian case-ending had disappeared in favour of the Greek. For the interpretation of this formula, see on LXII.

LVII. At Besh-Kavak: copied by Sir W. M. Ramsay and me in 1910. Of the Greek epitaphs only a few unintelligible traces remain. The inscription is cut in the two lower panels of a doorstone, surmounted by a circular pediment containing a representation in relief of the horseman-god.

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17. ι in def. art. in XLI. See on II. α. 18. ιας τοις σκερδής and σα τις σκελέδους would be still more difficult to explain.
This inscription exhibits no variation from the normal formula. The pure Phrygian dative form "σευτερα" occurs also in VI., XXVI., XL., etc.

LVII. At Besh-Kavak; copied by me in 1908, and by Sir W. M. Ramsay and me in 1910.

The names of the two dedicators, mother and son, are given; but not those of the two dead men. The Phrygian doorstone on which this inscription is engraved is crowned by a circular pediment containing a male between two female figures. The dedication is to two men. Evidently this type was "in stock" in a local workshop, and the stone was used in spite of its unsuitness for the dedication. The Greek portion is written above the Phrygian "door," on the raised middle bar and side of which the curse is engraved. The stone is broken under the last N., but sufficient of the surface remained to the right of N. to carry another letter if one had been engraved, and none appeared. It seemed fairly certain that the inscription ended with "γεγραμένας." The first letter of line 4 is certainly M, and there was no letter before it. It is uncertain whether the second N and the following P are in ligature, but it appeared highly probable, and NMP is an unlikely combination. With this reservation, all the letters down to the second O are certain. We did not feel so sure of "ΤΙΗΟΝ" as the epigraphic copy suggests; the stone was much worn here, and the following possibilities were noted: Τ can scarcely be Y, but it is just possible (T is certain). H may possibly be P; the I following H had two short strokes following it, which seemed accidental, but suggested K as a possible variant of this I. ON, and the remainder to the end, are certain. We thought on the whole, that "ΤΙΗΟΝ" was the most probable reading.

I cannot offer any explanation of the opening letters of the Phrygian portion. Professor Ramsay suggested on the spot that it should begin [σε]μαυν αυ, but we looked in vain for any trace of a letter before M. "τιμαν" (if the form be accepted) is perhaps equivalent to the common "σευτα" in the signification of penalty, and is connected with Greek τιμα. "γεγρατ" has
evidently the same suffix as Latin -esit (-erit): it is connected with ἔγεισάντο, and means 'he shall pay,' or 'he shall suffer.' For γενομένων see on No. XXXII. The opening words must therefore contain a conditional protasis, or perhaps a participial form meaning 'the violator' (ὁ ἄδειοςας, in Greek). The Phrygian portion is in rough iambic metre; compare the Greek curse quoted under LIX.

LIX. Copied at Keréshi in 1910 by Sir W. M. Ramsay and me.

The accompanying Greek inscription is lost. This inscription begins with two Greek words: compare a common Greek formula:

όντως άδειος διερήματο συμφοράς
tίν' ἰν ποιήσεις γείρα τὴν Βαρφιθίων.

(copied by Professor Ramsay at Abia in 1884: τίν' ἰν ποιήσεις is often replaced in this formula by ἄστις or ὅς ἰν προσωποῖς). The τ of ουταν has been omitted by mistake: cf. Nos. XXXII., etc.

IX. Copied at Keréshi in 1910 by Sir W. M. Ramsay and me.

Δαμνοσίς Ἀλκηνίτης καὶ Βάβδα
μὴ Δακητής ἐκ
ἐκεῖ ἔτοις ἔτοις

κακὸν ἀδέλαδες
μαπκαὶ, γείρε μεν
ἔγεισάντο ἑος 
οὐταν.
The form ἐντοίς is common in epigraphy; cf. No. LVI. There was no Τ at the end of line 10; cf. No. LI. (note). On the definite article σῶ (dative feminine) see on No. XLIX. At the beginning of line 1, I could only read Α[N] or possibly Μ[AN]. Professor Ramsay's copy shows traces of a circular letter before Α; he would read ΘΑΛαμβαυς. The name is to be compared with Μόρις in No. XXXIV. The division can hardly be Λαυ Μονσον, for a triple name is very unusual among the East Phrygian natives. This inscription is on a stele, with circular pediment, in which there is a female between two male figures. The ornaments at the bottom form a pretty exhaustive collection of the agricultural implements and household requisites usually portrayed on gravestones of Eastern Phrygia and the surrounding country. The mistake ἐντοίς ἄνεστήσατεν is common on rude inscriptions.

I.XXI. Copied by me at Laodiceia Combusta in 1908. Revised by me without change in the Phrygian formula in 1910. The text, which is certain throughout, is cut on a rough shapeless stone.

For σημαίνου τοῦ κωνιμάτου see on II. For Ἀττίς see on LXII. τι goes with τέτεικμος rather than with κακοίς; see on II. In the last line, ἦτοι must be read; the horizontal bar following I must be accidental.

I.XXII. Copied by me in 1910 beside an old bridge east of the road from Bolavadin to Tahsi. The text is complete, and certain throughout. There is no Greek inscription on the stone, a plain rectangular block which looks as if it had formed part of a built tomb.

This inscription, which rivals in interest any in the whole series, was found by the merest accident. After a long journey, my horses failed me at Bolavadin (Polybotum), and I hired a local waggoner to take me to the railway

18 Taking the element Ἐλατα, at Galatian.
at Tshai station. On the road thither I observed an old bridge some distance to the left of the road, but as my men had been drenched crossing a river, and as previous travellers had passed this way, I did not turn aside to examine it. We reached Tshai station two hours before train-time, and the station-master, on learning my trade, showed me his collection of antiques, and an inscription he had copied several years before beside the old bridge we had passed, which is nearly an hour's fast ride from the station. The copy was an inaccurate one, but it sufficed to show the interest of this unique formula, and I decided to return and look for the stone. I found a driver who was willing to gallop to the bridge and back for a dollar, and I had time to find and copy the inscription.

The ο in κακινυμαι is added above the line. I looked for a similar ο in σεμνω and κακων. The stone is chipped above the former, and if an ο was engraved, it has disappeared; but probably none was engraved. There was no ο above κακων.

Standing where it does, αικαν may be either a substantive agreeing with κακων, or an anaphoric pronoun introducing the apodosis. In the latter case, it is the nominative of ακκαιως (No. XII). But it is much better to take it as a substantive meaning 'harm,' 'hurt.' Cf. Greek αίκη 'impetus,' or αἰκάλη 'frons,' rather than αἰξια = αἰξια.

κακων may be for κακής, to which it is phonetically equivalent; but σεμνω in the same inscription suggests that ν in κακων corresponds to ου in κακουν. If αικαν is feminine, κακων in agreement with it is peculiar; but cf. κακουν ξερανθ in XII.

The discovery of this inscription and of No. LVI confirmed an interpretation of ΑΤΤΙΕΑΔ or ΑΤΤΙΑΔ, which a study of the published inscriptions had already suggested to the writer. Before discussing the subject, let us collect the instances of this and similar groups of letters.


XII. τετεικεμενα Αττε[ε] αδειτπον.

XIV. Μα [ε]τετεικεμενοι Αστιναρ [ειτου].

XXV. με κε(ε) Αττε[τι] τετεικεμενοι ειτου. (Reading uncertain.)

XXXIX. Αττης εκ αδειτου.

XLIV. Αττε[ε] αδειτου (without τετεικεμενοι).

XLV. τετεικεμενοι Αττε αδειτου.

LI. (τε)τεικεμενοι Αττε[ε] αδει[του].

LIII. [ε]τετεικεμενοι Αττειαν ειτου.

LIV. Αττειαδει[του]. (Apparently sole apodosis.)

LVI. τε]τεικεμενοι [Αττειει ειτου.

LVII. τε[τεικεμενοι Αττι αδειτου.
LXI. τίττεκμενος Αττις αδείτου.
LXII. Αττις θέος θεοκτόνος ειτού.
LXVII. Τ[π][ε][κ][κ][μ][ε][ν][ο][ς] Δ[τ][π][ε][κ][μ][ε][ν][ο][ς] αδείτου.

The Greek formulæ against violation of the grave in Eastern Phrygia and the adjoining lands very often invoke on the violator the anger of the Phrygian god Men. The commonest form of the curse is ἔχωστο (or ἔστι) τῶν Μῶνα κεχολαμένων τῶν κατακρήσιμων. We have seen (No. XLVIII) that the Phrygian goddess Ma is similarly invoked in the Neo-Phrygian curses, and we shall see below that the heavenly and chthonian deities are frequently appealed to. Connected with Ma or Cybele in the religion of Phrygia, and a characteristic figure in the cult, was Attis, who appears as Men on the Greek inscriptions. We should expect to find Attis, if any deity, invoked in the Phrygian formulæ, but, so far as I know, the words τετκμενος ΑΤΤΙΕΑΔΕΙΤΟΥ have not yet been explained in this obvious manner, which would see in them the equivalent of the Greek καταραμένης "ΑΤΤΙ ΕΣΤΟ. This view is plausible in itself, and is proved definitely by LXI. and LXII.

The true Phrygian dative ΑΤΤΙΕ occurs seven times in the above quotations (three times with the orthography ΑΤΤΙΟ), the form ΑΤΤΙ occurs six times. I am not competent to discuss on philological grounds the question whether there was a change from the termination -ε to the termination -ες in ΑΤΤΙ and similar datives (under Greek influence) or not. The former hypothesis seems more probable, given the historical conditions; for, at the period to which the majority of our inscriptions belong Phrygian was being invaded and swamped by Greek, and if we find the -ε suffix surviving to this period, it must have belonged originally to the Phrygian language. These remarks apply in particular to the pair κονσαμες and κονσαμες (or ε). In XXXI., which Professor Ramsay regards as the oldest inscription in his list, we have the form βατες. In XL and LXIII., two inscriptions containing the old reflexive form αβδακεταμ, which was afterwards replaced by αβδακεταμ (see on LXIII.), and therefore presumably early, we likewise read the form κονσαμες. We conclude that the -ες ending was used mainly in the period when Phrygian was less affected by Greek than it is in relatively later inscriptions; it therefore seems probable that the change to the -ε termination took place under Greek influence.

The name of Attis is immediately followed by the verb εστου once (LVI.) in all the other cases in which the name occurs immediately before the imperative the preposition αδί is inserted. But for the evidence of XXXIX. it might be possible to assume that the preposition follows its substantive for metrical reasons, as in Greek. No. XXXIX. renders this supposition untenable, for there ξε is inserted between Αττια and αδί. Professor Ramsay’s copy of this inscription hardly supports the restoration

75 or (Ξε) takes the dative in XLIX. 76 See on LXI.
[δῶς] Αὔτην κε, but it is clear that some such expression was used; the name Αὔτην was coupled with that of another god, by enclitic κε, and the verb ἀδέτοιο followed. This instance proves that we must read ἀδέτοιο (compare for the form Latin uidentu); its frequent use is explained by metrical necessity, but in two instances the simple form ἐτοι is used (LVI and LXII).

In a similar context we find the feminine dative Αὔτην used twice (once as an epithet or equivalent of Μα; see on LIII. See also on No. XLIV.

Having established so much, we can appreciate the evidence of LXII. on the vexed question of the meaning of ἰδεις ξεμλων, which occurs with variations, in several of the Neo-Phrygian inscriptions. No problem connected with the interpretation of these inscriptions has given rise to so much controversy as this. No. LXII. definitely rules out some of the interpretations proposed, and narrows down the possible meaning of the expression so far as to make it practically certain. Before discussing the subject, we shall bring together the instances: the expression is always in the apodosis, and it makes for clearness to give the whole apodosis in each case.

IV. δὴ δεῖσι ξεμλων [sic] τίττεται ἐκεῖνος ἐτοι (ὁ δὲ ξεμλων [εἰτ...]

V. μὲ δεῖσι ξεμλων τίττεται ἐκεῖνος ἐτοι

VI. τὸν νῦ μὲ ξεμλων κε δεῖσι ηττετικειμένος ἐτοι

VII. δεῖσι κε ξεμλων... αὐξοι εἰρων τι τίττεται ηττετικειμένοι εἰτοι

XXI. μὲ ξεμλων τίττεταικειμένοι εἰτοι

XXV. τὸν νῦ [δεῖσι ξεμλων] τι μὲ κε[κε] Ἀτρ[τι] τίττεταικειμένοι εἰτοι

XI. δεῖσι ξεμλων κε τίττεταικειμένοι εἰτοι

XI. [μὲ ξεμλων κε [δε]κε]... . . . . .

LXIII. Ἀὔτην κε δεῖσι κε τίττεταικειμένοι εἰτοι

LXIII. δεῖσι ξεμλων [τῇ] τίττεται ηττετικειμένος εἰτοι

Neglecting the vowel-variation, we find δεῖσι ξεμλων standing together asyndetically in Nos. IV. and V. They are joined by κε (interposed) in VI, VII, and XLIII; by τι or τε (enclitic) in XXV, and LXIII; by κε (enclitic) in XL. No. VI. is proof of the form ξεμλων, which occurs also in IV, and possibly in V. δὴ precedes the combination in IV, as in V., VI, XLIII, μὲ also occurs before ξεμλων alone in XXI. Variations in the formula itself are XXI, where δεῖσι is omitted, XXV, where μὲ κε[κε] Ἀτρ[τι] is subjoined to δεῖσι ξεμλων τι and LXII, where ξεμλων is replaced by Αὔτην and κε occurs after both Αὔτην and δεῖσι (compare Latin... que... que).

Prof. Ramsay (R.I., p. 397) referred to Hesychius' gloss ξεμλων βαρβαρῶν ανδρῶν διδάσκει, and suggested that ξεμλων might mean 'children'; (compare Inscr. No. L). Torp takes μὲ as a preposition 'with' (and I think, with Ramsay, correctly), and he regards δεῖσι κε ξεμλων as meaning 'himself and his family' (Phryg. Inschriften. aus nöm. Zeit, p. 16 f. and again Zum Phrygischen, p. 4, where he defends his view.

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[76] This statement must now be modified; see Addenda, p. 214.
against Kretschmer's criticism). Solmsen (in *Kuhn's Zeitschrift*, N.F. xiv. p. 55) takes ὑμῶν and ἡμῶν to correspond to Okt. Δῶς and Ἐμῶν. Prof. Ramsay in R. (b) p. 107 regards the expression as meaning 'gods and men,' and takes με as a preposition meaning 'among.' Kretschmer (*Aus der Anomia*, p. 19 f.) gives ὑμῶν καὶ ἡμῶν the meaning of 'heaven and earth,' and regards με (comparing ἐν in No. IV.) as an asseverative particle equivalent to Greek μᾶ. Finally Kretschmer suggests (R. (b), p. 70, N.L.) that ὑμῶν καὶ ἡμῶν means 'heavenly and chthonian gods'—a suggestion which had already been made by Gustav Meyer, as I learn from Solmsen, *loc. cit.* This suggestion I consider to be right, and I would use the following arguments in support of it.

It now seems fairly certain that με is a preposition meaning 'with' or 'among' (see R. (b) on Nos. IV. and XVIII.). Prof. Ramsay notes that με is sometimes used for μετὰ in Greek inscriptions of Eastern Phrygia, and it is the form that has survived in modern Greek. Cf. με καὶ (έ) Ἀττικὲς p. 208.

The form ἐνως (οὔ ὑμῶν, ὑμῶν) is constant; but ἡμῶν occurs at least twice in place of ἡμῶν. ἡμῶν might be a dative (or ablative) singular (cf. σεμιν) or a genitive singular; ἐνως, if singular, can only be genitive. But in LXII. (Ἀττικὲς ὑμῶν καὶ τιττετεκμένον έστιν) we have ἐνως subject to the same government as Ἀττικές, a certain dative case; ἐνως must therefore be dative. In that case it can only be a dative plural, and Solmsen's view that it is equivalent to Δῶς must be given up, as well as Torp's opinion that it is nominative singular, and means πνεύματι.

Now, since ἐνως is a dative plural, ἡμῶν must be in the same case; for the two ideas are parallel in all the cases where they occur together, and the words are generally joined by τε or καὶ. Accordingly, the form ἡμῶν must be regarded as equivalent to ἡμῶν. In two of the inscriptions in which ἡμῶν occurs, it is doubtful whether ἡμῶν was should not be read; in IV. it is easy to make this restoration, and V. depends only on Hamilton's unreliable authority. In VI. we read με ἡμῶν καὶ ὑμῶν: the reading is certain, but, as Prof. Ramsay points out (R. (b), p. 107), an engraver's error is very probable. The word is parallel to ὑμῶν (clearly an orthographic variety of ὑμῶν), and must therefore be in the same case.

We must accordingly find a meaning for ὑμῶν καὶ ἡμῶν which will suit the words whether the preposition με is used or not. Apart from the meaning 'heavenly and chthonian gods,' Ramsay's suggestion 'gods and men' comes nearest to fulfilling this condition, but it does not quite fulfill it.

In the cases in which ὑμῶν καὶ ἡμῶν is preceded by με, we could understand it to mean 'let him be accursed when among gods and men,' i.e. both when alive and when dead (for the dead were deified in Phrygia and were called θεό—Anderson, *J.H.S.* 1889, p. 127). But this meaning does not suit the simple dative, for πεπεμβαμένοι with the dative, corresponding to κατηγοροῦν with the dative, must mean 'devoted to'; and it was only to the gods that wrongdoers were devoted, not to men.
On the other hand, the meaning suggested by Meyer and Kretschmer suits all the conditions.

In the Greek devotions of Asia Minor, the anger of the gods is invoked on the violator of the tomb in several recurring formulae. In the representative list given by Steiner (Griech. Grabinschr., Kleinasien, pp. 70, 71), we find sometimes one or more gods invoked by name (e.g. Μήν, "Ηλιος, Σελήνη, Ἀθηνά, Λευκώ); sometimes the καταχθόνωι θεοί are appealed to (Wiener Sitzb. xliv. 123); sometimes all the gods (Benndorf, Reißen in Lykien, ii. 6); sometimes the θεοί καταχθόνοι καὶ οὐράνιοι (C.I.G. 4253, Benndorf, loc. cit. 16). Occasionally all the male gods and some goddesses or goddesses in particular are mentioned, e.g. τὸρθολός ἐστι θεὸς τῶν πάνω καὶ Λητοῦς καὶ τῶν τέκνων αὐτῆς (C.I.G. 4259), ἔσογχος ἐστι πάσα θεός καὶ Σελήνη καὶ Λευκώ (Benndorf, loc. cit. 193); sometimes one chthonian deity in particular and the καταχθόνωι θεοί in general, e.g. ἄνεβης ἐκ τῆς Δήμητρας καὶ τῶν καταχθόνωι θεοί (Wiener Sitzb. xlv. 128).

I have been unable to find any instance of a person κατατρισίας τινος θεοῖς καὶ τοῖς αὐθρόποισιν, and, if this were the meaning of the commonest Phrygian formula, it would be certain to occur on Greek epitaphs of Phrygians. On the other hand, Kretschmer’s etymology of the words (Aus der Anomia. loc. cit.) exactly suits the meaning of θεοῖς οὐράνιοι καὶ καταχθονίοι, which is common in Greek epitaphs. And this meaning suits the words whether we find them in the dative form simply, or whether they are preceded by a preposition meaning ‘amongst.” It is equally suitable if Prof. Kretschmer’s explanation of με is correct.

And this meaning exactly tallies with that which we must give to the phrase Ἀτη οὖς καὶ θεοῖς καὶ αὐθρόποισιν in the inscription under discussion. Ἀτη is mentioned as representing the καταχθόνωι θεοί, and οὐράνιοι means οὐράνιοι θεοῖς. It is not necessary to suppose that οὐράνιοι always meant θεοῖς οὐράνιοι: it was doubtless the generic word for ‘gods,’ and acquired the meaning of ‘heavenly gods’ in opposition to ξέμελος, whose etymological affinities point to the meaning ‘chthonian’—see Kretschmer in Aus der Anomia, p. 20. ξέμελος must therefore be a substantive.

In No. XXV. I have read tentatively με σε Ατη. If this is correct, the name of Ἀτη is added tautologically, after it has been included in ξέμελος. The words με σε would in that case correspond to the Greek σὺν καὶ, which occurs in Phrygian Greek epigraphy: με governs the dative in με ξέμελος, ξέμελος, XXI., etc. But I do not overlook the possibility that ΜΕΚΑΤΙ, I in XXV. (following δες ξέμελος τι) may have to be explained by comparison with ΜΕΚΟΝΝΟΥ (following ξέμελος καὶ δεσος) in XLII. Only a new inscription can afford certainty on this point.

LXIII. Copied by me at Bolavadin (Polybotum) in 1908. Copy revised and improved by me in 1910.

261 Ch. Wiener Sitzb. xlv. 128, quoted above.
This inscription is engraved on a “doorstone” with four panels, sur-
mounted by a triangular pediment. There was no remaining trace of a
Greek inscription. Note, on the text, that the space between Ο and Υ in
ΚΑΚΟΥΝ is an old flaw in the stone, and never contained a letter. Ο in
ΔΕΙΩϹ is written small between two horizontal lines, as if the engraver had
begun the following Η and then corrected it to Ο. But for his care in
making this correction, we should have been presented with a form δειω, like
ζυμελω in some other texts: ΖΗΜΕΛΩϹ is followed by a short empty
space, which probably was never engraved; the next letter is part of Τ, not
of Κ. The last remaining letter in line 2 is a round one; it can be Ο or
Η, but not Κ. We must choose between τετευκενος (cf. XXVIII) and
τετευκενος (cf. XIX).

This inscription contains the third occurrence of the reflexive form
αδακετο. Ramsay’s discovery of XXXIII, where ανα is certain, and means
‘tribe’ or ‘village’, fixes the division: αδακετο ουα in XLVIII, and the
division αδακετο must certainly be accepted above, and in No. XL
αββιετο(ρ) should probably be read in XXV. (see above, ad loc.). It will
not be doubted that XLVIII must be placed early in the series: the im-
portant part of it is written in Phrygian, and a short explanation of its substance
is added in Greek. This points to a date when the Phrygian language was
in full vigour.

The most usual form of these verbs is αδακετ and αββιετ, but we find
clear instances of forms in -εται (XIII, LIII, and LXVII). We conclude
that there was a reflexive (or perhaps a deponent) form in -εται in Phrygian
alongside of the active form in -εται, and that it was being ousted by the Greek
reflexive form in -εται. The middle voice was especially affected by the
Anatolian Greek-speaking population. Cf. Studio Positico (Anderson, etc.),
iii. p. 36; Ramsay in Philologus, 1888, p. 754.

We find the Greek reflexive form in what appear to be relatively later
inscriptions, the Phrygian form in relatively earlier ones. The existence of
a Phrygian reflexive voice is the hypothesis which best explains the occurrence
of Greek reflexive forms in the inscriptions. αββιετο, if the reading
is correct, is a broken-down form of the -εται termination: cf. κακε for κακετ
in XXI, αδακετ for αδακετ in LX.

77 The alternative is to assume that the form in -εται as well as that in -εται was Phrygian.
I leave it to philologists to settle the relation between the termination in ἀδδακτορ and similar forms in Sanskrit, Celtic, and the Italic languages, and also whether the termination is likely to be due to Galatian influence.

LXIV. Copied in 1910 by Sir W. M. Ramsay and myself beside a well one hour north of Besh-Kavak.

The epigraphist in Anatolia has often reason to regret the deliberate destruction of valuable texts; but seldom has the chisel of a vandal deprived us of so interesting a document as this bilingual. The stone containing the inscription had been fitted into a well-head; the right-hand side stood too high, and had been cut level. Fortunately, the size of the stone left it clear how many letters had been lost in each line; and in any case the restorations in lines 4 to 7 fix exactly the length of the lines. The restoration of the Greek epitaph was made by Professor Ramsay in presence of the stone.76a

I give a tentative restoration of lines 8 to 15, which were cut in smaller letters than the epitaph proper, and filled a space which could have held about 20 or 21 letters of the size of those which remained. The Phrygian portion is restored only exampi gratia; the Greek must have been somewhat as above. 

76a The proper names are, of course, not certain.
Fortunately a few valuable details can be gleaned among the débris of this inscription.

The word μανκα has been generally accepted as the equivalent of μασπα, or μμεσπος, and these words may confidently be inserted. The opening words in the second line of either version are clearly λατομίων and σφαλμαστες και κα[ ], ... and the first line in either version must have contained another word describing the tomb. In the Greek version, this is the only possible supposition. The restoration λατομίων, which Professor Ramsay made immediately, is attested in the sense of "grave" in C.I.G. 2032 (= Lebas-Waddington 1473) from Selymbria, etc.

In line 11, τὸ χρῆμα (καὶ κρῖμα) is valuable as supporting the meaning we have assigned above to πηρᾳεμενα, which clearly occurs in the corresponding passage in the Phrygian version, line 14, as κος (line 12) has been discussed on XVIII.

IXV. Copied by me in 1910 at Kurshumli (see Andersén, J.H.S. 1889, p. 295) in the cemetery. The inscription is engraved immediately under the pediment (broken) of a buried doorstone (?). I thought there had been a line (doubtless of Greek) above the inscription, but Τ was the only surviving trace of it. (Probably δενθροφορε.)

I made the following notes: ΑΤΤΙ is clear; the second letter in line 2 is almost certainly Ω, not Ε, and the third letter is certainly Ι, not Τ. After the fourth letter there is a break, containing room for one letter. There is space between μπεφ[ ] and [ε]ςταμιας for three or four letters. Possibly the space was not engraved; but the above restoration seems feasible. The name of Attis is generally followed by ακεατου; the fact that the part of the inscription is inserted here between Αττοι and the imperative would lead us to expect error simply, to complete the hexameter; but ακεατου may have been retained from its association for metrical reasons, with the name of Attis. For κε (demonstrative) compare No. XXVIII.

For σεμαν see on XIX, XXI. For Αττοι, No. LXII. I have restored the second letter in line 2 as Θ, understanding that Θ has been written for τ as often in Greek letters (e.g., θη θυρας). It must, however, be noted that a semi-circular letter (which cannot be θ) precedes στετικεμπος in No. LVI. I have restored it there [τη] ΑΤΤI . . . ; but the possibility must be allowed that there was a form στετικεμπος or στετικεμπος. The letter in the present inscription, however, seemed circular, not semi-circular, and neither of those texts gives sufficient support for such a form. But it may be found later, necessitating a correction in the transcription of LVI. and LXV.
LXVI. Copied by Mr. Anderson in Sultan Mesarlik (1 hour 20 mins.
On an 'altar, with serpent in relief on one side. The letters are clear.'

ΜΗΝΟΥΔΟΥΣΟΤ
ΕΚΣΑΡΤΨΟΥΝΟΣ
ΜΗΤΕΡΩΣΗΣ
ΟΝ

Mr. Anderson suggests as an explanation Μηρασίδος(ν) (=Μηράσατν)
Εκςαρτψονος ρητην ις έκτην(ε)ν.

An inscription which I found at Kozań in 1910 makes it probable
that this is a dedication in Phrygia. It, too, is engraved on a small altar,
which is octagonal in shape (but with four wide and four narrow sides). A
wreath in relief occupies the front of the altar, below the inscription. On
the back, there are two serpents, or a single serpent hanging in two portions.
Part of the inscription is engraved in a sunk space at the top; the remainder
on the face of the altar.

The connexion of the small letters in the sunk space at the top with
the larger ones below is obscure. In the second last line, there is room for
a letter before Α, but a careful inspection convinced me that none had been
engraved. "Ανής is a possible name; "Λαος (fem.) is very common, and
"Λαράκις and "Ονής (cf. ὀδόκκης, ὀδήκτης for ὀδόκαΧ, ὀδήκης) are referred to
the same stem (Kretschmer, Einleitung, p. 344). But possibly the name is
Μασάς." "Μαίας (fem.) occurs at Iconium, C.I.G. 3098, and (probably
fem.) in J.H.S. 1899, p. 290. The letters MAC in line 2 and ANM in line 1
are certain. Before Α in line 1 there appeared to be two letters, the first
consisting of an upright stroke, with the top broken away; the second letter
is possibly Δ, a late form of Δ, but the circular part is rubbed and faint.
Or the two symbols together may be Μ. The letter after ANM is the
top part of Α or Α or the first half of Ν or Ν. The rest of the line, about
2 to 4 letters, is lost. The next line is occupied by ΜΑΤ, all certain: between
this and line 3, there is room for a line, but it appeared that none had

(cited from Lydian hero; see B.M.C. Lydia, p. cxi.)
been engraved. The first line can scarcely contain the name Παῦλας (which would suit the trees), for the presence of a local name would be hard to explain in this position. It is more likely to contain Massanes' first name.

This inscription shows that Cybele was known at Kozanli (as in many other places) simply as 'the Mother.' We accordingly transcribe Mr. Anderson's inscription.

Μηνουσωτο
Εσταρτωνος
Μητερε στησων

(1) Mēnoušōtō, son of Stratēn, made the dedication to the Mother.

Mētēre has the same ending as βρατε in XXXI. The influence of Greek on Phrygian vocalisation is evident; contrast Mētēre with Mētēr in old Phrygian; στησων with εστες in XXXI; Μηνουσωτο (which, however, represents Greek Μνουδατος) with Mētēs. The termination in ο is characteristic of Phrygian names: cf. Bātō, etc. Εσταρτων is for 'Εστατών, which assumes a prothetic vowel like 'Ιστεφάος, etc. 'Εστέφαος occurs (unpublished) at Kara Euren in the Karadja Dagh. The thematic termination in στησων may be a peculiarity of the local Greek: so παρεθθων in No. LII. is probably παρεθθων. I find in my 1910 note-book an inscription copied at Kuslidja (near Kozanli Kale in N. Lycaonia) containing the form ἀεστησωμεν. The form στησων is probably first person singular.

1, XVII. [= XLI. in R(b)].

I owe to the generosity of my friend Professor Callander, of Queen's University, Kingston, Canada, the privilege of publishing his revision of Mr. Hogarth's copy of an inscription of Kestel, near Laodicea Cymbistia (J.H.S. 1890, p. 150). I print the Greek portion from Mr. Hogarth's copy.

'Αρανωνος
Πατροκλεος
ἀπελευθέρος
'Αλεξιδρο
και Διομενιδ
και Μελιάδα
τέκνοις; μη-
μης; αγας και Σα-
τυρης γυναι-
ει; ζωοι;

105.

σα τιστεφαοι.
κακον [δικαται],
πετικεπον λη-
τις αφελον.

174 See on No. L.
176 Ματρε occurs as a personal name in J.H.S. 1890, p. 84, and on an unpublished inscription copied in 1902 at Kollassin in N. Lycaonia. On a Greek inscr. of Phrygia Paroie (Stverret).
178 As Professor Stuart pointed out to me.
179 (We found two further occurrences of Αστησωμεν in the district of Laodiceia Cymbistia in 1911.)
Torp's conjecture that 

Torq's conjecture that τις . . . in the older copy was the first part of a feminine noun meaning 'tomb' is confirmed by the new copy (Phryg. Insch. aus röm. Zeit. p. 10). The word is evidently identical with τουσκερδος, for which see on LVI. On σκ. see on XLIX. ἀετος occurs in XXVI and LVI. The letter ζ at the end of line 4 must be a mistake of engraver or copyist for Τ: letters at the end of a line are often badly engraved, or worn and difficult. R(h) prints [ΑΔ]ΑΚΕΤΑΙ from Hogarth's ΜΑΚΕΤΑ; but Professor Callander's copy, while indicating the letter as difficult, supports Δ.

A note on the word τις or τι may be added here. This word always occurs, in one form or the other, before τετυγμενος, usually causing doubling of the initial τ (τετυγμενος), but sometimes not. That (ε)τι was felt to coalesce with the participle, and form a single word with it, is made probable by the fact that it is inserted before (ε)τετυγμενος in II., III., VI., VII. (?), XXVI. In some cases, if they were isolated, it might be possible to treat τι as the Greek particle agreeing with κακος; but in the majority of cases this is syntactically impossible, and in the above notes it has been treated as the Phrygian (ε)τι throughout. No satisfactory explanation of this word has been given. Is it possible that it is the copulative particle which occurs in No. IX., used in this case as an asseverative particle in the apodosis, like και in No. LIII.

W. M. CALDER. 

BRISTOLIAN COLLEGE, OXFORD. 

ADDENDA.

The following notes are added after a journey in Eastern Phrygia in the summer of 1911.

I have succeeded in revising Nos. XXXI, XXXIX, XLIII, and LXVII. (the third together with Sir W. M. Ramsay). I feel the greatest difficulty in introducing any change into the text of No. XXXI; Mr. Anderson's facsimile of this inscription is one of the most accurate I have ever compared with an original. Further, after searching for the stone throughout several hours of brilliant sunshine, I found and revised it during a rainstorm. But a long and careful inspection convinced me that the fifth letter from the end of line two is a ζ with very short horizontal bars. ζάιας is parallel to στοιας and καπαρες in the same text. No. XLIII is engraved on a broken door-stone: the inscription must have been continued below. In LXVII, Μμμίαι should be Βασιλεύς. Εάκετα(ς) is certain, and so is Αττις: the first τ has lost its vertical bar, but is not open to doubt. Sir W. M. Ramsay has verified my 1910 copy of LXVII; every letter is certain. I made a complete copy of the Phrygian portion of No. XXXIX. A provisional transcription is appended: ιος τι ντικριν ηνον κατομάς Εάκον τι [αιο]δακετ, [δ]ος κε [τ]ο [τ]ο με [κ]ε [κ]ε τη [τ]ο κε [κ]ε με [ν]ος ειτου Αττις κε αιδετον. κε αττις accordingly connects two sentences, instead of
two divine names as argued above. With Αττιη κε αδειτου cf. Nos. XLIV. and LIV. The new text confirms the argument advanced on No. LXII. regarding the division of ΑΤΤΙΕΑΔΕΙΤΟΥ. In 1911 we have found four new texts in Phrygian, one consisting of twenty-two lines. These, with one further inscription which Professor Callander has kindly sent me, are reserved for a second paper.

W. M. C.
## THE BIRDS OF HOMER.

**BIRDS MENTIONED BY HOMER AS IDENTIFIED IN THIS PAPER.**

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**In particular:** the Cinereous Vulture (Gypaetus monachus), and the Griffon Vulture (Gyps fulvus).

**Bearded Vulture (Gypaetus barbatus)** in immature plumage.

**Cinerous Vulture (Gypaetus monachus),** Griffon Vulture (G. fulvus), and Egyptian Vulture (Neophron percnopterus).

**Bussell’s Eagle (Hieraaetus fasciatus),** Bonelli’s Eagle (Hieraaetus fasciatus) in immature plumage.

**Golden Eagle (Aquila chrysaetos),** Red Kite (Milvus milvus), and Black Kite (Milvus migrans).

**Goshawk (Accipiter gentilis),** Sparrow Hawk (Accipiter nisus), Peregrine Falcon (Falco peregrinus), Lanner (Falco lanneri), Saker (Falco cherrug), Merlin (Falco columbarius), Hobby (Falco subbuteo), Scoop Owl (Otus scops), Long-eared Owl (Asio otus).

**Common Buzzard (Buteo buteo),** Shag (Phalacrocorax aristotelis), and Dalmatian Pelican (Pelecanus crispus), and Common Pochard (P. ferreus).

**Probably all Mediterranean Gulls—Little Gull (Larus minutus), Black-headed Gull (L. ridibundus), Mediterranean Black-headed Gull (L. melanocephalus), Common Gull (L. canus), Yellow-legged Gull (L. michahellis), Lesser Black-backed Gull (L. fuscus), Great Black-backed Gull (L. marinus), and Glaucous Gull (L. hyperboreus).**

**Chiefly the Common Tern (Sterna hirundo);** then probably Terns generally.

**Common Crane (Grus grus),** and Dalmatian Crane (G. annectens),*Mute Swan (Cygnus olor), and Whooper Swan (Cygnus cygnus), Grey Lag Goose (Anser anser), Bean Goose (A. geese), and others.

**Grey Heron (Ardea cinerea),** Jackdaw (Corvus monedula), Stirling (Sturnus vulgaris and S. bulgarus), Rock Dove (Columba livia), Musc or Thrush (Pardula sturninae), Fieldfare (T. pilaris), Redwing (T. iliacus), Common Nightingale (Luscinia megala), Common Swallow (Hirundo rustica), Great Titmouse (Parus major), King Dove (Columba palumbus).
THE BIRDS OF HOMER

It was with some misgiving that I set out in my attempt to identify the birds referred to by Homer in the Iliad and the Odyssey. His greatness as a poet seemed to offer no guarantee of his faithfulness as an observer in an age when science as such did not exist, and the spirit of accuracy it begets was as yet unawakened. Moreover, I had long observed Homer to be before all else a poet of action. His references to natural objects are largely by way of illustration—short, crisp asides, as it were, in which the selected word and the packed phrase reveal the economy of his art in matters subordinate to the main theme. His references to colour in birds are extremely rare; those regarding form are epithetic, and recur with something of the conventional formality of the epithets applied to his heroes. However, whether in the form of epithet or by special description, Homer’s portrayal of birds deals chiefly with essentials. In this lies the advantage and the disadvantage of the Homeric method for one whose main purpose is concerned with what in Homer was merely contributory to a fuller one. The advantage of such a method is that it forces essentials to the front, and the disadvantage, that the references to these may be limited by the nature of the matter they serve to illustrate; or that, being references to the characteristics of a class of birds, they may not suffice for the identification of a particular member of that class.

In Odyssey v. 50 Hermes, having been despatched by Zeus with a command to Calypso to release Ulysses, lights on Pieria, and descending to the sea

Σεισατ’ ἐπειτ’ ἐπὶ κῆμα λάρος ὄρνθι ἐοικοῖς,
Οὐτε κατὰ δεξίον κόπτων ἄλος ὄπτραγέτοιο
᾿Ιχθύς ἄρρωστον πυκνά πτερὰ δεινάται ἄλμη.

Λάρος, now applied in the Latin form ‘larus’ to sea-gulls as the generic term, with little doubt served practically the same purpose in Homer’s time; and Aristotle’s statement (H.A. v. 9, 542 b) that the λάρος lays two or three eggs on sea-rocks in summer, is in keeping with this interpretation of the word.

It would scarcely have been thought that so early as Homer’s time terms, so similar to gulls in their general appearance and ways, would already have been distinguished from them; and, indeed, Aristotle’s statement that the λάρος lays two or three eggs on sea-rocks might apply both to gulls and to terns, if in the first instance sea-rocks be understood to refer principally to sea-cliffs, and in the second to lower rocky islands, albeit terns lay their eggs also among sand dunes and on shingly beaches. But, as will appear later, terns, under the name κέφ, seem to have been distinguished from gulls by Homer, and his description of the λάρος would have been inadequate as the description of a tern. For though both gulls and terns seek their food largely in the sea, the gull matches it from the surface of the water, whereas the tern dives bodily into the sea to capture fish beneath the surface. When a gull descends to the surface of the sea it hovers with quickly fluttering wings as it picks up with its bill some
floating morsel of food or surface-swimming fish, and during this operation its wings may well be 'drenched with brine'; but the tern flies along at a height of some yards above the surface of the water and, upon espying a fish, arrests its flight at once, and after a momentary rapid beating of the wings, claps them close to its body and dives vertically into the sea.

I am disposed to read πυγωτα πτερα 'quick-beating wings' rather than, as is often done, 'thick-feathered wings.' Πυγωτα means primarily 'close,' with respect either to collocation of parts or to frequency in time. In the sense of 'quick-beating wings' the words serve to illustrate an action characteristic of a gull when pursuing fish, while the interpretation 'thick-feathered wings' merely ascribes to gulls a compactness of wing which they possess in common with almost every other kind of bird.

Upon arriving at the island of Calypte, Hermes stands to admire the scene which is described in part as follows (Od. vi. 63):—

"Ταν δε σκω εκ αμφι ηφεικε τηλιθωσα, Κλησθη τ' αλεαρος τε και ενωδος κυπερασος. 'Εσθα δε τ' ιφωσε ταιφαιπτερον ευαίστων. Σκοπες τ' ιρηκες τε ταυγελεοσοι τε κοροφι. Ειναλαι, τησιν τε θαλασσα ηρα μεμηλεν.

This is the only time when Homer mentions σκω, and it is the only reference by him to an owl under a readily recognisable name. For this name is still applied to the Small Tufted, or Scoops Owl (Scoops gius), a bird distributed generally throughout Greece and the surrounding countries between the sea and pine levels. The Scoops Owl is quite in its place where Homer has put it, for the poplar is one of its nesting trees.

Aristotle states (H.A. ix. 28, 617 b) that there were two kinds of σκω, one called ἁεισκωψ, resident, vocal, but not edible, and another kind, appearing sometimes for a day or two in autumn when west winds blew, silent, much esteemed for the table, and differing from the ἁεισκωψ ἁλλω μεν ἐκ επηειν ουδεκεν, τω δε πηεις. This bulkier σκω appears to be the migratory Short-eared Owl, which resembles Scoops gius in having tufts of feathers at the sides of the crown, but differs from it not only in being much larger, but also in form, colour, and general habits.

However, descriptions of a later date than Aristotle (Aelian, Athenaeus) leave no doubt that the σκωψ of their day was the Scoops gius of our own. But Aristotle, when he states (H.A. viii. 3, 592 b) that the σκωψ was smaller than the γλαυξ, settles the point for his own time also. For γλαυξ is Corine noctua, the Little Owl of Pallas Athene, as is amply attested by coins and sculpture. It is the civic emblem of Athens at this day. It is nine-and-a-half inches long, and Scoops gius is seven-and-a-half inches. There is no other owl smaller than the Little Owl which would answer to Aristotle's description of σκωψ. Therefore the σκωψ of Aristotle is Scoops gius. From Homer's meagre reference to σκωψ it is not possible to decide if the Homeric bird is that of Aristotle, but since the latter is common in Homeric regions and, as a resident species, had paramount right to the name of σκωψ.
(for the migratory bird, being larger, could not be of the same species as
the resident bird, and must have received its name of σκιώφ from the
resident bird simply because of superficial points of resemblance) it seems
probable that the name σκιώφ was inherited by the σκιώφ of Aristotle from
the σκιώφ of Homer. In such a case the Homerian σκιώφ would be the Scops
Owl (Σέκους γινο) of our own day.

The Ἰρη of this passage is a general term for hawk, falcon or harrier, as
may be seen by comparing it with the Ἰρη κερος of Od. xiii, 86-7, where
κερος defines the kind of Ἰρη.

The third bird mentioned in Od. v. 63,—κορώνη εἰναλίη or "sea-crow,"
is a notable example of the confusion of names in early bird-lore, but it will
be found to have a good deal of real observation behind it. Κορώνη is the
Greek name for crow, the bird of the "curved" bill. Homer uses κορώνη
twice, once in conjunction with εἰναλίη, meaning "sea-crow," and once without
the qualifying εἰναλίη; but, since in the latter instance it is applied to
shipwrecked mariners thrown into the sea, the qualification under such
circumstances would have been superfluous.

The crows best known to the Greeks were the Carrion-Crow and the
Hooded Crow. Both are "sea"-crows in so far as, besides placing their nests
in trees, they build them also upon cliffs, and seek their food partly by the
tide-line on the sea shore. There, however, their marine proclivities cease,
and it would be impossible to describe either of them as εἰναλίη, literally "in-sea" birds.

Κορώνη occurs the second time in Od. xii. 417. Zeus has struck with
a thunderbolt the vessel in which Ulysses is conveying his comrades, and

πέσαν δ' ἐκ νηρός ἑταίρων.
Οἴ δὲ κορώνησιν ἵκελον περὶ νηρα μέλαιναν
Κύμασιν ἐμφαρέσσοντο . . .

Here one obtains the force of εἰναλίος, and the κορώνα εἰναλίαι would
appear to be gregarious, swimming birds of the open sea.

Of gregarious birds that frequent the open sea, the Cormorant resembles
crows in the general blackness of its plumage and in having a conspicuously
bent bill. The word "cormorant" itself is a corruption of "corpus
marinus," which is the equivalent of κορώνη εἰναλίη, sea-crow.

Homer does not make a sea-bird perch upon a tree for nothing. With
him the word εἰναλίος always carries the full weight of the prefix, and the
Cormorant, the most crow-like bird of the sea, is εἰναλίος. As a frequenter of
the open sea, a swimmer that goes with the body almost entirely
submerged, and as a diver of the first rank. It is, moreover, the only bird
that is εἰναλίος and, in the East, perches upon and makes its nest in trees.

As demonstrating that the idea of "crow" was not dissociated from the
Cormorant even in Aristotle's time, vide H.A. viii. 3. 503 b.—Among the
heavier web-footed birds frequenting the neighbourhood of rivers and ponds,' he
mentions "the bird called κόραξ, which is as large as the stork, but
shorter in the legs. It is web-footed, a swimmer, and its colour is black;
it perches upon trees, and is the only one of this kind that builds its nest in such places.' Manifestly the bird described is the Cormorant; but σφραγίς is the name of the principal member of the crow family—the raven. It is probable that the circumstance of cormorants building their nests both upon trees and cliff ledges, as is the case also with crows, accounts in part for their having received the name of sea-crow. This is borne out by Aristotle's statement (H. A. ix. 24, 617 b) that 'there is another kind of κολοκύτας (jackdaw) . . . which is web-footed.' For, just as the Large Cormorant, from its habits of frequenting inland waters and perching upon and nesting in trees had been called sea-crow, so the Little Cormorant for the same reasons was called by the name of a smaller member of the crow family, namely, the jackdaw.

"Long-tongued (ταπρήγκλωσσος)" in the literal sense of the words, the cormorant cannot be called, for the tongue is aborted; nor as denoting frequent outcry, for it is a quiet bird and screams only when molested; and, further, Homer does not as a rule use such words with their secondary meanings. There is no bird even remotely resembling a crow or cormorant which could be called "long-tongued" in the literal sense of the words. It seems probable, therefore, that they refer to the conspicuous naked gular pouch of the cormorant—the ophthalmus guttura mergus of Ovid—and are more akin to γλαστίς than to γλάσσα—the "wide-gulleted" cormorant. Evidence of passage between γλαστίς and γλάσσα is afforded by Aristotle when he states (H. A. viii. 12, 597 b) that the bird called γλαστίς "projects its tongue to a great distance."

There is always a fitness in the bird selected by Homer to represent a god. Thus if a deity be likened to a bird on land, almost invariably some bird of prey of the noblest sort is chosen, evidently because of the swiftness, dignity, and power of birds of this class, from which characteristics they derive without doubt also their pre-eminence in augury. Thus Hermes is made to cross the sea as a gull, a bird of graceful aspect and despatch in flight, as becomes the messenger of the gods; Athene takes her stand upon the house of Ulysses in the form of a swallow, symbolic of her close attachment to the domestic fortunes of his household; and the god Sleep is likened to a Long-earcd Owl, a bird that sleeps throughout the daytime. Therefore, when Homer causes Leucythea, the propitious, white sea-goddess to emerge "like an albatrus" from the sea and to sit upon the storm-tossed raft of Ulysses, and afterwards "like an albatrus" to plunge back into the waves, we look for him to select some bird peculiarly fitted for his purpose.

The passage occurs in Od. v. 333:

Τὸν δὲ Ίδσεν Κάδμου θυγάτηρ καλλισφωμος Ινώ
Λευκοθή, ή πρὶν μὲν ἐν τῷ βρυστὶ αὐτήσας,
Νῦν δὲ ἀλεξίν χειλῶν ἐν τοίς ἕξευμοι τίμιν.
"Ἡ δ' Ὀδυσσής ἐλέσθη ἀλωμένου, ἀλγε ἐξεστά.
[Αἴθνη δ' ἐκείνα ποτὶ ἀνεβαίνετο λίμνης.]
"Τίς δ' ἐστι σχεδόν πολυόδους, εἶτε τε μῖθον.
Her disappearance is described at line 352:

\[ Λήτη ἔ ἄγε ἐς πότον ἔδοτο κυμάνωτα
Λήτην εἰκώτα μέλας ἐς κύμα καλύψει. \]

The bird which immediately presents itself to the mind is the Pelican, a great white bird common in Homeric regions and resembling the Gannet of our own shores. This bird seems eminently fitted to represent the White Goddess, and the manner in which it rises at once in easy flight from the sea answers well to the rather pointed allusion by Homer to the manner of approach of the aithua.

It will be recalled that it was within sight of the coast of Phaeacia, by some identified with Corfu and the modern Corfu, that the goddess boarded at dawn the battered raft of Ulysses, then in imminent peril of being drowned. Corfu lies in the line of the great migration of pelicans from the Danube, and some of these birds remain there throughout the year, as recorded by Lord Lilford.

Lenothea was for the Romans Matuta, the goddess ushering in the day, and her son Palaeon was Portumnus, the god of harbours, which points are of some interest, because it was at dawn and while vainly striving to make his port that Ulysses was visited by Lenothea.

Arrian (Periplus, 21) seems to support the interpretation of aithua as pelican in a curious passage concerning λησφω, aithua, and κορώνω αἰ θαλάσσιω. He states that these birds, present in vast numbers about the island of Leuce (which lies off the mouth of the Danube, the great breeding-ground of pelicans), did service in the temple of Achilles situated there, flying every day at dawn down to the sea, whence, after wetting their wings, they flew back to the temple, which they sprinkled. It is not hard to recognise in these aithua and 'sea-crows' the pelicans and cormorants which abound in that district, and which, after their usual early morning fishing, regularly settle on some sandbank, cliff-rock, or tree to dry their wings. This they do by holding them outstretched in wind and sun for an indefinite time, occasionally shaking out their feathers and flapping their wings. From this to sprinkling the temple floor would probably be but a step in the lively imagination of the originators of the myth.

This combination of gulls, pelicans, and cormorants recalls a familiar picture of the Near and Middle-East—pelicans ranged in a line across some larger sheet of water and beating it with their wings as they close in shorewards, driving the fish before them; cormorants, their constant associates, diving within the enclosed area and carrying confusion to the fish below, while a screaming throng of gulls and terns hover and dash down to capture the fish driven to the surface. Upon arriving in the shallows, the pelicans put their heads and necks under water, and, swimming rapidly, scoop the fugitive fish into their great gular pouches. This method of capture is well adapted to their usual feeding haunts—the margins of large rivers and lakes.

But pelicans also go out to sea. And here there arises a difficulty, Homer's aithua dives. Do pelicans dive? Dresser (Birds of Europe),
Jerdon (Birds of India), and Blanford (Fauna of British India), state that they do not dive; and to these must be added Brehm and Heuglin. Such a statement means at most that they personally had not seen pelicans dive, and it therefore becomes a question what pelicans they had observed and to what extent their observations were carried. I have seen P. fuscus frequently on the Pacific coast of South America, and though this bird is more marine in its habits than most pelicans and is stated to dive for fish, I have never seen it dive. I should, however, be slow to assert that it did not dive, especially as I have met it well off the coast and seen it disgorge upon being forced to rise from the sea. Bree (Birds of Europe, v. 131) states concerning the Common Pelican that 'it dashes like a lump of lead into the sea after its prey.' As this is not a personal observation of his own, nor recorded as being a personal observation at all, it may be set aside. Lady Cecil (Bird Notes from the Nile) writes as an eye-witness of pelicans 'with outspread wings drying themselves in the sun, only to plunge into the water and begin the same process again.' Professor Newton, who would not lightly take sides in a matter of dispute, writes (Dictionary of Birds, 702) of pelicans 'pursuing them (fish) under water, and rising to the surface to swallow those that have been captured in their capacious pouches.' Naumann (Natursgeschichte der Vögel Mittel-Europas, xi), whilst admitting that he has not seen pelicans dive either from the wing or from the surface of the water, states that he believes the latter to be the case; and in connection with the Dalmatian Pelican he writes: 'Das er (P. crispus), so wenig wie die vorige Art (P. onocrotalus), sich aus hohem Finge ins Wasser stürze, um unter die Fläche zu fahren und so die aus der Höhe schon zum Ziel erwachsenen Fische zu fangen, hat mir die glaubhafte Versicherung eines Augenzeugen ebenfalls bestätigt, welcher in Dalmatien unter Oberstleutnant Feldegg selbst Anteil an der Jagd dieser Vögel genommen und die krausköpfigen Pelikane zu füren bis sieches Stueck beissamen sich ohne Sturz auf das Wasser niederlassen, darauf herausschwimmen und, um zu fischen, aus dem Schwimmen unter die Fläche tauchen sah.' (I have the credible assurance of an eye-witness who took part with Oberstleutnant Feldegg in shooting Dalmatian Pelicans in Dalmatia, that neither this bird (P. crispus) nor the preceding one (P. onocrotalus) dashes down from the wing upon the water in order to dive beneath the surface and capture fish which it may have marked out for itself during flight. This person saw five to six Dalmatian pelicans alight together without force upon the water and, after swimming round, dive beneath the surface to fish.) This has the appearance of genuine personal observation, and I think it may be accepted that, whilst the Dalmatian Pelican does not dive from the wing, it does dive from the surface of the water in order to fish. Such a conclusion is what might be expected; for it seems improbable that a bird admitted by all to fish in shallows with head and neck submerged should not be drawn to follow more deeply fish that sought to escape, and, failing physical disability for total submersion, should not come ultimately to dive beneath the surface of the water.
The two pelicans present in Homeric regions—the Dalmatian, and the Common Pelicans—haunt usually bays, estuaries of larger rivers, inland lakes and marshes, and breed in dense reed-beds, laying two, rarely three eggs from the end of February to the end of March.

It will be recalled that it was near the coast of Phaecia that Ulysses' raft broke up, and that ultimately he escaped into an estuary. The pelican, like the allied Gannet, is a bird of powerful flight, and I remember being, in March 1906, off the Portuguese coast, proceeding at half speed against a furious north-easter, and noting numbers of Gannets forging slowly but stubbornly ahead in the teeth of the gale without any attempt to make for shore.

We must now hear Aristotle on the ἀἴθων; but, before doing so, let us take note of what he has to say concerning the pelican under the name πελεκέας, and, more important still, let us observe what he fails to record.

Of the πελεκέας Aristotle reports correctly (H.A. viii. 12, 507 b) concerning its migration to the Danubian breeding grounds, but concerning the feeding habits of this bird, so strange in themselves and so easily to be verified, he makes the erroneous statement (H.A. ix. 10, 614 b) that 'the pelicans, which inhabit rivers, swallow large smooth shells with their drink, and when these have been digested in the first part of their stomachs, they vomit them up, in order that they may pick out and eat the flesh when they have opened the valves.' This account is manifestly one of the pelican, and as manifestly one based on hearsay. That Aristotle should not have more than this to tell concerning the breeding and feeding habits of so common and conspicuous a Greek bird present in any larger lake or estuary, casts a side-light on the channels through which he obtained his information.

Of the ἀἴθων Aristotle writes (H.A. v. 9, 542 b) 'The ἀἴθων and the λάρος hatch their young among the rocks on the sea-side and produce two or three, the λάρος during summer, and the ἀἴθων at the beginning of spring, immediately after the solstice; it sits upon its eggs like other birds; neither of these birds conceals itself' (i.e., is absent in winter).

Although Latham stated (Bree, Birds of Europe, v. 131) that pelicans 'breed on rocks near to water,' and 'lay two to four eggs,' it is well known that the principal breeding place of these birds is in the reed beds of large lakes and marshes, and the number of eggs usually two, rarely three.

Terms lay two or three eggs, and may be found breeding in the company of gulls, but only upon low rocky islands, not on cliffs as is usual with gulls. Their usual breeding places, however, are sand dunes and shingly beaches, and terms breed later than gulls.

The cormorant would nest with gulls upon sea rocks, whether cliffs or lower rocks, and it breeds earlier than gulls. But the cormorant cannot be the ἀἴθων of Homer, because we have already found that the κοινόν ἱεύλη, 'sea-crow' of Homer is the cormorant, this being the only crow-like diving bird that is κοινόν and perches upon and nests in trees. Likewise the cormorant cannot be the ἀἴθων of Aristotle, for he has described the former in detail as κόραξ, stating it to be web-footed and the only bird of that kind.
which perches on and nests in trees. The cormorant, moreover, lays three to five eggs.

The Shag, or Green Cormorant, is the only remaining bird that, like gulls, breeds habitually upon sea rocks. Its nest is placed among boulders, in clefts or in caves in cliffs, and nowhere else. The Shag is the earliest to breed of all birds that make their nests on sea rocks; it is exclusively marine in its habits, and lays three or four eggs.

In the passage quoted above, Aristotle writes: "It sits upon its eggs like other birds." By 'it' he means without doubt the *aithuia*, the second of the birds there mentioned by him. Most birds stand and sit with the body in a more or less horizontal position, and Aristotle's remark would lead one to infer that the position of his *aithuia* when standing was such as to suggest that it might not be horizontal when the bird was sitting. Of sea-going birds that stand with the body erect, cormorants, shags, and grebes breed in Greece. Of these only the shag nests always on sea rocks, and the cormorant sometimes. But the cormorant, as we have already seen, is the σάραξ of Aristotle, and the κορώνεια εἰναλλὴ of Homer. Therefore it cannot be the *aithuia* of either.

Aristotle has the further remark (H.A. viii. 3, 393 b) "The crow also lives on animals which are cast on shore; the white gull, too, the cephus, *aithuia* and charadrius.

In this statement concerning the feeding habits of the *aithuia*, Aristotle is wrong. Whatever the *aithuia* may be, it is beyond question a diving bird, and marine diving birds feed on fish and not on garbage cast up by the tide. Homer in the two passages quoted makes the *aithuia* come up out of the sea and dive back into it. Aratus has εὐαλλάδειν *aithuiai*, and, further, ἵκελοι δὲ κολυμβάσαν *aithυρας* πολλὰς ἐκ νυμφῶν πελάγος περιτεπταῖσσον ὑμάθ' ἐκ αὐγάλοι τετραμμίνω. *Aithuia* are ἰχθυβόλοι. This fish-striking *aithuia* lives on sea-worn cliffs (Anth. iv. 143)—Σύρφωνς ἀλκίτερων δὲ τῶν ναίσεων εὐστήβεις *aithuiai* ἰχθυβόλους λέπτας. This is as good a picture of the shag's most characteristic breeding place as one could have—a sea-hollowed cave.

Upon reviewing all the circumstances it would appear that Aristotle's references to the *aithuia* combine materials collected concerning both the pelican and the shag. Reasons for this confusion are that both are very early breeders, though only the shag breeds habitually on sea rocks; that both occur on coast waters, though the pelican occurs also elsewhere; that both dive from the surface, though the pelican feeds also at the surface; that the eggs are not dissimilar, though those of the pelican are larger, and it lays two or three eggs, whereas the shag lays three or four; that both birds are permanently present in Greece; that whilst Aristotle says nothing about the breeding habits of the *pelecan* in Greece, he describes those of the *aithuia*; and that when he erroneously states the *aithuia*, a diving bird, to feed on animals cast up by the sea, he may well be referring to the fishing of the pelican in the shallows.

It is possible that the name *aithuia* was applied both to the pelican and to the shag; but Homer's method in selecting birds to represent the deities
leaves little doubt in my mind that the bird to which he applied the name ἀλέων as representative of Lencothes, the White Godless, was the pelican.

I can well believe that with him the shag, like its congener the cormorant, would be a sea-crow (κυράμη εὐνάλη). The word κύρος is used by Homer usually alone, but once it occurs in conjunction with ἵπτης, the latter being a general term for hawk or falcon. As no other specific term is used by him except φασαφωνός once, the term κύρος manifestly served also to cover many kinds of hawk and falcon, and was scarcely more specific than the term ἵπτης itself. Κύρος would therefore include the Harriers, to denote which modern ornithology has strictly limited the use of Circus as a generic term.

Whether the word κύρος has anything to do with circling and wheeling or not, such an explanation would be of no service for purposes of identification, for all birds of prey have this habit.

The Achaeans flee from Λέκεας and Hector (II. xvin. 755)

δώστε φερών νέφος ἵπτης, ἡ κολοῦς,
Οὐλίαν κεκληρυτέα, ὅτε προδοκαίν  ἤντα
Κύρος, ὅ τε σαμαρία φέων φέων ὁμόθεων.

Evidently the same bird is referred to under the name ἵπτης when (II. xvin. 582)

Πατροκλος rushes among the combatants

ἵπτης ἓπεκός
'Οκεί, δότα' ἀφόβησε κολοῦς τε φήροις τε.

The starlings of the foregoing passages probably include the Sturnus unicolor, resident in countries bordering the Mediterranean, and our own S. vulgaris, which occurs there in winter. The picture appears to be an autumn one.

The κολοῦς is without doubt the Jackdaw. Aristotle (H. A. iix. 24, 617b) includes a rather miscellaneous assortment of four birds under the title κολοῦς. One of these is the Red-billed Chough, another the Little Cormorant, and a further one he states to be a smaller kind of κολοῦς called βαμβολάχιας, that is, 'one who lies in wait beside altars,' in allusion to the raddle of beggars who hung about the altars to beg or steal the meats offered. Those who have watched the Burmese House-Crow, an Eastern relative of the jackdaw both psychologically and physically, dispute with beggars the offerings cast aside from Buddhist altars, will have no two opinions as to which of Aristotle's κολοῦς is the jackdaw.

The foregoing passages recall the Hobby with its predilection for starlings; but the Peregrine and Lanner falcons come into mind when (II. xxii. 493) Artemis retires before the infuriated Her

δώστε πέλεια

"Ηρίθηθεν ἐπ' ἱπτής κολοῦς εἰσέπτατο πέτρην,
Χνημέων."
The same strong attack is developed when (II. xxii. 139) the chasing of Hector by Peleides is described—

'Hύτε κύρκος ὄρεσθιν, ἀλαφρότατος πτερήν,
'Ρυθμίως ὁμήρεσε μετὰ τρόμων πτέλεαν
'Ἡ δὲ θ' ὑπαίθα φοβεῖται: ὡς ὁ ἐγκυιάζει ὃν λείπειν
'Ταρφέ ἐπαλύσει, ἐλειαν τε θ' θ'τους ἀνέγκαεν

Κύρκος is the messenger of Apollo and a bird of omen. Thus, when Telemachus (Od. xv. 525), referring to the wooing of Penelope by the suitors, states that Zeus alone knows if he will bring about an evil day for them ere the marriage of his mother takes place;

"Ος δέρα οἷς ἐπέστατο δεξός ὄρις,
Κύρκος, Ἀπόλλωνος ταχὺς ἄγιος οὐκ ἔν ἐπὶ τάδεσσιν
Τολά τέλεαν ἔχον, κατὰ δὲ πτερά χένεν ὑπάλει...

The flight of κύρκος is so swift that, when Homer wishes to describe the speed of a ship as being very great, he states (Od. xiii. 86)

οὐδὲ κεν ἤρξη
Κύρκος ὁμιμητήσεις ἀλαφρότατος πτερήνων.

The solicitude of Thetis bearing down the armour forged by Vulcan for her son Achilles, causes the poet to depict her as swooping down from Olympus like a κύρκος.

Neptune (II. xiii. 62)

"οὐτ', ἤρξη ὕκειπτερος ὅρτο πέτεσθαι,
"Ος μά τ' ἄπτ' αἰγάλων πέτρην περιμόμησκος ώρθεις,
"Ορμήση πέδιον διωκέων ὃρκου ἄλλο

And Apollo (II. xv. 237)

Βγ' δὲ κατ' Ἐδών όρεον, ἤρξη εὐκάλος
"Οκεῖ, φασκοτοφόλυ, οὐτ' ὅκιατος πτερήνων.

It is not hard to draw the conclusion that these descriptions do not apply to the Harriers, the Circus of modern ornithology, whose leisurely beating over the ground for young birds and sitting old ones never results in a dashing chase, but usually ends in a cat-like spring upon the unwary victims. Any hawk or falcon would cause starlings and jackdaws to rise, but the hawk which "brings death to small birds" is before all others the Sparrow Hawk. The flight of the sparrow-hawk, a comparatively short-winged hawk, does not render it "the swiftest of birds," but the advantage of the shorter wings comes out in a tacking flight, so that no hawk save the equally short-winged Goshawk follows so closely in the wake of a shifting bird, and adapts its course so rapidly to the deviating flight of its quarry. But the sparrow-hawk, like the goshawk, seldom follows swift-flying quarry far. Both haunt woods, skirting them to snatch birds from their perches by surprise, or to seize them as they rise. The bird that follows screaming in chase of the
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Rock Dove, and the one that tears it in mid air, flinging the feathers to the ground, is not a sparrow-hawk. The 'mountain κάρκος' that charges, screaming, the rock dove in full flight, described in II. xxii. 189, with an incisive brevity as comprehensive in substance as it is compressed in form, is a falcon. He who wrote these four lines had known peregrine and lanner in their mountain haunts, and the rock doves in their caves.

Although Aristotle states in one place (H.A. ix. 36, 620 b) that there were said to be as many as ten kinds of hawk, in another (H.A. viii. 3, 592 b) he refers to both the hawks, naming them respectively φασωτύπος and στριζας (στριζα, finch), the latter evidently a hawk preying on small birds. As Homer had done before him, Aristotle clears the confusion of hawks and falcons by a rough division into those attacking larger birds and those attacking smaller ones. The former are in the main the heavier kinds such as peregrine and lanner falcons and the goshawk; and the latter the Saker, Hobby, Merlin and sparrow-hawk.

Of the two pigeons mentioned in the foregoing passages the πέλαγα is, as Homer's description serves to show, the rock dove. The φιάσσα, which appears only in the word φασωτύπος, is the φεττα which Aristotle states (H.A. v. 13, 544) to be the largest of the pigeon tribe. It is therefore the Wood Pigeon.

Homer likens Athene (II. xix. 350) to a ἄρπη. Zeus having despatched her upon an errand to earth.

'Ἡ δ' ἄρπη ἐκνύα ταυντέρας, λευκοφόνω.
Οὐρανῷ ἐκ κατέπαλτο δι' αἰθέρος.

It may with certainty be said of the ἄρπη that its selection by Homer to represent Athene, and the mode of its descent, show it to have been a bird of prey. 'Ἄρπη means 'snatcher;' and since ἄρπη is the equivalent of Lat. rapere, it might be supposed that any raptorial bird could be designated ἄρπη. But, where snatchers are many, the snatcher par excellence must snatch with a difference. There is, in fact, one bird that stands out from all others as a snatcher—the Kite, and it snatcheth in a manner to impress itself peculiarly upon men's minds. Out of many instances that have come under my own observation, I select one. At an hotel in which I was staying in Amritsar, a syce was crossing the courtyard with a wet cloth dangling from one hand. A kite swooped from the roof, clutched the cloth in passing, and was high in air ere the man was well aware what had happened. Being inedible, the cloth was forthwith returned to earth, and the kite, which had probably known the long-drawn-out delights of bovine intestines at the slaughter-house, may have made a mental note that things are not always what they seem. I have often watched kites on the Hooghly at Calcutta swoop to snatch quite small morsels of food from the surface of the river with marvellous dexterity. In fact, if any one resident in the East were asked which of all birds he would call the 'snatcher,' the answer would at once be given—the kite.

Further, Homer states the ἄρπη to be a bird whose voice is λεγίς. This word has been used to denote the shrill sounds of wind and of human wailing, the mellifluous speech of Nestor and the clear tones of heralds, the song
of the nightingale and the music of the phorminx. The underlying notion is one of a sound clear and sustained, whether it be shrill or sweet. Those who have known the incessant shrill 'mewing' of kites will have no difficulty on this score in accepting the kite as the 'shrill-voiced snatcher' of Homer. Hesychius states ἄρτη to be the Cretan word for ἱκτίων, a word which in Melissus, ἱκτίων has been applied as the specific term to the Common, or Red Kite.

We have, however, still to hear Aristotle concerning the ἄρτη. He states (H.A. ix. 1, 609) that the birds 'which obtain their food from the sea are foes, as the βράχος, λάρος, and ἄρτη'; and (H.A. ix. 1, 610) that 'the πιθευζ, ἄρτη and ἱκτίων are friends'; and further (ix. 18, 617), 'the δόντις eats the eyes of other creatures, and is therefore the enemy of the ἄρτη, which lives upon the same food.'

If, in spite of the whimsical medley of friendships and enmities of the Ninth Book of Aristotle's History of Animals and his evident lack of any real knowledge concerning the ἄρτη, we accept his statement that this bird obtains its food from the sea—which the kite in no special sense can be said to do—there remains only one famous 'snatcher' of the sea—the Osprey. Athene's leap from Olympus would be not unworthily represented by the osprey's mighty dash through twenty or thirty feet into the sea to clutch fish; but the osprey's feat lacks altogether the deft snatching of the kite, which would perform the same swoop to secure a floating morsel of food and leave the water almost unruffled. In India, I have frequently watched the fishing of ospreys, but the operation would suggest 'souer' rather than 'snatcher,' as a name for the bird. It is, moreover, a very silent bird.

It is true that the White-tailed Eagle also snatches surface-swimming fish from the sea, but as this bird preys both upon marine and upon freshwater fowl by flying them down, and also upon mammals, and feeds on carrion, it would scarcely receive the name ἄρτη, which could be applied to it in the distinctive sense of 'snatcher' only with reference to one of its modes of obtaining food, that, namely, of snatching fish, whereas ἄρτη, in its more extended sense, might be used as fitly of any other rapacious bird.

The ἄρτη is less likely to be a sea-bird because no sea-bird is mentioned in the Iliad, and the four that occur in the Odyssey are, as was to be expected, the commonest of sea-birds. Further, the poet, in the passage under consideration, appears to have some difficulty in getting his gods across the sea in the natural manner practised in the Odyssey, namely, in the form of a sea-bird; and Aristotle, who has an eye continually upon Homer, may well have concluded that, since Athene is made to appear in the form of a ἄρτη at the end of what would have been a sea journey had not the poet resorted to the expedient of making her swoop down direct from heaven upon the Trojans, the ἄρτη itself must be a sea-bird. But Homer's description of this bird as swooping down from heaven is final; it is a bird of prey. Reference to this passage will show that a boar had just been flung into the sea at the spot; the boar whose throat Agamemnon had slit at the ceremony of oath-taking.
Anyone working over Homer and Aristotle together will soon become aware that, as has been stated, the latter has an eye continually upon the former. Aristotle must, I think, be credited with a feeling that Homer’s statements as a naturalist were to be accepted, a feeling which would have been converted into assurance had Aristotle been, as Homer was, an outdoor observer. In proof of this, take the στρουθία of Homer. It appears in Homer with a brood of eight young ones. The στρουθία of Aristotle’s day was the sparrow of our own and, following Homer as he thought, Aristotle states the sparrow to lay eight eggs, whereas it lays only six. But the στρουθία of Homer was a ‘sparrow’ in no more definite a sense than the ‘sparrow’ of the Bible. Still it is due to Aristotle to state that, had some later and even recent commentators on the natural history of Homer had a share of his respect for the poet and some of the poet’s own practical experience in the field, much comment would have been spared that did little credit to Homer or themselves.

Homer refers twice to the φόνις. The first occasion is in Οδ. iii. 372 when Athene departs from the great sacrificial feast held by Nestor on the sea-shore at Pylos, φόνις έδομένη.

Beyond the reason a god may have for appearing in a certain place, there is in Homer always a reason on physical grounds for the appearance in that place of the bird selected to represent the god. Thus the φόνις, a bird of prey, is attracted to the scene of the great feast by the offal to be obtained at the slaughtering of many cattle.

The second mention of φόνις is in Οδ. xvi. 216, when Ulysses reveals himself to Telemachus, and

Κλαίει δε λεγέων, αδεινάτερον ἢ τ' οίωνοι,
Φόνις ἡ ἄειμπιων γαμφώνωνς, οἵτινε τέκνα
Ἀγρόται ἐξεδόντο πάροι πτερνα νεκροθα.

Aristotle states (H.A. viii. 3, 592) that the φόνις belongs to the class of crooked-taloned, carnivorous birds, that it is as large as ‘the eagle,’ and is ash-coloured. In the next sentence he proceeds at once to state that ‘there are two kinds of vulture (γύνες), one small and whitish, the other large and cinereous.’ The first of these is the Egyptian Vulture, and the second the Cinereous Vulture.

In H.A. ix. 34, 619 b, Aristotle writes: ‘The φόνις is dim-sighted (ἐπαργυμός) and has imperfect eyes (πετρόται τούς δόξαλμος’).

Further (H.A. ix. 32, 619) he states the ‘true’ eagle to be the largest of eagles, greater than φόνις, and one and a half times as large as other eagles. The largest eagle known by Aristotle could not exceed forty inches in length, and the smaller class of eagles would consist of such as Bonelli’s Eagle, which is 27–29 inches; so that the φόνις is larger than the latter, but is exceeded in size by the former.

It is to be observed that both Homer in the passage quoted (Οδ. xvi. 216) and Aristotle (H.A. viii. 3, 592) mention the φόνις in conjunction with vultures, though Homer couples them with αεγυπτιοί, which
are never stated by him to eat carrion, and Aristotle with γράφει, which are always carrion-eating vultures. Homer never confounds the two classes, but while Aristotle mentions ἀγρυπτός casually, he never discriminates between it and carrion-eating vultures.

There was evidently some connection between the φόνη and vultures causing them to become associated in the mind, though at the same time there was some distinction between these two birds causing each to receive a distinct name. In the case of Homer I believe the mental association of φόνη and ἀγρυπτός to have arisen from their being the same bird, namely, the Bearded Vulture, regarded as φόνη when in mature plumage, and as ἀγρυπτός in the very different and slowly developing plumage of the immature bird; and further, from the fact that the parent birds of the Bearded Vulture continue with their young ones even after the latter are fully developed for sustained flight. In the case of Aristotle I believe the association of φόνη and γυφ to have been due to the vulturine aspect and gait (the Bearded Vulture has the recruit-step and side-hop of Neophron) of the φόνη assimilating it to the γυφ.

The problem is to show that the ἀγρυπτός and the φόνη were the same bird, and that that bird was the Bearded Vulture.

That the ἀγρυπτός was a vulture of some sort, or a bird of vulturine aspect is beyond question.

Whether or not we accept the etymology founded upon the analogy between ἀγρυπτός (αἰξ, goat; γυφ, vulture) and Loennergeier (Lamm, lamb; Geier, vulture), it is a fact that bones and hoofs of goats are commonly found in the stomachs of Bearded Vultures.

Homer has (II. xvi. 428):

δοσ* ἀγρυπτων γαμφώνυχες αὐγκυλοχείλαι
Πέτρη ἐφ' ὕψηλη μεγάλα κλάζοντε μάχανται.

This is amplified in Hesiod (Sc. Herc. 405) as follows:

δοσ* ἀγρυπτων γαμφώνυχες αὐγκυλοχείλαι,
Πέτρη ἐφ' ὕψηλη μεγάλα κλάζοντε μάχαντον
Ἤγιος ἀρεσσίνου καί ἄγροτης ἐλάφου,
Πίωνος, ήτι' ἐδάμασσε βαλκον ἀίχιος ἀνήρ,
Τῷ ὕππο νερή, αὐτὸς δ' ἀπαλύσεται ἄλλη
Χώρων ἄλβροι ἐδον. . . .

The passage from Homer refers to Sarpedon and Patroclus, who, having leaped from their chariots, rush upon one another in single combat. So vulturine birds attack one another, rushing along the ground with flapping wings until they close with loud outcry. The picture of the two birds contending noisily upon a lofty rock will be familiar to anyone who has known vultures in their mountain haunts.

However Hesiod came by the first two lines, what follows them shows that for him at any rate ἀγρυπτων were goat-eaters, but in describing these birds as eating dead flesh—assuming ἐδάμασσε to mean ‘killed’ and not
merely "disabled"—he takes up a position which, though not necessarily opposed to, yet goes beyond the non-committal attitude of Homer on this point.

In II. vii. 58, Homer has:

Kaĩ ð δ ὤρ Αθήναϊε τε καὶ ἀργυρύτοκος Αττιλλαν
Εὔσθητον, ὅμισυ ἐσκέτες αἰγυπτιόις,
Φηγὼ ὑφ' ὑψηλῇ πατρὸς Δίως αἰγύπτιον
Ἄδριατοι τερτόμενοι.

The picture is the well known one of vultures perching, quietly observant, on a tree, awaiting events, whether it be the flinging out of offal from a slaughter-house or the slaughter of men, of which latter they seem to have instinctive anticipation which causes them to follow troops on the march. But, Homer, mindful of the dignity of the gods, causes Apollo and Athene to appear as aίγυπτιοι, birds which he never states to eat carrion, and not as γυπτες, which he never mentions unless to bring out their carrion-eating habits.

Tityus being in Tartarus, γυπτες devour his liver (Od. xi. 578):

Γῶνος δὲ μὲν ἑκάτερθεν ταρημένον ητταρ ἐκαιρον,
Δέρτυν άνω δυσνοτές.

The Homeric distinction is well brought out in Ath. iii. 119: τὸν μὲν
Τεντόν κατὰ γῆς ἐν γυπτες ἐσώσας, ἡμᾶς δὲ ξόντας τέσσαρας αἰγυπτιοι.

If Homer assumes a non-committal attitude towards the carrion-eating character of aίγυπτιοι, he does not fail to exhibit them in pursuit of live prey. Thus, in II. xvii. 460, Automedon is described as

Ἰππίως ἄλεσον, ὡς τ' αἰγυπτες μετὰ χίνας.

Here, again, it will be observed that the course of Automedon is along the ground, as would be that of any vultureine bird delivering an attack.

On the other hand Hesiod exhibits aίγυπτιοι as devourers of freshly killed—or disabled—animals. Probably the most pertinent statement on this point is to be found in Aelian, ii. 40:—ἐν μεθορίῳ γυπτών δρτας καὶ δετον, ... καὶ τὴν χρίαν πεθακον μέλανας. Thus Aelian, in placing the aίγυπτιοι in a position intermediate between the vultures and the eagles, suggests the vulture affinities of the aίγυπτιοι of Hesiod and the aquiline affinities of the aίγυπτιοι of Homer.

But Aelian's statement is equally applicable to the Bearded Vulture: for this bird occupies a unique position between the vultures and the eagles. It is vultureine in appearance and gait, but, unlike any true vulture, it captures living prey, though, like true vultures, it consumes carrion also. Young birds in their first year have the head and neck black instead of white, and are darker than adult birds throughout.

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Homer has one other passage exhibiting *aiguptios* in its aquiline aspect (Od. xxii. 302):

> Οἱ ἐ Ὀλυμπίᾳ νεφελώνεσσι ἀτρέπτηκαν.  
> Ἐξ ὀρέων ἐλθόντες ἐπὶ ὀμίλεσαν βόρασιν.  
> Ταῖς μέν τ' ἐν πεδίῳ νεφελαὶ πτώσασί τε ἑνταῖ.  
> Οἱ δὲ τὰς ὀλέκουσιν ἐπάλμων, οὐδὲ τε ὄλην  
> Γίγνεται οὐδὲ φηγή.

This passage has been variously translated. The difficulty lies in the words *νεφελαὶ πτώσασί τε*. Some will have it that the ‘smaller birds’ (Homer does not state that they are small birds) descend from the clouds to ‘flutter along the plain;’ others, still less satisfactorily, make them ‘cower in terror of the clouds.’ The first is improbable; the second impossible; birds do not cower in fear of clouds. Agar suggests *νῆφες* for *νεφελαί*, and would read ‘in a flock,’ supporting this reading by reference to II. xvii. 755, where Homer has *φαρόν νῆφος*, a ‘cloud’ of starlings, that is, a flock.

Homer does not state whether these birds are flying, or moving along the ground, but, since he is describing the helpless rushing about of the suitors within locked doors as Ulysses and his companions smite them on all sides, and has just referred to them in the preceding lines as being like a herd of cattle driven wild by gad-flies, there is little doubt that the birds are moving along the ground, running and crouching alternately in the manner of pheasants and the like. Homer has named geese as being pursued by *aiguptios*; birds of a comparable weight, but such as crouch like pheasants or partridges, are probably what he had in mind when he composed this passage.

We have seen good reason to believe that the *aiguptios* is the Bearded Vulture. Therefore the two words employed in this passage to describe the method of attack are worthy of attention. Both *θρώασιν* and *ἐπάλμον* denote ‘to leap upon.’ It would be possible to employ them in describing an attack from the wing, but the run-and-leap with which the Bearded Vulture takes possession could be described in no other way.

The evidence seems to point preponderantly to the conclusion that the *aiguptios* is the Bearded Vulture. Let us now examine the evidence for a similar conclusion in the case of the *φηγή*.

It is noteworthy that Aristotle has nothing to say on the *aiguptios* beyond stating in his fanciful list of friendships and enmities alleged to exist between certain birds and animals, that it fights with ‘the eagle’ and the assallos. It is the more noteworthy because he has a good deal to say concerning the *φηγή*. When describing carnivorous birds (H.A. viii. 3, 592), he mentions them in couples, eagles with kites, the ‘pigeon hawk’ with the sparrow hawk, the *φηγή* with the vulture (γυψ), and immediately after, the White, and the Cinereous Vultures. It is quite evident that, as in the other couples, so in the *φηγή* and γυψ, he recognises some natural relationship as existing between them. If we find the *φηγή* to be the Bearded Vulture, we
shall understand that this relationship consisted in the vulturine aspect and
gait of that bird.

After stating that the φάρης is ash-coloured (τὸ χρῶμα σπαδοειδέος),
Aristotle passes immediately by a natural transition to the statement that
there are two vultures, one small and whitish, and the other large and
cinereous, (σπαδοειδεστέρως). Like Aristotle's φάρης, the Bearded Vulture is
ash-coloured in its upper parts. The only vulture with which, because of its
similar colour, the φάρης might have been confounded, is the Cinereous
Vulture. But Aristotle has precluded any such confusion by distinguishing
the φάρης from the vultures.

Further, Aristotle writes (H.A. ix. 34, 619 b). 'The φάρης is dim-sighted
and has imperfect eyes.'—This most remarkable statement that the φάρης, a
powerful bird of prey, has defective sight, refers in my opinion to the equally
remarkable fact that the sclerotic membrane (in most animals 'the white of
the eye') is in the Bearded Vulture crimson and unusually conspicuous. It
was natural that early observers should believe that the eyes were perman-
ently in ill condition and the sight impaired; and I consider this piece of
evidence as conclusive in establishing the identity of φάρης and the Bearded
Vulture.

In H.A. ix. 34, 619 b, Aristotle states the φάρης to be so good a nurse
that it feeds not only its own young ones diligently, but that, when the eagles
cast off their progeny, the φάρης comes and takes them up and feeds them
also. Thorough the latter part of this statement is probably incorrect, the
parent Bearded Vulture still attends its young ones after they are fully
developed for flight. In any case, this statement serves to show that the
φάρης was regarded as being so excellent a parent, that the loss of its young
might be assumed to fill it with a frenzy of despair, and their restoration with
as vehement feelings of joy. Homer, too, knew this. Recall the passage
(Od. xvi. 316) wherein he described the reunion of parent and child; of
Ulysses, returned from twenty years of wandering and Tlemachus, his son,
grown to manhood with the half-abandoned hope of his father's restoration.
Locked in each other's arms, 'they wept, keenly wailing; more vehemently
than Bearded Vultures of crooked claws, from whom rusticles have taken away
their young ones ere they were fledged.' The massive simplicity of the
simile is truly Homeric. Who, save Homer, to whom nature and human
nature were equally known, would have recognised at such a juncture in the
common self-abandonment to an overpowering affection the one saving touch
of nature that makes kin of man and these wild things of the air?

It is no part of my present purpose to trace the metamorphoses of the
Bearded Vulture in the pages of Aristotle, but there is little doubt that this
bird re-appears in H.A. ix. 32, 618 b as the ὑπέσπιλαργίς—mountain-stork.
The description runs—'There is another kind (of eagle) which is dark-winged
(περικνόστερος). It has a white head and is of the largest of eagles (μεγίστος)
Its wings are very short, and its rump very long like the vulture; it is called ὑπεσπιλαργίς and σπαίετος.'

So far Aristotle appears to be writing of the Bearded Vulture, the
white head and neck of which, in contrast to the ash-coloured upper parts, would strike an ordinary observer to the exclusion of the pale, ruddy-tinted under parts. It is a mountain bird, and πελαργός, being a compound of πέλας and ἄργος, the term Black-White applies as well to the Bearded Vulture as to the πελαργός, the stork. But when Aristotle states that the wings of the ῥειμινελαργός are short, this characteristic of πελαργός, the stork, was probably reacting upon his mind or upon that of his informant so as to make him apply it to the Bearded Vulture, the wings of which are in reality very long.

The description continues—It inhabits groves. It has all the faults of the rest, and none of their good qualities; for it is taken and pursued by ravens and other birds. It is a heavy bird, and its mode of life is bad. It carries about dead creatures; it is always hungry, and screams and cries. This is a description of a kite such as would rejoin the heart of an Anglo-Indian. The Red Kite (Milvus ilicinus) has the head and neck whitish. Kites are everywhere molested by birds of the crow family.

A perusal of the passages in which Homer refers to birds, to which he gives the common name αἰετός, will, I think, suffice to show that they were true eagles. They are stated to be the greatest in size and power, the keenest in sight, and the surest birds of angury.

Homer's references to eagles are numerous, but those to one class of eagle far outnumber his references to others. That eagle is the αἰετός ἔφεσταῖος, the High-flying Eagle. Since most eagles fly high, the term 'high-flying' might appear to be used as a general epithet applicable to any eagle; but I think it has more specific value. To prove this it would be necessary to show that some eagle was in a special sense a high-flying eagle, that its habits were such as those ascribed by Homer to the High-flying Eagle, and that it was sufficiently common in Homeric regions and sufficiently in evidence by its superior activity to justify the prominent position accorded to it by Homer. I think that Bonelli's Eagle, one of the Hawk-Eagles, will be found to meet these demands.

While Telemachus, in parting from Menelaus, is speaking of the possibility, upon his arriving in Ithaca, of finding Ulysses returned home from wandering (Od. xv. 160):

\[ ἕτεπτατο δεξίον ὅρας, \\
Αἰετός ἄργην χίνα φέρειν ἄνυχεσε τέλεον, \\
Ημερον, ἐξ αὐλῆς. \]

Helen interprets the sign:

'Ἡ δὲ χίνα ἢρπαξ, ἀπεταλλομένη ἐν ὀίκῳ \\
Κληθὼν ἐξ ὅρας, ὅτι οὐ γενέθ τε τόκος τε.

The same goose-lifting eagle occurs in the dream of Penelope (Od. xix. 536). She refers to it thus:
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Χηρές μου κατά οίκων ἐλέεσθι τυρών ἔδωσαν.
'Εξ ὦδατος, καὶ τέ σφαιν λαίνειν ἐλεασίως.
'Ελθὼν δ' ἔδρευε μέγας αἰετός ὀνεικουλχέλης.
Πάσης κατ' αἰχέας Ἰκε καὶ ἐκατεροι ὃ δ' ἐκέχυντο.
Ἀθροῖν ἐν μεγάροις, ὃ δ' ἐκ αἰλθρα διαίμ ἄρθρη.

It is scarcely necessary to state that Homer caused this eagle to act in an unnatural manner simply because it is an eagle appearing in a dream.

This eagle, which 'rose high in air,' seems to be the kind of bird which appeared to the suitors when deliberating concerning the projected murder of Telemachus (Od. xx. 242):

αὐτάρ ὃ τοῖσιν ἀριστεροῖς ἠμεθυν ὄρνις,
Αἰετός ὑψητής, ἐχὲ δὲ τρήρωνα πέλαειαν.

Again, when Athene (Od. xxiv. 338) is turning back the Ithaeans who have come to be avenged upon Ulysses for the slaughter of their rulers, Ulysses, disappointed of the fray, cries aloud, and

Ὀμησαν δὲ ἀλείς ὅστ' αἰετός ὑψητής.

Besides geese and pigeons, the quarry of the High-flying Eagle included a snake, as is shown when (II. xii. 201) the Trojans, having reached the trench defending the approach to the enemy's ships, stood deliberating whether or not they should attempt to break through and burn them.

'Ορνις γὰρ σφιν ἐπῆλθε περρόσεμανι μεμασφων,
Αἰετός ὑψητής, ἐφ' ἀριστερὰ λαον ἑλέρων.
Φοινίκετα ὁμακοντα φέρων ὑπέχεσα, πέλαειαν,
Ζωόν, ἐτ' ἄσπαίροντα καὶ οὕτω λάθετο χάρμην.
Кόψε γὰρ αὐτῶν ἐχοντα κατὰ στῆθος, παρὰ δειρήν.
'Ἰδούθελε ὁπίσω ὃ δ' ἀπὸ ἔθεν ἦκε χαμαῖε.
'Ἀληξαν ὄνυμαί, μέσῳ δ' ἐν κάββαλ ομίλρ
Λαύνοι δὲ κλάγμας πέντε πνεύσῃ ἄνεμωσ.

Further, the advance of Hector against Achilles (II. xxii. 308) is described as follows:

Ὀμησαν δὲ ἀλείας, ὅστ' αἰετός ὑψητής,
Οὗτ' ἐστὶν πεῖδονα διὰ νεφέων ἐρεβηνιοῦ,
'Αρταξάων ἡ ἄρα ύμαλήν, ἡ πτώσεα λαγωνω.

Thus it appears that the characteristics of this eagle were that it flew high; that its occurrence was frequent enough to warrant frequent mention; that it had its eyrie in the mountains, but was not unknown as a robber in the court-yard, whence it made its escape at once in high flight; that it preyed upon geese, pigeons, lambs, hares and snakes; and that, having captured one of the last which proved troublesome, it let the snake fall to earth. Let us see how far this agrees with the record of Bonelli's Eagle.
Bonelli’s Eagle is common in Greece, and is found on all sides beyond Homeric limits; it breeds among mountains and descends to marshes in winter; it is noted for its frequent, regular, and lofty soaring even among a class of birds with which this is an almost general practice; in fact, it is peculiarly a bird of the upper air, whither it makes its escape at once on being disturbed; it is a notorious marauder among domestic fowls and pigeon-cotes; its quarry includes hares, rabbits, rats, land-birds up to the size of pea-fowl, and water-birds as large as herons; a ‘tender’ lamb, as Homer calls a very young one, would not exceed its powers.

A snake occurs among the fare provided by Homer for this eagle. I have not heard that snakes form part of the diet of Bonelli’s Eagle, and the ill luck attending the capture of one by Homer’s bird goes to prove that, unlike an eagle that preys habitually on snakes, it did not know where the life lay. The Short-toed Eagle, which resembles Bonelli’s in a general way as to size and colouring, would have pinned the snake at once near the head. If, however, the eagle that dropped a snake among the Trojans was a Bonelli’s Eagle, that is exactly what that bird would have done when it found the snake troublesome. Bonelli’s Eagle is an eagle of second rank as to size, but there is none of more intrepid spirit. It follows like a falcon, cats of its own catching only and no carrion, and having a great spirit in a two-foot body, it sometimes has trouble with its more refractory victims. After capturing its prey, this eagle often indulges in a sort of aerial promenade before carrying its captive off to be consumed, and the writhing and biting of rat or hare will cause the bird to hang in flight and flap its wings as if in distress. When the captive becomes too restive to be held, the eagle gives it a long drop to earth, and recovers it in more tractable condition. If Homer’s bird had dropped a hare among the Trojans, I should have concluded that the scream with which it flew off was a cry of disgust at being unable to recover it in such a spot; but I am afraid that the bird had taken prey which it had better have left for its relative the Short-toed Eagle, a bird which beats the ground in low flight for its serpentine diet, and yet which, in spite of its experience, has sometimes been taken with its wings imprisoned in the coils of a snake whose head it had pinned to earth. But the Short-toed Eagle would not have served Homer’s purpose. It would never have taken the snake aloft, and consequently never have dropped it among the Trojans.

Besides the High-flying Eagle, Homer mentions two other eagles—the 
aietos aitwos once (II. xiv. 690), and the 
aietos mofevos or 
perkivos twice (II. xxiv. 315; xxx. 252). The reference to the ‘Ruddy’ Eagle is as follows:

’allas diavphoi 

εθνος εφορμάτας, ποταμόν πάρα Βοσκομενίων,

Χηναγ, ή 

κύκνοι δοβλύκοδέιρες

Ως 

Eκτόρ ίδυσε νέος κυανοτρόποιο

Απίων 

λίβας.

The attack to which Hector here addresses himself is no less than the storming of the Greeks in their own ships and fortifications; and the task
assigned to the Ruddy Eagle is one of more than common magnitude. Hector was beaten off in the end; and it was fitting that the simile employed should suggest the possibility of failure on the part of the Ruddy Eagle. That these eagles, however, capable of delivering an attack upon geese, cranes, and swans, is beyond question. Such work suggests a Hawk-Eagle such as Bonelli’s rather than the larger, but sluggish, Golden, Imperial, Steppe and Large-spotted Eagles, unless these were roused by hard times. The colour of the plumage of Bonelli’s Eagle in its immature stages is earth-brown above and cinnamon-brown below, and is therefore such as could appropriately be called albow.

However that may be, albow, applied by Homer to the horse, lion and bull, and by Findor to the fox, evidently refers to the generally rufous or fulvous colour of these animals. But he would be a bold theorist who, from this single reference by Homer to the ‘Ruddy’ Eagle, would undertake to determine what eagle it was. For it is not reasonable to suppose that Homer could discriminate by colour alone between many kinds of eagle, which, in one phase or another of their varying, slowly developing, and in many cases not dissimilar plumage, might be called ruddy. In this respect it is well to recall what Aristotle writes (H.A. ix. 32, 619). They say that these among all other birds are true, for the other kinds are mixed and crossed with each other, both eagles, hawks, and smaller kinds. And much of this confusion concerning various species of eagle continued down to the end of the nineteenth century.

Homer’s references to the eagle μόρφως or περκός are rather fuller in details. It is mentioned in Il. xxiv. 315:—

Λυτίκα ὃ αἰτίων ὤκε, τελευτατοι πετεινῶν,
Μόρφων, δημητηρία, ὕπ' ἔκατον καλέον.
"Οσισι ὃ ὑψωροφία θύρη βαλάμοι τέτυκα
Ἀπέρος ἀφοιναί, ὡ μοίος ἀραμών.
Τόσα ὅ α' τοι, ἐκατέρθεν ἔοιαν πτερά.

Evidently this eagle was more than usually large, for Homer has in no other instance made special mention of the size of an eagle.

The reference to a ‘black, hunting eagle’ in Il. xxi. 252, seems to knit this bird up with that just mentioned. The passage runs:—

Πηλαδής ὃ ἀπότρουνεν, ὥσιν τ' ἐπὶ δουρῶν ἐρωτ.
Αἰτεῖν ἀράτ' ἔχοι μέλανος, τοῦ δημητηρίου,
"Ος θ' ἄμα καρπιστός τε καὶ ἀσιστος πετεινῶν.

What truth to nature there is in these Homeric vignettes! I remember coming upon an eagle feeding upon a carcass on a sand-bank in the river Jumna. A narrow strip of water divided me from the bird. It was too intent upon its task to notice my approach, but immediately it espied me it flew swiftly back a dozen yards, came sharply to earth again, and turned half-face-on to me, looking over its shoulder with a fine insolence. So Homer must have seen his bird.
There is some doubt as to the meaning of μόρφως; by some referred to ὀρφύω, dark-coloured, dusky; but περακάζω seems to be allied to περακάζω, used to denote the darkening of grapes and olives when they are ripening, and of young men’s cheeks upon the first appearance of hair upon them. Since there is good reason to suppose that the Morphmus-Percnus, the ‘hunter’ of the first passage, is the same bird as the Black Eagle, the ‘hunter’ of the second one, the term μέλας in the latter supports to that extent the interpretation of μόρφως and περακάζω as meaning dark or dusky. Homer has used μέλας in connection with wine, blood, and the waves of the sea, and the general sense of it is evidently ‘dark.’ So the Golden Eagle in Scotland is called the ‘Black’ Eagle.

Hesiod (Sc. Herc. 134) writes of arrows being winged with feathers of the μόρφως φλεγίνας, which I read, not as a colour epithet, but as the ‘flashing’ μόρφως, in allusion to the swift flight of arrows.

The epithet ‘hunter,’ though it occurs at times in connection with the taking of fowl and fish, carries with it primarily, as in English, the notion of the hunting of mammals.

Thus there emerges: a very large and very dark eagle that chases mammals. The Golden Eagle, a common eagle in Greece and the largest of them, with blackish brown plumage, preying upon gallinaceous birds, and on mammals such as hares, lambs, kids, fawns, etc., fulfils all the conditions in a way in which no other eagle of Greece can be said to do.

Aristotle (H.A. ix, 32, 618 b) mentions an eagle called by him πελαγρων, i.e., White-Rump, and states that some people called it νεφροφόρος, Fawn-Killer. There is no eagle with a white rump that kills fawns, but immature Golden Eagles, which attack fawns, have the basal two-thirds of the tail white.

In the same passage Aristotle continues: ‘There is another kind of eagle called πλαγρων, of the second rank in point of size and strength, which lives among wooded glens, hollows, and marshes. It is called νιττοφόρος, and μόρφως. Of this kind Homer speaks at the departure of Priam.’

It is sufficiently evident that Homer does not speak of μόρφως as an eagle of second rank as to size and strength, but explicitly as one of the greatest size and strength, and that Homer’s ‘hunter’ means a good deal more than Aristotle’s ‘duck-killer.’ As usual, Homer, the observer, seized upon the salient features of his eagle; it was the great one, the dark one, the hunter. With due respect for Aristotle, it is not hard to distinguish the account of the man who has seen from that of one who has only heard.

Pliny’s πλαγρος belongs to the realm of unnatural history.

A hare-catching eagle is referred to in H. xvii. 674—

δοτ’ αιετός, ὅν μά τε φαίν
Οξύτατον δέρκεσθαι ὑποουριάν πετενίνων,
Οὐ τε καὶ ἐνώθ’ ἄντα πόδας ταχῶς οὐκ ἔλαθε πτώξ,
θάμνῳ ἦπ’ ἀμφικόμοις κατακεκλίμων ἀλλὰ τ’ ἐπ’ αὐτῷ
ἔστυτο, καὶ τε μὲν ὅκα λαβὼν ἔφεκε τοὺς θυμὸν.
Several kinds of eagle catch hares. The passage therefore suggests no particular kind.

Γόπες, carrion-eating vultures, are mentioned by Homer in Il. xxii. 42—

\[\tau\alpha\chi\alpha\ k\epsilon\nu \ k\omega\nu\varepsilon\ kai \ \gamma\omega\nu\varepsilon\ \varepsilon\delta\omega\nu\tau\alpha\iota\]

**Kelemew**

*Il. iv. 287—*

'Αλλ' οίτηρ πρώτεροι ύπερ δραία δηλήσαντο,  
Τών ήτοι αυτών τέρενα χρόνα γόπες έδονται.'

*Il. xi. 162—*

ο ε' επι γαίη

**Keleato, γύπεσσων πολλ' φίλτροι ή αλόχοισιν,**

and Od. xi. 578.

Γόπε δ' μεν έκαιτερθε παρημένω ήπαρ ήκειρων,  
Δείρτρον έστω δύναντες.

There is little difficulty in identifying the carrion-eating vultures, Aristotle states (H.A. viii. 3, 592)—'There are two kinds of γόπες, one small and whitish (ἐκλευκότερος), the other large and cinereous (σποδοειδέστερος). The first of these is the Egyptian Vulture (Vultur percnopterus), whose diet consists for the most part of human excrement; and the second is the Cinereous Vulture (V. monachus). The latter is a dark-coloured bird throughout; but the Griffon Vulture (Gyps fulvus), which is similar in size, but buffy-brown in colour, and has a white head, neck and ruff, would without doubt be known by Homer, though Aristotle seems to have overlooked it.

Evidently it is to the same class of birds that Homer refers under the very general designation οἷοναν ὁμορταί, Devourers of Raw Flesh, in Il. xi. 452:

'Α δειλ', οὐ μέν σοὶ γε πατὴρ καὶ πόντα μοῖτήρ  
Οσιεν καθαρήσουσι, βασντί περ, άλλον οἰωνὶ  
'Ομορταί σ' ἐρύσοντα, περὶ πτερὰ πυκνὰ βαλοντεν.'

There is no mistaking the manner of vultures, though this is the only description in any detail left us by Homer of these birds at their ghastly work. It is a one line description, and a perfect one. Often in the East I have stood to watch such a group of vultures at their ghoulish task; closely packed, their spread wings overlapping to form an enclosing fence, all necks down and heads hidden within, like men in a football scrimmage; and just as these move in a mass, following the shifting of the ball hidden among their feet, so these sway all together, now in one direction, now in another, as the carcase is dragged about the ground. πτερὰ πυκνὰ in this passage I understand to refer to the 'close-packed' wings of the vultures, overlapping so as to screen the carcase they are devouring.
The only reference in Homer to χαλείς-κύμινδες is in Π. xiv. 288—

"Ἰδον δὲ ἑκάσθην πυλώπιδακα, μυτέρα θηρών,
Λεκτῶν, δῆ προτόν λιπτήν ἄλα: τὸ δ' ἐπὶ χέρσου
Βήτην ἀκροτάτη ἔς παῦνον ὡς σιετό ὑδή.
"ὅπηδ' Τεννος μὲν ἐμεινὲ, πάρος Διὸς διῆς ἑδοθεῖ.
Εἰς ἐλάτιν ἄναβας περιμήκουστος, ἢ τότ' ἐν "Ἰδὴ
Μακροτάτῃ πεφυκία δε' ἱέρος αὐθ' ἔκανεν.
"Εὖδ' ἢπ' ἐκασὺν πεπυκασμένοις εὐλαῦνοις,
"Ορυεῖ λεγομὴν ἐναλίγκως, ἢ ν' ἐν ορεσι,
Χαλκίδα κιελήσκουσι θεοί, ἀνδρεῖς δὲ Κύμινδαι

Aristotle writes concerning this bird (H. A. i. 12, 615 b)—'The κύμινδες is seldom seen, for it inhabits mountains. It is black, and about the size of the hawk called Pigeon-killer. Its form is long and slim. The Ionians call it κύμινδες; wherefore Homer writes in the Iliad 'the bird which the gods call χαλείς, and mortals κύμινδες.'

Homer states that this bird is clear-voiced, and he places it in concealment in the daytime among the branches of a pine tree growing on a mountain. His use of this bird to represent a god implies that it is almost certainly a bird of prey; and his selection of it to receive the drowsy spirit of the god Sleep, gives assurance that the character of the bird will be in keeping with that fact.

Beyond what Aristotle may have gathered from Homer, he states (H. A. ix. 12, 615 b) that this bird is black, that it is long and slight in build, and of the size of the 'pigeon-killing' hawk.

There is no bird of which Aristotle's account, taken as a whole, can be an accurate description. But a study of a mythical bird called νυκτικόραξ, Night-Raven, and usually associated by Aristotle with owls, will throw light upon his description of κύμινδες.

Thus (H. A. viii. 3, 592 b), he writes—'Some of the night-birds have curved claws, as the νυκτικόραξ (night-raven), γαλαύξ (the Little Owl), and βρῶς (probably the Eagle-Owl).'

Further (H. A. ix. 34, 689 b)—'Γαλαύξ and νυκτικόραξ, and other birds which see ill in the daytime, hunt for food at night.'

Again (H. A. viii. 12, 597 b)—The ἄρως (Long-eared Owl) is like an owl (γαλαύξ), but (καὶ) has small tufts of feathers at its ears. καὶ, in this passage, can but have the force of 'and in addition;' for γαλαύξ, if the word be regarded as meaning owls in general, very rarely have ear-tufts; and if in the stricter sense of the word, as the Little Owl (Cerúleus noctua), this species is without them.

It will be observed that, just as Homer distinguished the χαλείς-κύμινδες from the σκούφος, so Aristotle distinguishes the ἄρως from the γαλαύξ: when he states that it is like them, but has tufts of feathers at its ears. In concluding his remark concerning the ἄρως, Aristotle writes—'Some people call it the νυκτικόραξ.'

Here, I think, we have the key to the mystery of the Night-Raven, and
of the ascription by Aristotle of black plumage to the κύμωδας. For I have little doubt that the ἄτροχος received its name from the conspicuous tufts of feathers at the sides of the crown of the Long-eared Owl (Aëio oûn). This ἄτροχος, which according to Aristotle ‘some people called the νυκτερόμαξιζ’ was in my opinion the original of the mythical Night-Raven, and the name Night-Raven reacted upon the mind of Aristotle or upon that of his informant, so as to cause to be ascribed to κύμωδας, the Long-eared Owl, the blackness of plumage belonging to a real raven.

Any one who during the daytime has seen the long, spare figure of the Long-eared Owl drawn up close to the stem of a fir, will recognise that the remainder of Aristotle’s description is appropriate to that bird. A bird of mountain forests, frequenting by preference fir trees, close to the stem of one of which the slim form of the sleeping bird is pressed throughout the daytime, no fitter representative could have been chosen for Sleep when he went up into a lofty pine on Mount Ida and remained close-screened from the eye of Zeus like the clear-voiced bird which in the mountains the gods call χαλκίς, and men κύμωδας.

Ἀγγυρῶν is more than ‘clear-voiced.’ It connotes just that acuteness of tone and continuity of sound which, with clearness, make up the cat-like ‘mewing’ of the Long-eared Owl.

Homer states that ‘in the mountains’ the gods call this bird χαλκίς, but men κύμωδας. The Long-eared Owl nests and lives in mountain forests in summer, but descends to the plains in winter.

Liddell and Scott have suggested ‘night-hawk, night-jar,’ for κύμωδας; but, though the night-jar, sometimes called night-hawk because of its rather hawk-like form and flight, may by its nocturnal habits have contributed toward the creation of the mythic Night-Raven, it cannot have been the Homeric κύμωδας. For the night-jar sleeps during the daytime on the ground.

Homer uses only once the word κῆρ. It is when the woman of Sidon, travelling by ship, is struck by Artemis, and (Od. xvi, 479)

"Ἀντλὼρ δ’ ἐνδούπητος πετούσα. ὅν ἔιναλιν κῆρ.

Aristotle has nothing to say of this bird, but Homer gives a strong lead when he calls it ἔιναλιν. From this we know that it goes into the sea in the full sense of the words. How it goes may be gathered from the dive of the Sidonian woman from the deck into the ship’s hold,—probably into bilge water. All birds that dive merely from the surface of the sea may be ruled out, for we have had sufficient indication of Homer’s methods to know that the κῆρ will dive from the air. The kingfisher, when fishing in the sea, dives only from coast rocks. The oblique entry of the shearwater does not recommend it. The osprey and white-tailed eagle are not ‘in-sea’ birds, for they merely seize upon its surface. There remains but one kind of bird that dives vertically from the air and is to be found in the same situation as the Phoenician vessel, namely, on the open sea in Greek waters. That bird is the tern. The note of the Common Tern is κικ! κικ! Κήρ, as
appears probable from the analogy of κόκκινος and ἐπικαλεσμένος. The aptness of the simile is what we have learned to expect from Homer, the common situation on the open sea, the headlong dive of woman and bird, the sudden thud (ἀπονείπτωσε) of the one and the hollow 'suck' of the clean-cut waters as they receive the other.

The Scholiast comes out best when he states his own case—δρυον κολύμβησιν παραπλήσιον χελών—"a sea-bird like a swallow. As soon as he begins to repeat what 'other people' say, he goes wrong. The στις is, in fact, the term, often called at this day 'Sea-Swallow,' because of the extended tail-feathers.

When Ulysses was about to set out with Diomed from the Greek camp by the sea in order to spy upon the Trojan forces by night, he said—Let us be going; for night draws to a close, and dawn is near. The stars have moved forward; fully two-thirds of night have passed; a third part still remains. Then, to these two, stealing from the sea-board across the still land in the last watch of the night (II. x, 274)

The way lay by the river coming down from Ilion to the sea, and Pallas Athene had choice of several herons on its banks. The Night-Heron, a very common bird in the Troad, and one which in its nocturnal flights has the habit of uttering from time to time a mournful quae-a, is the bird that first suggests itself. But that same lugubrious note scarcely answers to Homer's κλαγῆς. Readers of Homer will remember how he plays on the different forms of this word, using the thin vowels for piercing sounds, and the broad ones for broader sounds. Thrice he employs the form κλαγῆς in connection with sharp, metallic cries of birds, once for the scream of an eagle, again for the trumpeting of cranes, and a third time for the cry of the heron in the passage under consideration. One is tempted to believe that this bird was the Grey Heron of our own shores; for there is no other heron with a note like its ringing frank, least of all the Night-Heron. In setting out, Ulysses had said that dawn was near. Any one who in that last watch before the dawn should be where some heron-haunted stream drains through marsh-land and mud-bank to the sea, might hear, while it was still only not night, the alarm-note of the Grey Heron coming from its inland haunts and catching sight of an intruder. For the Grey Heron is almost crepuscular in its habit of early and late fishing. And as day broke, such an observer might see the grey ghost of a bird become gradually visible where it stood midleg in water as grey as itself. Ulysses and Diomed did not see the heron 'through the dark night,' but they heard its clanging cry. The heron however, saw them, and the metallic alarm-note attested the fact. It was well for them the heron was not a Trojan of equal vigilance, or they might not have returned to the Greek camp at break of day with the white steeds of Rhesus the Thracian.
In Od. xxxii. 468, is Homer’s only reference to Thrushes. The simile is used in connection with the hanging of the unfaithful women servants of Ulysses.

The name κίχλη, and especially the Modern Greek τζίχλα, recalls the alarms of the Thrush—tickle; and that of the Fieldfare—tickle. It is a generic term; for, Aristotle writes (I. A. ix. 20, 617)—’Of κίχλας there are three forms. One is called βοθόρε, mistletoe-berry eater, for it eats nothing but mistletoe-berries and resin; it is as large as the Jay. Another is called τριχώς; its voice is shrill, and the bird is of the size of the Blackbird. There is another kind, which some call διάς; this is the smallest of the three and least variegated.’

Only the first of these, the Missel-Thrush, breeds in Greece; and Aristotle’s fuller account of it is probably due to this fact.

It is also of the missel-thrush that Aristotle writes (I. A. ix. 49, 632). ‘The κίχλη also changes its colour; for, in winter it has the parts about the neck plain (ψαρί), but in summer these parts are variegated (τοιχιλα); but its voice does not alter.’ Aristotle here refers to the variegation of the plumage of young missel-thrushes before the autumn moult, after which both old and young have the parts named plain.

The τριχώς is without doubt the fieldfare, and the διάς, the redwing, both of which appear in Greece during winter.

Since only the missel-thrush breeds in Greece, Aristotle’s account of the nesting habits of κίχλας makes strange reading. He writes (I. A. vi. 1, 559). ‘The κίχλας make nests of mud like Swallows in the tops of trees, placing them in order close to each other, so that from their proximity they look like a chain of nests.’

The fieldfare, which breeds in Northern Europe, forms colonies, but there is seldom more than one nest in a tree. Aristotle’s better acquaintance with missel-thrushes than with their habits was probably due to the common practice of snaring thrushes for the table. It was for this purpose that the snare named by Homer was set in the thickets.

Homer mentions twice the χελίδων, the name of which, as cheleidon, is now applied to the martins, and its cognate hirundo to the swallow. There can be little doubt as to which of these birds is referred to when Homer...
describes Ulysses’ handling of the fatal bow in presence of the suitors (Od. xxi, 410).

\[\text{Δεξιότερῳ δ' ἀρα χειρὶ λαβὼν πειρήσατο νεφής}'
\[\text{'Η δ' ὑπὸ καλὸν δειος, χειλῖδων εἰκέλη αὐδῆς.}'

It was the single, clear, air-dividing ‘\textit{schuet!}’ of the swallow to which Homer likened the sharp sound of the bowstring when released.

Another reference to the swallow is made when Homer states (Od. xxii, 240) concerning Athene, that

\[\text{Δύνῃ δ' ἀθάλαστον άνδρι μεγάροι μελαθρόν}
\[\text{’Εξερ’ ἀναξάσα, χειλῖδων εἰκέλη ἄουη.}'

Among much that must remain shadowy and conjectural for one who tries to seize the exact images as they were present to the poet’s mind, how clearly natural pictures such as this of the roof-perching swallow stand out unobscured by time. Thousands of generations of swallows have followed the old Greek singer into the dark, but his bird sits for ever on the roof-beam of Ulysses, as clearly as any swallow which in these remote islands and at this long stretch of time, ‘having darted up, settles upon the roof ridge.’

There is another occasion upon which Athene disappeared from the house of Ulysses, when (Od. i. 320)

\"\textquote{Ὄρνος δ' ὅς ἀνοπάια διέκπατο.}'

It has been proposed to read ἀνοπάια as ‘heron’ from the analogy of Hebrew ἰἀναφα, heron, and D’Arey Thompson in his ‘Glossary of Greek Birds’ suggests Night-Heron. But it is little in keeping with Homer and his methods to cause him to introduce a heron into the house of Ulysses, much less a Night-Heron in the daytime. The nice discrimination practised by Homer in the selection of birds to represent the deities has already been alluded to, and his choice of the swallow to represent Athene in the house of Ulysses because of the close attachment of this goddess to the domestic fortunes of Ulysses’ household, was added as an instance of this. It was after having been present in Ulysses’ house in the guise of Mentor upbraiding him with slackness in dealing with the suitors who had violated his home, that Athene, having darted up, sat, in form like a swallow, on the smoky roof-beam. In the passage under consideration (Od. i. 320) Athene comes as Mentor, the leader of the Taphioi, to the house of Ulysses in order to urge Telemachus to go in search of his long-absent father, so that an end may be put to the misdeeds of the suitors in his home. The situation is so similar to that of Od. xxii. 239, that one would have looked for some special reason if in the present instance Homer had employed any other bird but the swallow. It may be urged that when Athene, having accompanied Telemachus to consult Nestor at Pylos, vanished from their company, she did so in the form of a φοίη. That is true, but there she vanished from a sacrificial feast at which eighty-one bullocks had been slaughtered on the sea shore. In such a scene a φοίη (Bearded Vulture) had good natural cause to be present, but a
swallow would have had no special call to be there. Homer does not go back on his knowledge of birds even to accommodate a deity: he knew them too well to do otherwise than use them as they were, and where they were.

It was long ago suggested that the word in dispute should be read ἀν ὀπαία, making the passage read 'Like a bird she flew up through the smoke-hole in the roof,' which, upon comparison with Od. xxii. 329, where the action is similar and the swallow is mentioned by name, leaves little doubt that the 'bird' here mentioned is also a swallow. Thus, the swallow is mentioned thrice by Homer, and always in the house of Ulysses; no other bird is made to appear there, and the swallow occurs nowhere else.

Ἀνδών means singer: the supreme singer is the nightingale; and, besides Aristotle's unmistakable description of some of the habits of this bird, Greek literature generally bears abundant testimony to the supremacy of ἀνδών in song. Homer's one reference to the nightingale is in Od. xix. 518. It is Penelope who speaks:

'Ος δ' ὁ Πανδαρέως κουφή χλορής ἀνδῶν
Καλὸν αἰείδαν ἵρας νέων ἰσταμένων,
Δεξιρέων ἐν πετάλωσι καθεξομένη πτεινοεῖν,
'Η τε θαμά τραπώσα χέει πολυχέα φωνή.
Παιδ' ἀλοφυρμένη Ἰτυλον φίλων, ἐν πατί χαλκῷ
Κτείνε ἐν ἀφραίας, κοῦρον Ζηθοῦν ἀνακτῶν,
'Η καὶ ἔμοι δέχα θυμός ὀρφεται ἐνθα καὶ ἔνθα,
'Η' μὲνο παρὰ παίδι καὶ ἐπτέθα πίντα φυλάσσω,
Κτῆσιν εὐμή, ὅμως τε καὶ ὑφερφες μέγα δῶμα,
Εὔνης τ' αἰειμένη πότον ὅμοιο τ' φίλων,
'Η ἢ ἡν ἄμ' ἐπιμαί π' Ἀχαιῶν ὡς τε ἀριστος
Μαται ὀπ ἡμέροις, πορφυρ' ἀπερείσα ὃνα.

The 'frequent changes' of the 'many-toned voice' of the Nightingale as it sings from the 'thick foliage' in the 'newly come spring,' are not so many pleasantly strung phrases as to which others equally relevant or irrelevant might be added; they are the essential characteristics of the nightingale. It sings only in the early spring; it loves to sing from close cover; the abrupt transitions that mark its song are as characteristic as the varying tone. The essentials are there—all but one. The nightingale sings also at night. Homer has not forgotten this.

The lines quoted are some of those addressed by Penelope to her husband Ulysses, who, after twenty years of wandering by land and sea, has returned to his home in the guise of a beggar, unrecognised: save by his aged nurse and an old hound. Penelope, unaware that the man she is addressing is her long-absent husband, prefixed her reference to the Nightingale by the following lines (Od. xix. 509):

Ξένε, τὸ μὲν σ' ἐπὶ τυπθὸν ἐγών εἰρήσομαι αὐτῇ
Καὶ γάρ δ' θύειν τάχ' ἐσσεῖται ἥδεος ἄρη,
'Οστινι γ' ἔποιος ἔλοι ἀλκείρης, καὶ κηδομένοις περ.
Thus, in this night, prepared by a stroke of anticipative art as unobstrusive as the act of nature itself, Homer pours out the passionate song of his bird of longing and regret. The unwritten poetry of Homer lies everywhere beneath the written word, and nowhere more richly than in this passage.

It is rarely that Homer refers to colour in birds, and his description of the nightingale as χλωρίς is more remarkable because the nightingale that nests and sings in Homeric regions is Sylvia luscinia, the brown-backed, white-breasted bird that each spring returns to parts of our own country. The russet-brown of the upper parts of the nightingale becomes ruddier towards the tail and greyer on head and neck; the under parts are dull white with ashy shadings. The nightingale is common in Homeric regions in summer, but neither there nor elsewhere could the term χλωρίς in its primary signification of 'green' be applied to this bird. Some would avoid the difficulty by referring the word to the green surroundings of the nightingale when singing from cover, and others to the apparent greenness of the bird's plumage when light filters through the foliage upon it. The first quite lacks the directness of Homeric epithets, and the second, which also suffers from this defect, suggests that Homer was misled by appearances in his observations of the nightingale, or that, knowing it to be brown, he chose to call it green, as to some extent it might appear among green leaves. But Homer's description of the nightingale proves him to have known this bird well, and it would have been unlike him to call green what he knew to be brown.

Besides the primary notion of 'greenness,' χλωρίς connotes also 'pale-ness' and 'freshness.' These, though secondary notions, are, as literary forms, quite as primitive as 'greenness.' In the sense of 'pale-ness' Homer uses the word to denote the pallor of fear, and Hesiod applies it to a 'grey' mist. In the sense of 'fresh,' both Homer and Hesiod apply the word to wood that is fresh as distinguished from dry, Aristophanes to 'fresh' cheese, Theocritus to 'vigorous' limbs, Pindar to 'fresh' dews; and so on to 'dewy' tears and 'sparkling' wine.

That Homer did not use the word χλωρίς in connection with the nightingale in the sense of 'freshness,' a glance at the context will reveal. He might have used it as denoting colour with complete neutrality as to this context; but as indicating freshness suggestive of gladnessomeness in the song of the nightingale in such a conjunction, never. There, the daughter of
Pandareus, metamorphosed into a nightingale, is bewailing the slaughter of her son by her own hand as 'with frequent changes she pours out her many-toned voice.' So, says Penelope, referring to the legend and to the agitated song, 'my own heart sways hither and thither, debating whether to remain with my boy and keep close guard on all my goods, my servants and high-roofed house, or to follow him who may seem best of the Achaeans who seek my hand here in the house, and offers great gifts.' It is the 'divided heart' that links Penelope and the daughter of Pandareus in the tumultuous singing of the nightingale. For the 'quick changes of the many-toned voice' spring from passion, and he who listens to them may read into them exultation or despair according to his mood. But Homer's own mood in this passage is clear; it is not for the fresh burst of song of a spring nightingale, but for the passionate outpourings of a distracted human heart. The double sway of contrary emotions divides the heart of Penelope as it had divided the heart of the mother of Itylus, and as it appears to divide the quickly shifting strains of the nightingale. Therefore the nightingale is here invested with the winniness of ineffectual grief by the use of the word χαλωσίς in its sense of 'paleness,' while at the same time it serves not unfittingly to recall the subdued colouring of a bird whose appearance offers so striking a contrast to the richness of its song.

With Homer, as with most Greek writers later, the gender of οίνος is feminine, and it remains so even when the singing bird is referred to. But it is another matter when Aristotle states (H.A. iv. 9, 536) that both the male and the female nightingales sing. He has some excuse in the fact that the plumage is indistinguishable, so that even if he had seen the bird as it sang, he could not without other knowledge have decided whether it was male or female.

The στρουθός of Homer is mentioned only in Il. ii. 311:—

'Ενθα δ' ἔστω στρουθὼν νεασσός, μητία τέκνα,
'Ός ἐπὶ ἀκροτάτῳ, πεταλοίς ὑποπτηρίτεσ,
'Οκτώ ᾑτὰρ μνήμεα ἐνάτη ᾖ, ἡ τέκνα τέκνα:
'Ενθ' ὅγε τοὺς ἑλεείνα κατησθει πτεριγύτων:
Μήτηρ δ' ἄμφεπτότα, ὑφομένη φίλα τέκνα- 
Τὴν δ' ἐκλειξάμενω περίφοροι λαβέν ἀμφισχωάν.

Aristotle's description of στρουθός leaves no doubt that it was the Sparrow (Passer domesticus) of his day and of our own, omitting one particular which, in too great faith, he copied from Homer, as to the number of eggs laid by the στρουθός, clearly, in Homer, a bird different from his own. For στρουθός in Homer's time, like Lat. passer and our own 'sparrow,' was probably used for many species of small birds not easily distinguishable, until ultimately the sparrow, by sheer force of numbers and closer association with man, was left in exclusive possession of the title as observers, beginning to differentiate species more nicely, sought different names to distinguish them.

The στρουθός of Homer was made to be sacrificed, and I am afraid the H.S.—Vol. XXXI.
Homer's 'sparrow' will have to meet a similar fate. The serpent that swallowed the eight young birds and their mother was in the end himself turned to stone by Zeus; and the whole episode, as expounded by the augur, was held to signify that Ilion, besieged for nine years, should fall in the tenth. Now, the sparrow is a willing bird in the matter of progeny, but it has its limit, and that limit is six to a brood. Therefore, Homer had either to shorten the Trojan war by two years or to increase the brood of a sparrow by two. Seeing which deadlock, I am of opinion that the Homeric *στρουθίας* was not a sparrow. Young sparrows do not shrill beneath the leaves at the tops of trees. Usually they bawl from the gutter-ledge in a way to make their parents thankful, there can never be more than six of them at once. But there is a kind of bird, the young of which perch high in trees, and on June days you may hear the small twitter of them that seems never to cease, but is little louder than the chinking of mice, and if you look up and have a clear view, you may see so many small balls of fluff, seven or eight, or even ten of them, 'tender little ones,' indeed! For the titmice are wonderfully elastic in the matter of offspring, and while a brood of seven to ten is usual, one of twelve or more is not unknown. Of these, the Great Titmouse, a six-inch bird, with white cheeks and black cravat extending down his stomach, is, in a rough way, a sort of glorified sparrow, and is resident in great numbers in Homeric regions.

Having in the course of this investigation won a confidence in Homer the field-naturalist which has been in the nature of a rebuke to the superfluous fears on his account with which I set out, I shall elect to believe until better instructed that the *στρουθίας* of Homer was not a sparrow, and that, with his first-hand knowledge of birds, he was not capable of the shuffling work of later and lesser men. Aristotle has stated that Homer, both in word and thought, surpassed all poets. To this might be added that, in truthfulness, a faculty of slower growth, no poet has yet surpassed him.

Two fine passages in the Iliad connected with the subject in hand describe the marshalling of the Greeks and the advance of the Trojans. The first occurs in *II*. ii. 469:

> ὅστ᾽ ὀρνίθων πτερυγῶν ἐφευρεῖ πολλά,
> Χήρων, ᾧ γεμάτων, ᾧ κύκων δουλευόντων,
> Ἄσθω ἐν λείμων, Καῦστριόν ὄμφα ἑρέθρα.
> Ἔσθα καὶ ἐσθα πυτόνται ἑγαλλιμένα πτερύγιασι,
> Κλαργηθῶν προκαθίζων, σμαραγδεὶ ἐπὶ τὰ λείματά.

The second passage is in *II*. iii. 1:

> Αὐτὰρ ἐπὶ κόσμηθεν ὄμη ἱγμάνεισιν ἐκαστοι,
> Τρώοις μὲν κλαργηθῇ τ᾽ ἐνοτῇ τ᾽ ἵσαν ὄρνιθες ὅπως,
> Ηέτε περ κλαργηθῇ γεμάτων τέλει οἰρανόθι πρό,
> Λέτ᾽ ἐπὶ οὗν χειμώνα φύγον καὶ ἀθέσφατον ὄμηβραν,
> Κλαργηθῇ ταῖγε πέτονται ἐπ᾽ Ὑκτενοῖο βοῶν.
> Αὐθράντῃ Πνευματοσ φόνου καὶ κύρα φέρουσαιν,
> Νέμαις ἐπὶ ἀρα ταῖγε κακὴν ἑρίδα προφέρουσαι.
The geese mentioned in the first of these passages would without doubt include the Grey Lag-Goose and the Bean Goose, but the word certainly served to cover also other species of goose. The swans were the Mute Swan, which breeds sparingly on the lakes of Greece, and the Whooper, which visits that country on migration. The Crane was the Common Crane.

Whenever I read the second of these passages, I recall one October morning in 1905 when, on the Peninsular and Oriental steamer ‘Marmora,’ we were approaching Port Said. Out east the sun was rising, causing the sea, which lay like glass, to shine like brass, broken only by flying-fish that spurted from beneath the bows, trickling golden fire. I had spent most of my time during the passage up the Mediterranean in collecting evidence of migration then in full swing. The result had been meagre and limited to observation of smaller birds; but, as we drew near Port Said, the low-lying land being still invisible, I soon observed that we were in the focus of converging streams of birds which grew more numerous and compact the nearer we approached the land—clouds of the Limicolas shading white and brown as they flew; wavy lines of duck, hundreds deep in single file, hugging the surface of the sea; V’s of geese and greater birds with trailed legs, forming and re-forming as they went; and now and again the sudden chirping of a flock of small birds passing close, to cut aside at once for the shore. And away to sunward, all showing black against the gold, more clouds and whisks and lines and V’s pouring headlong into what seemed a very sink and vortex of birds.

’Some migrate,’ writes Aristotle (H.A. viii. 12, 597) ‘from places close at hand, and others from the very ends of the earth. The cranes do this, for they travel from Scythia to the marshes in the higher parts of Egypt, from which the Nile originates.’

In March of the following year we were passing northwards through the Suez Canal, and on the left bank lay the barren land with salt-rimmed lakes and pools. There, drawn up rank beyond rank, thousands of Flamingoes stood like white-coated troops in line, and, scattered among them, like bushes among trees, innumerable flocks of lesser fowl flitted and flashed in the morning sun, or moped in patches like vari-coloured islets in the expanse. Where one flock alighted, there was ever and anon a flutter of wings as some member of it flitted forward to forestall the rest; or, when one flock passed bodily ahead, it provoked to flight another, which in turn passed further still, the common action stimulating both to common outcry. Συμπαγέω τε λεγόμεν, says Homer—and ‘the mead crashes’ with the cries of birds.

I did not hear that in Egypt. It was in India, one evening in February, 1906, outside Peshawar, by the Jamrud Road. In grass-land, bordered by detached trees, not unlike an English meadow, a host of rooks, with some jackdaws, which I computed by area at something like ten thousand birds, covered the ground. Ten thousand crows are not an extraordinary gathering in India, especially at Peshawar. But, as if at a word of command, the great host of rooks peeled itself from the ground with a dull roar and a general shout. To say the meadow ‘crushed’ were modesty; but crash is the only...
word. It was a sound in which there were many parts, each flung down, as it were, to ring like metal and smash like glass, a sound that leaped along the nerves and seemed to touch a spring that set free impulses belonging to a time when man himself was more intimately a part of that Nature he now stands aside to contemplate. Σμαραγεῖ δὲ τε λειμῶν

J. Maclain Boraston.
NAUARCH AND NESIARCH

The conclusion here reached, regarding the government of the Aegean under Ptolemy II, is as follows. The sea and all the Egyptian fleets were under the sole control of one nauarch or admiral; he had, in addition, the powers that would have been exercised by the strategos or general of the Islands, had one existed; the two offices together made him almost a viceroy of the Sea, and he exercised a general control over the Islands. As the islands gradually passed from Egypt, it is possible that the office of nauarch remained attached to the strategia of those that remained; when this strategia finally vanished and Egypt retired from the Aegean, the office of nauarch became attached to another strategia, that of Cyprus. The nesiarch, on the other hand, had no military authority and very little power; he was the Ptolemaic Resident.

I will take the nesiarch first.

We know of three; (1) Bacchon son of Nicetas, a Boeotian, about 280, a contemporary of Philodorus, king of the Sidonians; (2) Hermias, possibly of Halicarnassus, who founded the festival at Delos in honour of Arsinoe Philadelphos, afterwards known as the Philadelphsea, the first vase of which appears under the archon Meilichides II. (267), and who therefore was probably Bacchon's successor; and (3) Apollodorus son of Apollonius of Cyzicus, who was a private person in 279, and was nesiarch some time later, and who probably succeeded Hermias, though it is also conceivable that he may have preceded him.

As Bacchon and Apollodorus are foreigners to the League of the Islanders, Delamarre very justly deduced that the nesiarch was appointed by Ptolemy and not by the League, a conclusion now perhaps strengthened by the nationality of Hermias. Otherwise, all that we know about the functions of the nesiarch relates to Bacchon, and (apart from the fact that the Islanders

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1 The bonus classicus in J. Delamarre's commentary on the Nikouria decree, Rev. Phil. 20, 1896, 185. See also, on the nauarcha, F. W. Meyer, "Das Herrschen der Ptolemaeier und Römer in Ägypten" (1800), p. 20; on the nesiarcha, Werner König, Der Bau der Naxia (1919), pp. 64 seq.
2 Rev. Phil. 20, 1910, p. 365, No. 10, decree of Delos in honour of "Koulas & Alespovorax (circ. 260), who may perhaps be the nesiarch. His title nesiarch from Demaris, B. 1. 71 (Dittenh, Apoll. 588).
4 Hypothei, A. 1. 31 (B.C.R. 14, 1890), p. 389, seq., Michel 833; see Homolle, Archiv, p. 45.
5 Decree of Cyzicus, Michel, 534.
6 Rev. Phil. 20, p. 112.
erected two statues to him on Delos and that he made offerings there; the earliest appearing in 279 B.C. depends on the interpretation of four inscriptions: the decree of the Islanders found at Nikouria; a decree of Carthaea in Ceos; a decree of Naxos; and a decree of Ios.

In the Nikouria decree, the circumstances of which were entirely special, Philoctes and Bacchon together write to the synhedroi of the League of the Islanders to come to Samos in order to hear the proposals of Ptolemy II, as to the festival which he was about to institute at Alexandria in honour of Ptolemy I. (The decree can be dated almost with certainty to 280; for Egypt did not possess Samos prior to Lysimachus' death in 281, and the festival referred to was probably first celebrated in 279/8.) Philoctes and Bacchon both address the synhedroi, who then vote; among other things, they vote that Bacchon shall nominate the person to collect the extraordinary contributions to be made by the cities of the League to pay for the theoria and wreath that are to go to Alexandria. Note that Bacchon has no power here of any kind; Philoctes and he, on Ptolemy's instructions, ask the representatives of the League to come to Samos to consider a very special matter; they both put Ptolemy's proposal before the representatives; and that is all. There seems to be no question of Bacchon convening an ordinary assembly or presiding in an ordinary assembly; the whole thing is a matter of courtesy to Ptolemy. That the synhedroi ask Bacchon to name a treasurer ad hoc is a matter of courtesy also; they could have named one themselves. The only thing this decree shews is, that Bacchon is a channel through which Ptolemy communicates with the League, and that he was less important than Philoctes, who is named before him twice.

Next, the decree of Carthaea. There were the usual troubles in Carthaea, probably between debtors and creditors. Bacchon, in order to do what he could for the citizens, wrote (something—the word is lost) to them so that they might be reconciled. He probably outlined a scheme, for the people voted that what he wrote should be done (κουπαν ανεβας [τινα]). This shews that he was only using his good offices, and not giving an order; if he had had power to order, the people could not have voted that his order should be κουπαν. The scheme, however, was not carried out, for some reason; and Carthaea appealed to Philoctes, when he came later on to settle with Bacchon the affairs of the islands, to have the scheme carried out. Philoctes thereon appointed a judicial commission, who decided the matters

6 Hypsoccles R. i, 12, a verse: mentioned again in Acrion (240), i. 33; see Honolle, Arch. p. 45.
7 Dittenb., Spill. 309 = I.G. xii. 7, 500 (where there are references to its literature).
8 I.G. xii. 5 (iii), 1965.
9 B.C.H. 1894, p. 400, with Hallocaux' commentary.
10 I.G. xii. 5 (ii), 1964 = Dittenb. O. S. 1. 773.
11 H. von Pratt, Rheis, Mai. 55 (1888), p. 406; see Bouché-Leclercq, Hist. des Lagides, vol. iv., ad loc. x. 135. See further as to date, Werner König, i.e. 20; and it may be noted that offerings both of Philoctes and Bacchon at Delos appear in the inventory of Hypsoccles, 279.
in dispute. Here we see Bacchon concerned to restore peace, but without power to enforce his recommendations or to appoint a commission with judicial powers; for these things appeal has to be made to Philocles.

The Naxos decree is to the same effect. Internal troubles in Naxos; the League desire arbitrators from some state outside the League; Bacchon has no power; and (Philocles not being there, or for some reason not in question) the League have to apply, presumably through Bacchon, to the ultimate Court of Appeal, Ptolemy himself, who instructs Bacchon to apply to Cos for arbitrators and conduct them to Naxos, which Bacchon does.

This is all. I find it impossible, on these facts, to agree with Delamarre, that the nesiarch convoked and presided in the assemblies of the synhedroi, or represented the League in its external relations; still less with the wide-spread view that he was governor. He seems rather to have been a kind of Egyptian Resident, concerned to watch Ptolemy's interests, give good advice, and form an easy channel of communication.

There remains the Ios decree; and here the view has been put forward that Bacchon was the naval commander of the fleet that protected the islands. The circumstances are as follows. Zeno and his squadron of a phracts were at Ios with Bacchon; some runaway slaves took refuge on the ships; the owners, naturally enough, seem to have applied to Bacchon, Ptolemy's representative on the spot, and he left Zeno to deal with the matter; to Zeno the owners' emissaries then went. It seems fairly simple. The ships were Egyptian (it was the squadron which provisioned Athens for Ptolemy in 288, and there is no trace whatever of any ships of the Islanders till the time of the Rhodian protectorate); and once on board, the slaves were on Egyptian territory. Bacchon had no power over Egyptian territory; Zeno, the commander of the squadron, had: Bacchon therefore naturally referred the complaintants to Zeno, and went his way, leaving Zeno to settle the matter, which he did, after assembling and questioning his trierarchs. There is nothing whatever to show that Bacchon was Zeno's superior officer. He gives Zeno no orders.

I now turn to the nauarch. Putting aside for the moment Philocles, king of the Sidonians, whose position has to be considered, we know of three nauarchs of this period: Callocrates, son of Boiskos, of Samos; Patroclus, son of Patron, a Macedonian; and Hormaphilos (?), son of Philostratos, a Rhodian of Crotos. Two others, given as nauarchs by P. M. Meyer, Philothes and Dikaios, are not nauarchs at all, but τιταγμένοι ὑπὸ τῶν βασιλείων Πελεμαίων.

Philocles is fixed to córe. 280 by the Nikouria decree: Patroclus, of course, belongs to the Chremonidean war. Callocrates is generally placed at the

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12 Werner König, loc. p. 70. See also W. S. Ferguson, Antioch 5, p. 178, n. 1.
13 Καταλαμφίδης, ἐπὶ Βάτανος; means, just 'left,' and not 'the delegate of.' See Dittenberger, ad loc. Unnecessary difficulty has been caused by the introduction of the idea of delegation.
14 Known from a decree of Thebes, I.G. xii. 3, 1291. The name is not certain.
15 Hesychius, p. 29.—Philothateros is I.G. xii. 5 (ii), 1966; Dikaios, C.I.G. 2267.
end of the reign of Ptolemy II. and the beginning of that of Ptolemy III.; but there can be no doubt whatever that he really comes between Philocles and Patroclus. It may be as well to get the order right first.

It seems probable that at some period in the the lifetime of Arsinoe Philadelphos, subsequent to her marriage in 274/3, Calliocrates was not yet maenarch; for he does not use the title in the inscriptions on the bases of the statues of Ptolemy II. and Arsinoe II., which he set up at Olympia. I say 'probable', for the conclusion is by no means imperative: he was not bound to use his own title himself. On the other hand, he was maenarch in the lifetime of a queen Arsinoe, as is shown by his dedication at Maamourah of a temple to Isis and Amunis on behalf of 'king Ptolemy and Queen Arsinoe.' On the face of it, the queen, who has no distinguishing words of any kind, should be Arsinoe I., the first wife of Ptolemy II., as Breccia supposed; but this cannot be regarded as certain. If the dedication from Samos on behalf of Ptolemy and Arsinoe and Calliocrates were complete, the matter would probably be settled; but Dittenberger's restoration Αρσινο[ζ βασιλέσσα] has been challenged by Wilcken, who would read Αρσινο[ζ Φιλαδέλφου]; and it is not possible to be sure which of the two queens is intended. The fact, however, that, in the Samos dedication, Ptolemy is called son of Ptolemy and Berenice the Saviour, while Arsinoe is not, seems to me to point strongly to Arsinoe I. The conclusion seems to be, that Calliocrates certainly became maenarch some time prior to the death of Arsinoe II. in 270, and may have become maenarch prior to the repudiation of Arsinoe I., though this cannot, on present materials, be decided. He must have died; or ceased to be maenarch, prior to the outbreak of the Chremonidean war in 260/5, when Patroclus held the office. We know, however, from other sources that Patroclus was not yet maenarch in 270, for in that year he was eponymous priest of Alexander and the Θεοὶ Ἀδελφοὶ; and with this agrees the fact that Calliocrates was certainly still maenarch at some time after July 270, the date of Arsinoe's death; for he was maenarch when he built to her memory the temple of Arsinoe Zephyritis, as the two epigrams of Pomeidippus show: both call Calliocrates maenarch.

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84 Dittenb. O.G.I. 26, 27.
85 Discovered at Maamourah by Prince Omar Pacha Tousoun, and published by R. Breccia, Bull. de la Soc. archeologique d'Alexandrie, 1905, p. 107; έις δυτικής Πτολεμαίου και Βασιλείας Αρσινοί; θεοὶ Πνεύματα Αδελφοί; Καλλιωραγής; Βασιλικός Παντόκρατος; ήτοι. I can see no distinction between Παντόκρατος and Παντόκρατος, and Breccia admits that his attempt to distinguish them is over-scrupulous.
86 Dittenb. O.G.I. 29.
88 Pam. i, 3, 4.
89 Plut. Ptolemy, i. 1, 1.
90 Hilleb. Papyri, i. 1966, No. 86; p. 270 (260). That the Patroclus, son of Ptolemy, here mentioned is the future maenarch seems certain. Patroclus is not a common name at this time; and though there are several other instances of Patroclus, the conjunction of the two is most unlikely to be a coincidence. This priesthood was held by persons of importance, even by members of the royal house; Macrophantés, son of Lagos, brother of Ptolemy I., and his general to Cyprus in 806, held it for 3 years; Hilleb. Papyri, 84 a, Elephantine Papyri (1907) No. 2 (p. 24), with O. Rohde's commentary.
91 The first, given Ath. 7; 318 J, is well known. The other, from a papyrus, is not so often quoted; I therefore give the material lines. (Published by H. Well in Monuments for 1879, p. 31). The temple speaks:—
The offerings at Delos do not add much. One Callirrates dedicated a wreath some time before 270 (Hypseoles 1.54 = Charillas 1.76 = Sosithenes 1.6) and the inventory of Charillas gives the important information that he called himself Καλλικράτης Μακεδών.65 If we were sure that it was the maenarch we should have here a very valuable instance of Μακεδών taken as a title of honour. But though probable, it cannot be called certain.

The inscriptive evidence, however, is complete. Callirrates' son of Boiskos of Samos was maenarch from some date between 280 and 270 to some date between 270 and 265. If, as is probable, he be the Callirrates, τῶν φίλων, sent to Cyprus by Ptolemy I, in 310,27 he was not a young man; the Boiskos who appears as a Ptolemaic official in Cyprus somewhere c. 295-290 is as likely to be his brother as his father.28

The grounds on which Callirrates has been put later seem to be mere mistakes. Dittenberger's note says that the lettering of Syll.2 223—the base of the statue of Callirrates dedicated by the League of the Islanders—points to a later date, to the reign of Euergetes. But it appears that the lettering is even later; the stone has been recut,29 like some others commemorative of the Lagid domination in the Aegean. Again, Dittenberger refers to the building of the Zephyrian temple as interrupted by the death of Ptolemy II, citing Wilamowitz, Antigonus von Kyrystos, p. 338, and deduces that Callirrates lived to Euergetes' reign. But the temple that was incomplete at Philadelphos' death, and to which Wilamowitz alludes was not the Zephyrian temple at all, but the famous Arsinoeion in Alexandria, the temple which is said to have been planned to contain a magnetic room with an iron ball floating in mid-air.30

Lastly, Euphantes οπʼ Αθ. 6, 251 d, refers to a Callirrates as a flatterer of Ptolemy III. Either this is not the admiral, or πρότος is a mistake: in any case, it cannot be set up as evidence for a moment against the inscriptions. That Euphantes of Olynthus, pupil of Eubuleides of Megara and teacher of Antigonus Gonatas, survived till the reign of Ptolemy III. is, other things apart, almost

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65 Cited by Homolle, Archäen, p. 38, n. 5.
66 Hypseoles (1279), Miletus; 335 = B.C.H. 1890, p. 389. Sosithenes (250), B.C.H. 1909, p. 62. Charillas (369), unpublished; will be J.D. xi. 253, as Professor E. Düring kindly informs me.
67 Dost. x. 21, 1.
68 Dittenh. O.G.I. 39. This inscription cannot fall before 206, as Ptolemy is Μακεδών. From 206 to 205 Cyprus belonged to Demetrius; it is therefore later than 205. At the same time Herace was not yet Μακεδών; as she must have got the title when her son was recognised as heir, it cannot be very long after 202.
70 Notes to Syll.2 223 and O.G.I. 26-27.
incredible. It is worth noting that we know of another Callicrates of Samos, son of Isitheos, who may have been of some importance at the time, as he received the proconyx of OLeo in Crete at the same time as the nauarch Patroclus.

Having got the succession fixed, it remains to consider the powers and functions of the nauarch.

The Egyptian method of governing conquered provinces, as is well known, was through ὀπτατούριοι. We have as instances the strategos of Cyprus, of Cilicia, of the elephant-hunts, who developed into the strategos of the Indian and the Red Sea, and of the Hellespont and the parts about Thrace, after the conquests of Ptolemy III. in that region. There is some slight evidence that the strategos, like a Roman proconsul, had authority over the sea bordering his province; the strategos of the Red Sea has ships and marines under his orders, the strategos of the Hellespont is found taking measures for the defence of Samothrace against pirates.

The League of the Islanders, however, was not in the position of a conquered province. It was, nominally, an autonomous state, which had been 'freed' by Ptolemy from the tyranny of Demetrius. There were difficulties about a strategia of the Islands; and in fact such a strategia was missing from the Ptolemaic system. It appears in another guise.

To take Patroclus first. He was nauarch and commanded the fleet in the Chremonidean war. He was also 'sent as strategos to Crete'; this does not mean that he was strategos of Crete, which was not Egyptian, but that it was his business to superintend the growing interests of Egypt in that island. He was strategos so far as regarded the town of Carthage; and if the Carthaeans called him strategus, then he must have also been strategos in relation to the other towns of the League of the Islanders. The literary

28 Wilamowitz defended it; Antígones von Karyatis, 87, n. 3. E. Schwartz (Hermes, 35, pp. 116, 125) cannot believe it, and would read προτοπος for προτοποϛ, with Mallet (Hist. de l'école de Mégræ, 1845, 96). Natyρ (Elephantos in Pauly-Wissowa, vi. ii, 1907; inclines to follow Schwartz and Mallet, saying that it is hardly possible, as a matter of chronology, that Elephantos could mention anyone at the court of Ptolemy III. With this last I agree; but I note that Schwartz' argument, that Elephantos ought to have been born before 348, being called an Olythian, will hardly do; Olythian was in existence again by 300, see P. Perdrizet in B. C. H. 1897, p. 119 (=S. O. E. I. 2765), citing L. C. ii. 611 (300/299 n. c.). Reference to Olythians becomes common in the 3rd century. See, too, L. C. ii. 365, a list of mercenaries which includes Ολυθίων, somewhere about 300. The real point seems to be, that Elephantos was Epifanes' pupil.
30 P. M. Meyer, Hermes, p. 17; Boucho-
texts, for what they are worth, generally refer to him as strategos. He exercised absolute authority over Thera, and must therefore have been strategos of that island. Patroclus then is nauarch, admiral commanding the fleet in war, with the authority of a strategos over the Islands of the League and Thera, and with a commission as strategos to watch Egyptian interests in Crete. Here we seem to have the missing strategia of the Island world, conjoined in one hand with the office of nauarch.

To turn now to Philoecles, whom some have considered to be nauarch, others to hold an exceptional position as a kind of Egyptian viceroy. We have seen that he had power to appoint a judicial commission in a city of the League; and the same decree of Carthage shows this also implies clearly that he could enforce obedience to the verdict, if it came to that. We find, that when he requests the representatives of the League to come to him he summons them to Samos, his headquarters then are the headquarters of the fleet. No document expressly calls him nauarch; but this has really no bearing either way, for he had a higher title, that of king of the Sidonians, and the documents always use his higher title. He has power to compel the islands to pay their debts to Delos, and he uses that power. The decree of Carthage before mentioned also shows that he had a general power to regulate the affairs of the Islands, and came from time to time for that purpose. A literary text also calls him strategos.

He had then very extensive powers; but a comparison seems to show that those of Patroclus were just as extensive. If Philoecles could compel the islands to pay their debts to Delos, Patroclus can appoint, of his own motion, a governor (ἐπισκόπος) in this or that town, in Arsinooe of the League equally with Thera. These governors were as a rule appointed by the king, and derived their power from him; Patroclus then is pretty nearly a viceroy. We find that Patroclus can also, of his own authority, appoint a judicial commission to go to Thera, just as Philoecles had done nothing to do with Arsinooe Methana.—Hieron, the epistles of Arsinooe, came to Cese with Patroclus, having been received by the king, &c. He was a royal official, generally speaking (Granidor, ad loc.), but with his sphere not marked out; thereupon Patroclus appoints him epistates. Appoldates the epistles of Thera (Dittenb. O.G.I. 44) seems to have been chosen entirely by Patroclus; he may, like the arbitrators, have been from Tullus in Cese; the text leaves it uncertain.—On the office of epistates in the Macedonian kingdom, see Holme, in B.C.H. 1893, p. 52: the appointment of these magistrates or governors by the king, to represent him, was the regular method in the Macedonian monarchies of administering newly acquired territory, autonomous or otherwise.

44 Dittenb. O.G.I. 44.
in Carthaea: that is to say, he is the fount of judicial, as well as the repository of military, authority: he is vice-king.

There seems no room for doubt (save in one point) that the two men occupied similar positions, with co-extensive powers. Patroclus' appointment of an epistates seems to be as clear an exercise of the royal authority as is Philocles' letter to the representatives of the autonomous League asking them to come to himself at his headquarters. Practically, then, both were viceroys of the sea-province; and Philocles' position was only exceptional when created. It was at the time a new thing. But the powers conferred on Philocles were continued in the line of Egyptian nauarchs; and the immense importance of these viceroys of the sea may be illustrated by the dedication made by a Samian on behalf of three persons jointly, Ptolemy II, and his queen, and the nauarch Calliocrates. It is quite clear that, with such powers vested in the nauarch, there was no room for another official who should either be governor of the League province or independent commander of its protecting fleet; hence the position of the nauarch appears to bear out what I have already said about the nesiarch.

It remains to consider the decay of the office of nauarch. Egypt finally withdrew from the Aegean in 146, when her last garrisons quitted Arsinoe-Methana, Thera, and Itanos in Crete; after this, no strategia of any Aegean islands can have existed, and there was nothing to carry with it the office of nauarch. One island, however, remained elsewhere; and we know for certain that after this date the office of nauarch became attached to the strategia of Cyprus. We can also trace an intermediate period in an inscription from Thera, probably of the time of Ptolemy Philometor. Every military commander had a γράμματεως, and we find here one γράμματεως for the 'soldiers in Crete, Thera, and Arsinoe of the Peloponnese, and one οἰκονομος for the same places; these were all that remained to Egypt in the Aegean, and were in one military hand. It is difficult to avoid seeing here the remains of the extensive strategy exercised by Patroclus; and this must still have carried the office of nauarch, seeing that it had not yet shifted to the strategia of Cyprus.

Hermophilus, the Rhaukian, is difficult to place, save that he must be later than Patroclus. The decree of Thera which mentions him calls him 'nauarch and strategos of our city.' There cannot of course have

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28 It is a question whether the words τας ἔστασις in the broken part of the decree of Delos for Philocles, Dittenh. Syll. 299, refer to Philocles or not; that is, whether he was in actual command of the fleet, as was Patroclus, or not. His headquarters at Samos; and the fact that he seems to have power to enforce his awards (the Carthaea decree), incline one to take the common view that he was himself the nauarch; but the evidence would be consistent with the name not yet being attached to Philocles' new office, and with Philocles (not a young man) having under him an actual fleet-leader or protektos ekphasis. It is a matter of names rather than of things.
29 Dittenh. O.G.I. 29.
30 Hiller von Gaertringen, Thera, 1, 140.
31 Dittenh. O.G.I. 149, 148, 145, 131, 142, 153, 155 to 162.
32 Dittenh. O.G.I. 102. (The Aristippus here mentioned as δ της περιται of the is not necessarily the strategos of this strategia.)
33 F. M. Meyer, Hierocles, 65; Dittenberger ad loc.
been a separate strategia for the little island of Thera so long as Egypt retained the Cyclades; but the above words can be explained in two ways, and I see no means of deciding. Though we do not know Patroclus’ military title, we have concluded that he was in fact strategos of the Cyclades, Thera, and Egyptian interests in Crete, doubtless too of other islands, e.g., Samos; his title may have been something like ‘strategos of the Cyclades and Thera (and of the other islands).’ After the loss of the Cyclades, it is possible that the name of the strategia would be ‘of Thera (and of the other islands).’ The loose reference in the decree of Thera to Hermaphilus as ‘strategos of our city,’ would fit, whether his date be the end of the reign of Ptolemies II, before the loss of the Cyclades, or later, after their loss. Till his date can be ascertained, this decree is of no use for drawing deductions as to the intermediate period, during which I suppose that the office of nauarch remained attached to a mutilated strategia of the island world before finally shifting into the keeping of the strategos of Cyprus.

W. W. Tarn.
AN ARCHAIC MALE HEAD FROM ATHENS.

By kind permission of Commander Down, R.N., of Wokingham, Berks, I am allowed to publish an archaic head (Fig. 1) in his possession. It was found by him in Athens when cruising in Greek waters about the year 1879.

The head, which has been broken off abruptly at the neck, is 13 m. in height, 105 m. in depth, and 315 m. in circumference. The material is a rather coarse-grained white marble. The face has unfortunately suffered con-
siderably: the lower part of the nose has been broken off and the surface of the mouth and chin is damaged, and there is a deep indentation over the left eye. The left side of the face is much better preserved than the right.

To take the features in detail:—enough of the mouth remains to show that it was represented in a short, straight line with a considerable depression at each corner, and that the lips were thin. The result, as far as can be judged, is that the face must have had something of the archaic smile. The neck is massive; the structure of the cheekbones and forehead is clearly indicated. The eyes, like those of all primitive Greek heads, protrude unduly, a characteristic which Lechat has termed 'exophthalmae archaïque. They are neither on the one hand set properly in the head, nor on the other hand are they merely engraved on the rounded surface of the marble. The sculptor seems to have realized that the eye ought to be represented in the same plane as the front of the face, but he has been unable to carry out this idea successfully. The eyes are not set obliquely as in many of the earliest archaic Greek heads. In shape the eyes are somewhat long; the lids are represented by narrow ridges. The ears, though set back slightly too far in the head, are well rendered compared with those of most archaic heads; the details of their structure, however, have not been carefully studied. The fact that they are not represented conventionally is a proof that the head does not belong to the earlier part of the archaic period.\(^4\)

The hair and back of the head are well preserved and show several interesting features. In the centre of the back of the head is a small circular depression from which a series of more or less deeply cut lines radiates in straight lines towards the front and back, and in curving lines towards the sides of the head. This arrangement, as Deonna points out,\(^2\) is characteristic of the later archaic heads. The hair is confined by a fillet, the line of which is clearly marked all round the head. This fillet is tied in a knot on the top of the head immediately above the centre of the face, an arrangement which differs from the usual method of tying at the back of the head.\(^4\) The loose ends of the fillet run for a short distance parallel to and above the fillet on either side of the knot. In front of the fillet is a double row of close curls in the form of volutes terminating in a single row which runs round the back of each ear. These rows of curls are the commonest method of arranging the hair in archaic art of the second half of the sixth century B.C.\(^5\) There are no indications of locks hanging down in front over the shoulders. Below the fillet at the back of the head is a thick mass of hair, represented by a series of parallel lines, which roughly continue those that radiate from the centre of the head: the hair is cut off in a curved line across the nape of the neck. The shortness of the hair at the back of the head distinguishes this head from most of those of the archaic period and indicates the transition from the

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\(^1\) *Sculpture attique*, p. 236.
\(^5\) *Ib.* pp. 193-199.
long hair usually worn in the sixth century to the shorter hair of the fifth century.

There can be no doubt that this head belonged to a statue of the class to which Lechat\(^2\) has given the generic name of Koîpoe, representations of the nude male figure portraying human beings and corresponding to the class of female statues known as Kôpae.

We have already noticed several details which indicate that this head belongs to the later part of the archaic period of Greek Art, viz. the rendering of the ears and eyes, the lines representing hair radiating from the centre of the skull and the abrupt termination of the hair on the nape of the neck. The fact that the head was found in Athens makes it practically certain that it is the work of the early Attic school, of which the excavations on the Acropolis have given us such ample monumental evidence.

Deonna\(^7\) has made an elaborate and convincing local classification of archaic nude male figures. He ascribes the following heads and statues of which the heads have been preserved to the Attic school of the second half of the sixth century B.C.:—the Volomandra statue (Nat. Mus. Athens, No. 1906), the head from Aegina (do. No. 48), and the Acropolis head (Aerop. Mus. No. 063). These heads are, with the possible exception of the head from Aegina, considerably more archaic than our head. It is more closely akin to the group of heads which Deonna ascribes to the Attic school of the last quarter of the sixth century, viz. the Louvre head from Attica (No. 695), the Rayet-Jacobsen head in the Glyptothek of Ny-Carlsberg, the Webb head in the British Museum, the head from Delphi (Nat. Mus. Athens, No. 64), and the fragment of a head from Mt. Ptoion in the Museum at Thebes. These works, particularly the Louvre head and the head from Delphi, bear a close resemblance in style to our head, which may roughly be placed in the last quarter of the sixth century B.C. It is certainly more archaic in style than the two heads which Deonna attributes to the Attic school of the end of the sixth and beginning of the fifth centuries, namely, the Berlin head (Berl. Mus. No. 536) and that of the statue from Mt. Ptoion (Nat. Mus. Athens, No. 20), in which the rendering of the hair has undergone still further refinement.

This work is of interest as adding another to the not very long list of heads of Attic Koîpoe of the sixth century B.C.

Edward S. Forster.

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SOME ARCHAIC GOLD ORNAMENTS WITH REPRESENTATIONS OF SPHINXES AND SIRENS.

1. In a recent description of an archaic Etruscan fibula here reproduced in natural size (Fig. 1), I regret that I failed to note certain interesting details with regard to the Sphinxes. The fibula is of pale gold, of a type peculiar to early Etruscan jewellery. It consists of two parts, each composed of four tubes ending in double female heads. In one case the outer tubes are furnished with long gold pins which fit into the hollow tubes corresponding to them in the other half of the fibula. There can be no doubt that these safety-pins were used for fastening a garment on the shoulder. The two halves were locked together by means of hooks and eyes soldered to rectangular plates hinged to the main body of the fibula. The tubes were also connected together by similar plates. The present fibula, which may be dated to the seventh century B.C., is said to have been found in the Roman Campagna. Upon the four rectangular plates already mentioned are seated sixteen Sphinxes in the round, four upon each plate. The eight Sphinxes on the outer plates are composed of the figure of a seated lion, with the head of a woman substituted for a wing. The granulated decoration on the hind-

\[1\] Oat. of the Jewellery in the British Mus., No. 1970, PI. XVII. References to other fibulae of the same class are there given.

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quarters of the lion produces the effect of a bust rather than a simple head (Fig. 2 a, twice natural size). The eight Sphinxes on the inner plates are composed of a similar seated lion, with a ram's head (as I am now convinced) in the place of the wing (Fig. 2 b). There is thus a combination (quite in the fantastic Etrusco-Ionian manner) of the Chaldean female-headed Sphinx and the Egyptian ram-headed Sphinx. The nearest parallels to the Sphinxes on this fibula are furnished by two of the same type found at Preamnesta. One, formerly in the Barberini collection but recently acquired by the Italian Government, has, as far as can be judged from a small scale illustration, Sphinxes of almost, if not quite, the same type as those above figured. The other, in a rather fragmentary condition, has Sphinxes composed of a seated lion with a female head substituted for a wing.

2. The accompanying gold plaque, reproduced in natural size in Fig. 3, was found in clearing a cupboard in the British Museum after the completion of the Jewellery Catalogue. There is no evidence to show how or when it came into the Museum. It is a thin embossed plaque, with ribbed decoration above and below. The upper part is pierced with several holes, as though it has been attached to some object, possibly to a diadem. The design shows what is probably the figure of a Siren to front, legs and forepart of body only seen, with perhaps an indication of wings on each side of the head. With either arm she clasps the body of a nude youth, each with the outer leg advanced and the inner leg drawn back. The outer hand of each is pressed against the breast of the Siren (7). Most likely the underlying idea is that of a Death-gemini carrying off two souls. There is just the possibility that the central figure is meant for a Sphinx, but this is rendered unlikely by the shortness of the legs. There seems, however, to be some confusion between a Sphinx and a Siren, such as has been noted as occurring...
in archaic Greek art. If the figure is meant for a Sphinx (and the legs are certainly very heavy for those of a bird), we have a representation of a Sphinx carrying off two Theban youths, a subject represented by Phidias on the arms (probably) of the throne of Zeus at Olympia. Sphinxes are not infrequently represented in archaic Greek art as carrying off a single youth. On the other hand the nearest parallels to the present plaque are furnished by a design on a vase in Berlin and on a bronze handle-attachment of a situla in the British Museum, in both of which winged figures carry away two youths. The parallel, however, is not very close: the attitude of the youths in the present instance is far more peaceful, and the manner in which their hands are pressed against their bearer's breast peculiar. In their calm and unresisting attitude they recall the figures carried off by the Sirens on the 'Harpy' tomb. The plaque is late archaic work, probably made towards the close of the sixth century B.C. It is either Ionian or Etrusco-Ionian in character.

3. This is a suitable place to call attention to and to apologize for an omission in the description of the early Etruscan bracelet No. 1358 on plate XVIII of the Cat. of Jewellery in the British Museum. In the text I have omitted to mention the three minute winged heads in the lowest row of three 'Phoenician palmettes' on the inside of the bracelet. They are doubtless meant for heads of Sirens, as are the similar ones in the centres of the disks Nos. 1422-3 of the same Catalogue. The Siren is much in evidence in early Etruscan art.


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8 Weicker, Archémat, p. 127 f.; cf. especially p. 128, Fig. 54, two Sirens with lions' paws on a Classemone sarcophagus in the B.M.
9 Pauly, v. II. 2.
10 See Nicolò in Durenb erg et Saglio, loc. cit.
11 1487.
12 Weicker, op. cit., p. 6, Fig. 4.
13 Walters, E.M. Cat. of Bronzes, p. 197, Fig. 18, No. 650.
Not every student of topography is also interested in the more remote paths of hagiography: thus a reader of the Acta Sanctorum may perhaps be pardoned for the following lines. The original Greek text of the Miracula S. Artemii has recently been published by Papadopoulos-Kerameus in Zapiski istoriko-philologicheskago Phakulteta imperatorskago S.-Peterburgskago Universiteta, Chas. xcv. St. Petersburg, 1909. The account of these contemporary miracles was written by an eyewitness between the years 660–668, and we thus secure a fixed date for the topographical references.

The precious body of the saint had been brought to Constantinople after his decapitation παρα τινος Άρστης ζησάκοναν 7611–12, and was placed in a shrine in the church of St. John the Baptist. This church was situated ἐν τῇ Ὀξάμα 6, 8, 13, 8, 42, 46, 61, 66, a street in which there were also private residences, for here dwelt Stephen, an official of the Blues and a deacon of St. Sophia 26. The church was πλησιον τῶν Δομήμων ἔμβδολων 5, (for which cf. Moritzmann, Engwiese, etc., §§ 9, 99, 121), and hard by, perhaps attached to the church (cf. 414), was a Xenon—τοῦ Ξενοφόντος τῶν Χριστοῦτόν τῶν ἀντικ πλησιον τῆς ἀναστασίας ἐν τοῖς Δομήμοιο ἐμβδολων 28, of which I am unable to trace any mention in the topographical books. Of this Xenon the Xenodochos was towards the end of Heracleius' reign an ἀνήρ χρηστός τῶν ἐν ἐξοχή τοῦ πατριάρχου ὑπάρχων 28,11. Here, too, εν τοῖς Δομήμοιο ἐμβδολων Theodore the χαλκεῖος had his forge 37,12 and here, as is well known, was the church of S. Anastasia—ἐπὶ τῶν ὁλων τῆς ἀναστασίας ἐν τοῖς Δομήμοιο ἐμβδολων 42, (cf. Moritzmann, op. cit. § 99). To what the following refers I am uncertain: ἐξελθόντες ἀπαινεὶ τῆς ἐκκλησίας τοῦ Πρόδρομου ἐχομον τῆς ὑπον αὐτῶν ὅσι πει τὸ λεγόμενον Καὶ ὁ Λάριον 38,29 (the account is part of a vision). Saint Artemius was specialist for the empire (cf. κοσμικός λατρείας 34,1) in all diseases affecting the genital organs, but such was his delicacy that he had associated with himself, to act as his representative where ladies were concerned, S. Febronia (cf. 33, 34, 74, 75). Patients prayed to S. John the Baptist, S. Artemius, and S. Febronia. 29,11 (cf. 63,11), and a careful order of precedence was observed between the three saints 62, 97. From the descriptions given us we are enabled to gain some idea of the plan of the church of S. John the Forerunner; the most instructive passages are the following taken in the order in which they occur in the Greek text:

15. Nurses is awaiting a cure in the church and has fallen asleep: καὶ ὁρὰ τινα φορούσα πατρικιότητος σχῆμα καθὼς αὐτὸν ἐνυρήσατο
Sergius being a patrician and theos dikastēs is allowed to sleep even if he feels sick even though it was not early in the morning of Sunday [μὴ ἔσου ... τινὶ ἐκτός εὐμετακτῆς διαφανείας καὶ γνῶσις κατὰ]. His Alexandrian friend, however, a scoffer, was only allowed to sleep if he was told that he must return. After much persuasion allowed to sleep even if he was told that he must return. Accordingly he relieved himself while standing near the priest's place. 

Sergius before he could go out had to ask if anyone heard him. 

33. ἐν γὰρ τῷ ἀυτῷ ναῷ ὑποκάτω μὲν τὸν μεγάλον θυσιαστήριον ἔστιν ἢ σαρός τοῦ ἁγίου μάρτυρος, ἢ δεξιών δὲ τοῦ θυσιαστηρίου ἐκείνου τοῦ ἁγίου μάρτυρος Φεδρία.  

51. Καὶ ἀναίσθητος ουσία τῆς εἰκόνος τοῦ ἁγίου εὐθύς τινὲς τριφθήν τριφθήν, καὶ βαπτιστικὸς ἱππαν δικαίως κατὰ τὴν πύλην τοῦ ἡσυχασμοῦ ἐν τῷ ναῷ τοῦ Προφήτη τοῦ ἁγίου ἤσυχον καὶ τὰ γραφήματα εἰσίν. ἐν τούτῳ τοῖς τάξις καὶ ἑκατέρω τῷ ἰστικρίς τῆς ἀνθρώπου τοῦ ἁγίου θαυματουργοῦ Ἀρτεμία.  

62. While George was sleeping in the priest's emboλον he saw in a vision S. Artemius and S. John the Baptist, who came out of the thronia. And κατοίκων οὐκ ἢ ἀπὸ βημάτων τῶν ἄγιων Φεδρίαν. Artemius preceding S. John as though to do him honour ἢ ἀπὸ ἑνὸς βημάτων. καὶ οὐκ ἐξείλθω τὰ καθάλλα τὰ πληρώματα τοῦ θυραμδίου καὶ διήγησατο τῷ ἤδωρῳ ἅγιοι νοσείται ἀνέκειστο S. John and Artemius converse. Later 63, ἀποθημεῖσας κατέσαν ὡς ἐπὶ τῆς νάρθηκα. 

69. Pohrachromies seen in the saint ἐν τῶν χωρῶν τῶν παντοποιήσαντοι ἐρχόμενοι καὶ κατωτά τα τῆς ἁγίας σορῶν γραφίλα καὶ ἑπιστανόντα τῷ τόπῳ ἐν ὁ ἄνεκειστο. 

Of other churches to which reference is made there may be mentioned S. Panteleemon—(cf. Mordtmann, § 105; van Millingen, Byz. Const. p. 300)—a man who had been robbed of all his clothes went eis τοῦ ἁγίου Πάντελειμόνον εἰς τῷ Ρουφίνῳ, as he heard of one here ἔπιστανει διδότα διὰ ἔρειν αὐτῷ τοῦ συλλεγάντα 20. 21, and the church of the Virgin τοῦ Κύρου (cf. Mordt. § 113)—a woman with a sick child took it with her and ἐν τῷ ναῷ
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TOPOGRAPHICA CONSTANTINOPOLITANA.

της Θεσσαλονική τα Κύρου προσεκατέρρησαν 12, and is there hidden to seek help from S. Artemins. The following public baths appear in the Mirmula: (i) το δέδομα λαυρόν τοις Σελένιοις ἦτοι, γε Πασχαλίου τοις ὄρθος πλατιώς τοις παλαίον τοῦ Δευτέρου 11, 11 — this building I am unable to trace; (ii) το λαυρόν τοῦ Αθηναίων το λεγόμενον Νικαίας 2, 7 (for το Αθηναίων cf. Mordt. § 63); and (iii) the well-known Baths of Daphnis (cf. Mordt. § 99; Du Cange: Const. Christ. 956; 946) καταλαβὼν οἵ το δημοσίου λαυρόν το λεγόμενον Δαφνίσιον, κατά την κυρφή, ἐκα τα σταῦλα ἡσαν τῶν τοῦ Ἡπειρώτημον ἵππων ἀνοίγον ἄπειεν, τὴν στρομηήν ἐν μεγάλοι καὶ ἄντασιστο ἐπι οὗτον 13, 46). Here, too, we have another example of a ship which ἀνάμεινεν εἰς τό Ελευθέρων εἰς τήν καλονύμην Μακεδονίαν 5, 25—26 to add to the instances cited by Byelov (in his study of the Hebdomon in Zapiski klassicheskogo obydelenia imperatorskago russkago archeologicheskago Obshchestva iv. 1907 pp. 57—92 and, see van Millingen, op. cit. p. 324, and for the Magnaur id. ibid. p. 336).

For the rest the following disconnected topographical references may be noted:

(i) 2, 27 Ἐν τῷ Κόλπῳ τοῦ τῶν οἰκοσεις πολεμίως κ.τ.λ. This supports Bury’s conjecture as to the location of the Κόλπος where the drungarius τοῦ Κόλπου was stationed. (The Administrative System in the Ninth Century, p. 110.)

(ii) 16, 12 Sergius an Alexandrian is φύλαξ τῶν ὀρῶν τῶν Καισαρίων τοῦ ἐπιλεγμένου Λαμίας. Here the φύλαξ also slept κυρφήν αὐτῷ εἰς τὸ ὄρος 16, 13 and over him was a κορύφη τοῦ ὀρῶν 16, 14 (cf. τα Καίσαρίων de van Millingen, op. cit. pp. 301—2).

(iii) 26, 9 Stephanus came κατὰ τὴν οἰκίαν τῆς ἐπιλεγμένης τα Ἰπερίουν καὶ δοὺς λογάριον τῷ ἐκείσε κερολαιρίω ξίλαζεν κεροί καὶ τὸ ἐπιλεγμένον κέρμα.

(iv) 45, 12 In the days of Maurice Menas of Alexandria was living ἐπὶ Λαμπρατία παράγον τοῦ ὄρου μαρτύρου/Λαμπρατίου.

In themselves the Mirmula are fascinating reading and the present writer hopes in another place to study at length their social and religious import. Students may be glad of a reference to S. A. Zhubelev’s article “Chudesna i. S. Artemiya” in Soborni stateposereshchennikh V. I. Luman-skogo po slucharovu pravidesyatkikh osvychenoi dnyatelnosti, I pp. 451—473, St. Petersburg, 1907, though this is based on the old Slav translation.

NORMAN H. BAYNES.
PENALTIES IN LYCIAN EPIPHYS OF HELLENISTIC AND ROMAN TIMES.

It is well known that a large proportion of the Greek epitaphs of Lycia contain a clause by which any person making any burial unauthorised by the founder of the tomb becomes liable to pay a named sum to some corporation, whether public (as the δήμος, the πόλις, or the imperial treasury) or religious (as the temple of some god), or a powerful association (as the γερονισία). This liability was not (as might be supposed) a fine imposed by the state in punishment of a criminal offence. Illegal burial was indeed (at least under the Roman government) a crime at law, and was punishable by a fine; but this fine is expressly distinguished from the sum due to the πόλις and the δήμος. The penalty in question does not, in fact, represent a fine at all, but damages to be recovered by a civil action. This explains the wide variation in the sums specified, and the otherwise unaccountable fact that the amount is fixed by the builder of the tomb. It stands for the value which he placed

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1 The standard authority may be said to be Hirschfeld's essay, 'Über die griechischen Grabinschriften welche Geldstrafen anordnen,' Königberger Historisch-philologischen Studien, i. 1887. A most full and careful analysis of all inscriptions of the kind from Lycia, which were then known, is given in Treuher's Beiträge zur Geschichte der Lykier, Part ii. Tubingen, 1881. Great numbers have been published since. I have used this work so freely that a general acknowledgment of obligation must serve instead of incessant citation. If any similar work dealing especially with this province has been published in recent years, I must apologize to its author for not being able to refer to it.

2 The system is common to most countries of Asia Minor, but the evidence in the case of Lycia is both earlier and more complete. For Phrygia, see Ramsey, Cities and Bishops, vol. i. p. 92.

3 There does not appear to be any distinct alliance earlier than a.d. 48 to any law against necromancy.

4 J.H.S. xxv. p. 112, No. 23. Τὰς καὶ σπερματικαὶ οἰκοειδεῖς ἀνταράξεις διὰ τὴν ἀναλήψιν ἄλλης ἤθης, καὶ ἀνταράξεις τῶν διαφόρων ὀνομάτων, καὶ ἐκεῖνον ἵππον τοῦ Καισάρει τῷ Ἰωάννῃ τῇ Ἀθήνῃ τῷ τριτοθέτῳ τῷ Ἀτταλίδιος τῷ τριτοθέτῳ τῷ Ἰωάννῃ τῇ Ἀθήνῃ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῳ τῷ τριτοθέτῃ.
on the possession of the tomb, modified, probably, by his estimate of the damages which the court was likely to grant. 7

Why, then, were these damages to be handed over to various corporations? The object was to ensure the prosecution of offenders.

The right of bringing a private action to recover damages for the wrongful use of private property is in itself purely personal to the owner. In Lycus the tomb is the absolute property of the man who builds it, not only during his lifetime, but after his death. It is his house, which he continues to inhabit, ruled by his orders, just like the house of a living man. 9 For obvious reasons, these orders must be recorded before his death in the form of a will, the provisions of which, so far as they deal with the disposal of the tomb, are often engraved upon it in the form of an epitaph. He has the power to dispose of it, or any part of it, in any way he chooses, 9 but as a general rule he bequeaths it to his personal descendants as an hereditary family property. 10 Naturally the right and duty of bringing actions for the protection of this property would devolve upon his heirs, who would of course receive the consequent damages. Several inscriptions, to be quoted later, indicate that this was in fact originally the custom. 11 But experience seems to have shown that they were apt through supineness, timidity, or possibly corruption, to neglect their duty. The remedy suggested itself of deputing this duty either to anyone who would undertake the office, or (probably by a later development) to some corporation, the damages claimed serving as an inducement or bribe.

he would almost certainly name more than the market-value of the property. Otherwise he could not be sure that the damages would be deterrent, or guard against malicious actions, or fictitious suits under the pretext of claims for damages. 7 It is not improbable that the court could only award the full sum claimed, just as Blackstone held that in an action of debt the plaintiff must prove the whole debt he claims, or recover nothing at all (Book V., ch. 9).

* Lycian necropoleis, as everyone knows, are reproductions of the living-house. The native word pristos is a tomb, probably means simply a house, and in the neighboring Cibyra sarcophagi are several times called clesis, Rees, ii. pp. 191, 192. In Phrygia the dead man is conceived as living on as a god, and the tomb is the temple, i.e. the house of the god, Ramsay, Cities and Bishopric of Phrygia, i. p. 196. Compare γας το κορώνιον το εστεληκαίημον at Apocalypse in Clem., I. L. G., 2831. In Lycus the adoration of the hallowed dead is represented at a very early period in reliefs of splendid banquet-scenes (A. H. Smith, Catalogue of Greek Sculpture, i., 285), and often later. These are sculptured on the tomb, and probably are supposed to take place within it.

9 This is abundantly proved by the variety and precision of the bequests, permission, and restrictions found at all periods.

10 According to the established formula, a man builds the tomb for himself, his wife, and his children (καὶ...καὶ...καὶ...). That this includes descendants is proved by Hencken and Kalinka, Bericht, etc., i, No. 79, where Semiona builds for herself καὶ καὶ τικαι τοιοῦτον τομανειον for τικαι αντρακρι, or τισι (I. L. G., 2199, &c.) καὶ τοιοῦτον τομανειον γενη. On the other hand, tombs (especially those previously uninscribed) are often spoken of in secondary inscriptions as proopane. Compare Rees, ii. 32. Λαφραγος Ἄρκανος βίο, καὶ τικαι καὶ τοιοῦτον τομανειον, καὶ τοιοῦτον τομανειον γενη. It may probably be inferred that all tombs were by custom hereditary in the absence of any clause to the contrary in the founder’s will.

11 Here again the duty very likely continued to devolve on the heirs in the numerous cases where no express clause is inserted, delegating it to others, or where there is no epitaph at all.
The earliest Greek inscription from Lycia which certainly mentions a definite penalty is that of Telestias at Pimara, which probably belongs to the third century B.C. Here the sum of a talent is named, without any clear indication to whom it is to be paid.

It seems hardly possible not to take \textit{prosopeineisato} as implying that two distinct payments were to be made. This is certainly the meaning in a formula found in Roman times at Aphrodiasia in Caria, ἐπεὶ ὃ παρὰ ταύτα τῇ ποιήσει ἦσται ἀσέβης καὶ ἐπάρατος καὶ τυμβράκιος, καὶ προσοπεινεῖσθαι εἰς τὸ ἱερότατον ταμεῖον, κ.τ.λ.\textsuperscript{13} Offenders were liable to prosecution for ἀσέβεια which involved a fine, and were to pay damages to the treasury as well. In one inscription there we find ἐνοχὸς ἦσται ἀσέβης.\textsuperscript{14} The meaning is therefore identical with such late Lycean phrases as ἵππον ἦστα ἀσέβειας καταχθονίως θεοῖς καὶ ὑποκοινωνεῖ τοῖς διατεταγμένοις, καὶ ἐξοθέν Ἀπερίτετον τῷ δήμῳ.\textsuperscript{15}

Early Greek epitaphs from Lycia, such as the present example, always employ the word ἀμαρτωλός, which in itself refers entirely to moral or ceremonial guilt, not to criminality punishable by the law. The oldest formulae seem to be 'let him be held a sinner against Leto and the other gods,' or more generally, 'against all the gods and goddesses.' Later the regular phrase is ἀμαρτωλός ἦστα θεοῖς καταχθονίως, κ.τ.λ.\textsuperscript{16} It would certainly appear throughout that this is merely a curse.

In the epitaph of Telestias the explanation seems to be that the religious offence could be purged by atonement in money to the offended gods, but this was a matter between them or their priests and the sinner. The talent is a distinct sum to be recovered in a civil suit by some unnamed person. The reason why no particular person or corporation is appointed, as was the custom in later times, is I believe that it is taken for granted that the duty of ἐγκάθεσαί or bringing a private action (ἐκπή) lies with the children and grandchildren who are the heirs: they would therefore receive the damages. Failing them, the damages go to any one who is willing to bring the action.\textsuperscript{17}

\textsuperscript{13} Telestias Telestos Δικαίω ζήσας τῷ ἄρμον καταχθόνιον θεοῖς καὶ τῷ γασεῖ, καὶ τῷ τάντα καὶ ἵππον ἦσται, 'Ἀλλὰ δέ μηδεν ἢσστα ἵππον ἦσται τῷ ἄρμον καὶ μὴ προσοτάτῳ ἱερῷ. Ἐν δὲ τῷ παρὰ τάτῳ ταύτῃ ἀμαρτώλω ἦστα τῷ παρέγγελτε καὶ ἤτοι τὸ τάντα καὶ ἤτοι καὶ τὸ τάντα, καὶ προσοτάτω τῷ παρείδρον, καὶ ἤτοι τῷ βουλευτῇ ἐκδίκησαι τῷ παρεῖδρῳ. C.I.G. 4259, and Reisse in Lykien und Karie, i. 29.

\textsuperscript{14} C.I.G. 2839, and in several other epitaphs. See Treuher, op. cit. p. 12.

\textsuperscript{15} Le as-Washington 1839.

\textsuperscript{16} C.I.G. 4293. Compare the other passages already quoted, p. 289, note 4. A variant of the usual formula at Aphrodiasia, ἅτε τῇ ἁρμονίᾳ καὶ ἰππασπεινεῖσθαι (C.I.G. 2524), must be interpreted in conformity with contemporary local custom as being equivalent to ἅτε ἰππασπεινεῖσθαι, c.c. ἰππασπεινεῖσθαι.

\textsuperscript{17} C.I.G. 4308. This epitaph is very ancient. C.I.G. 4309, c. 2; J.H.S. xiv. p. 114, No. 31; id ibid. p. 104, No. 9; Reisse, ii. 58. This first appears in the first century B.C. and is commonly used until A.D. 43. It is generally combined with a penalty to the δήμος.

\textsuperscript{18} This stage in the development of Lycian law is therefore the same as that reached by Roman law under the republique, as quoted by Treuher, op. cit. p. 83. Cujus solio malo equitaurium violatum esse discordia, in sum in factum juridicum dabo, ut ei quoad pertinenti quanta ob eam rer sub sequum videatur condemnetur. Si necem erit, ad quoad pertinenti, eli agere nolens, quicunquaque ager volet, e stibartrum centum milium numerorum actionem dabo.
The failure of the heirs alone to protect the tomb properly is already shown by this inscription. The plan of appealing to the intervention of private persons does not seem to have been more efficacious. It is very likely not a mere coincidence that the published inscriptions of about the same date with that of Teleseas, and for a long time after, either contain no provisions at all for the future protection of the tomb, or else rely entirely on a curse. The extraordinarily small number of epitaphs intermediate in date between the beginning of the third century B.C. and the end of the second makes the evidence rather insufficient.

It is possibly not until the first century in an epitaph at Trismon (Reitzen, ii. 108), that we find another mention of damages. Here they are to be paid to one of the two builders and to his descendants. The sarcophagi of Hermos at Assarjik (Alexandia) may be somewhat later in date. In any case this seems to be the oldest published inscription in which any part of the damages is assigned to a named public body, and even here the right belongs in the first place to the heir. The δημος only has the share which is commonly given to the informer, as in the next example.

The earliest epitaph in which the recovery of damages is entirely handed over to a public body, to the complete exclusion of the heirs, is on the...

[Note: The text is not fully transcribed, and additional notes are provided at the end of the page.]

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* I omit in this paper all discussion of two epitaphs much older than Teleseas', that of Peripandros at Cyrene (Brosae, i. 27), and that of Menechus at Teos (M. H. S., xx. p. 114). Their interpretation depends entirely on the meaning of a Lycian word, and these cannot be treated apart from the Lycian inscriptions, with which they are, I believe, contemporaneous. Neither seems to have anything to do with legal penalties. In the first, there is probably only a mention of a fine imposed by a corporation on its members (Vettignevval), in the second of a δημος, not a fine.

** As Reitzen, ii. 52, and 84.

*** As Sosio, ii. 58; C.I.L. 4325; J.H.S. xx. p. 114.

** There are perhaps not more than 15 in all older than the latter date, and of these some half-dozen are to be dated before 300 or little after. Before 300, over 100 Lycian and Greek epitaphs are known. The new wealth created under Roman protection (from 283) is the reason; new family tombs, in the bad times of Greek rule the old were sufficient.

** In this inscription the two epitaphs appear to have been made, in the first and third lines, in order to remove the name of the first of the two original builders, and to remove also the mention of the heirs of the second original builder, Heges. Instead of these the name of Teleseas and the mention of his heirs are appended at the end of the inscription, which is therefore to be read thus:

** The text is not fully transcribed, and additional notes are provided at the end of the page.

Die Inschrift ist gut geschrieben und gehört wohl noch in das letzte vorchristliche Jahrhundert (Peterson). There seems no definite indication that it may not be even somewhat earlier.

* If there had been only one builder, the damages would probably have gone to his descendants by ordinary right, and not have been mentioned in the epitaph.

* For himself, wife, and children. Place the name of the person to whom the property belongs, e. g., επι τον το μητρυντά Ηγεσιδ. It is a pecuniary burden, and has to be paid over, and must be mentioned in the epitaph.
sarcophagus of Serisalus at Simena, which is probably later than that of Hegias and Thrasymachus.

That of Archedemus at Tristomo is apparently somewhat later again. It is the first epitaph in which the bequesting of the rights of the deceased to the right of the surviving damage by a public or private person instead of to his heirs.

The three inscriptions last quoted, with another unfortunately imperfect, give the only published examples of penalties payable to a corporation during the period in which the iota adscript was still in use, and they belong generally speaking to the very end of that period. Yet almost immediately afterwards, the system must have become very common, since it is found in more than twenty epitaphs earlier than A.D. 43, besides those quoted. The formulae employed are very uniform, and very similar in wording to the inscriptions of Serisalus and Archedemus.

The evidence, so far as it goes, tends to show that the deputation of the right of prosecution to a specially named public body was still a new expedient in the early part of the first century B.C., and did not become common until the end of that century. It appears to be a development of the popular action found in the much earlier epitaph of Telesias. The same causes which deterred the heirs from prosecuting would generally deter a private individual: in the case of a powerful offender a public body would be less open to intimidation. The change may have been helped on by a reform of the legal procedure.

It has been already observed that the epitaph of Hegias and Thrasymachus, and likewise the two inscriptions nearest to it in date, those of Hermos and of Serisalus, all contain the words καθάπερ ἐκ δικής, which are not found on any other tomb, whether earlier or later. The meaning seems

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29 U.C.I. 4390, 2, line 9. ἔστε δὲ τινὰ τὰ τοῦ πατρὸς ταύτης πρὸς τὸν ἐπιστήμην ἐπιστῆν δικά ἔχειν, καὶ ἄποικῶν ἐκτίμων τοῖς δήμοις δικαίως ἐπιστημένοις, τὰ προστατεύοντα οὐκ οὐκ ἡμῖν καθῆκεν ἐκ δικής.

30 The form ἐκ δικής indicates a date later than 69 C. T.

31 U.C.I. 4390, 3, in which the end of the last line should be restored, ἀπελέγοντο Ἀργοῦ [Ἀργοῦ] ἐκ τῶν δήμων δικαιῶς.

32 During this period in three-fourths of the examples the damages are payable to the δῆμος. Permission to prosecute still continued to be given to private persons, who receive one-half of the penalty. After a.d. 43, the penalty is stated in decaria instead of drachmae, and is generally promised to the informer, or the witness who secures a conviction.

33 ἀπελέγοντο—ἐκτίμων συνήκες ἐκ δημοτικῆς ὑπήρχοντος, κ.τ.λ.

34 αὐτοῦντα—τῶν οἰκείων μου—δικαίως προτεχθῆναι εἰς ἡμᾶς κ.τ.λ.

35 τὸ προστατεύοντα οὐκ ἐπὶ τοῖς δικαιο

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certainly to be, ‘as if in consequence of a civil action,’ ‘as though a civil action had taken place,’ with the distinct implication that a civil action was not to take place, at least in the ordinary way. Yet it appears certain that the substitution of a criminal action is not intended.

The nature of the change is very probably indicated by the wording of the formula which is found in the nearly contemporary epitaph of Archedemos, and again repeatedly almost without variation until A.D. 43: ὀφειλέτῳ Μυρέων τὸν δόμον (ἱππαχαμὰς ἐξακολουθιας), τῆς πραξίας οὔχις παυτὶ τῶν βουλομένων εἰπὶ τῶν ἕμετε.

Πράξεω, which is found at least ten times during this period, is properly ‘the recovery of a debt,’ the habitual use of such a term can hardly be accidental. The procedure in cases of claims for the wrongful use of a tomb had probably been assimilated to that in cases of debt, no doubt with the object of making it cheaper and more expedient. The meaning would be that proceedings were to be taken against offenders by a πράξεως instead of a δίκη, but the damages and the accuser’s share were to be assigned as in the case of an ordinary civil action (καθίσταρ ἐκ δίκης).

The series of epitaphs hitherto discussed extends from early Hellenistic down to late Roman times. Throughout this period, the objects, as well as the rights and powers, of the tomb-builder remain in general unaltered. The trespasses against which he seeks to protect his property are defined in formulæ which hardly vary from first to last. The remedies, on the contrary, to which he has recourse are of two entirely different kinds derived from entirely different orders of ideas. Each of them, moreover, seems to pass through more than one stage of evolution during the period.

In the first case usurpation of a tomb is regarded as a sin. The remedy is an appeal to the vengeance of the offended gods. In times and places where religious influence was powerful, a substantial atonement was probably enforced. Later, under the Roman empire, the state intervenes with penal statutes against sacrilege and tomb-breaking. The sin has developed into a crime.

In the second case the usurpation is neither a sin nor a crime, but a tort. It is an injury to private property, and the remedy is a civil action for damages. This (it seems likely) was at first to be brought by the builder

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56 Trenter (p. 19) translates 'ganz wie auf Grund eines durchgeführten Privatprozesses.' He compares an inscription at Aphrodisias (Leake-Waddington 1639) where offenders have to pay to the Imperial House 10,000 denarii, ἀς ἐκ καταβάλλεται, ἵνα τῆς τιτανίας παρακολουθησαν. He says that 'bei dem Gerichtsverfahren, das durch eine derartige Anzeige veranlasst wurde, die litte assimatisch sowohl die sacto juris sui als und vielleicht noch andere von vorhersehbar weggelassen, und dass, dass die Büste verwickt was und rechtshäftlich wurde, es genügte, wenn der Richter sich dahin ausgesprochen, dass die gegen die Bestimmungen verstoßende That von der bezeichneten Person begangen war.' He knew only the last of the three epitaphs.

57 See above, p. 289.

58 Also the recovery of arrears of taxation, etc.

59 It is not probable that the actual recovery of damages which had already been awarded by a court would have been left to any private person. More probably all necessity for such an award was eliminated by something analogous to a justice’s warrant. The public registration of the damages claimed, as well as the title to the tomb (C.I.L. 4274), would facilitate a summary jurisdiction.
and his heirs; then later by them, or failing them by anyone who would undertake the office; finally by some corporation appointed by the builder.

Throughout the period both sets of ideas were held simultaneously; both remedies are commonly invoked in the same epitaph. But the first system is certainly more in accordance with primitive habits of thought, and more characteristic of the native races of Asia Minor, so far as we know anything of them. It also appears to prevail over the other the more, the farther we go back.\(^{36}\) It is possible that the second system is the result of the imposition by the Macedonian conquest of Greek ideas on Asiatic, an application of Greek legal theories about private property and Greek habits of litigation to native conceptions of the absolute ownership of the tomb by the dead.

In any case it is unsafe, when employing these Greek epitaphs as a means for the translation of the older Lycian inscriptions, to assume an exact correspondence throughout, or to expect confidently on native tombs of the fourth century to find the identical system of penalties to the παρασκευή, the δεσμός, and the γεροντία which is found 300 years later. The continuity of custom and even of wording is no doubt remarkable. The very same formulae are used to define the trespass during the Lycian as during the Greek period. It by no means follows that the remedies are identical. On some future occasion I may perhaps endeavour to show that the Lycian formulae which have generally been supposed to refer to penalties have really a totally different meaning.\(^{38}\)

I regret that the article by Keil in *Hermes*, xiv. pp. 552 f., only came to my notice after the above was already in type. Interesting as it is, it does not appear to me to make any essential modification of my position necessary.

W. ARKWRIGHT.

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\(^{36}\) Only one of the oldest epitaphs (that of Talesia) comes under the second class, and there the curse precedes the penalty. Two others (\textit{J.H.S.}, 1883, p. 114) have the curse only.

\(^{38}\) With the Lycian are to be classed, not only the bilingual, but also a few very early Greek epitaphs, such as the two mentioned on p. 272, note 20.
THE MASTER OF THE BERLIN AMPHORA.

One of the best Greek vases we possess is the amphora No. 2160 in the Berlin Museum (Fig. 1 and Pl. XV.—XVI.). There is something specially charming about these graceful woodland people, the dreaming Silens and their instruments of music, young Hermes with winged head and feet, the gentle fawn. The question, however, who painted the piece, has been variously answered. Furtwängler, in his catalogue,1 thought of Brygos, but some years later he attributed the vase to the painter called Kleophrades2; and Winter said it was by Euphronios.3 A year ago, the present writer indicated five other vases by the same hand4; and he now proposes to examine the work of this

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I owe my thanks to Miss G. M. A. Richter, Mr. L. D. Caskey, Dr. Holweck, Drs. Steve-king and Haeckl, Mr. Pottier, and Mr. A. H. Smith for allowing me to publish vases in New York, Boston, Leyden, Munich, the Louvre, and the British Museum, and for sending me photographs; to Mr. E. P. Warren for allowing me to publish the vase in his collection and for a drawing of the Boston fragment by Mr. F. H. Gearing; to Dr. Fréidik for telling me the patterns of the St. Petersburg vase; to Dr. Koster and to Dr. Delbrück for allowing me to inspect the apparatus of the Berlin Museum and of the German Institute in Rome; to Miss H. L. Lurtmer and Mr. A. S. Owen for supplementing my scanty notes on the Palermo vase; and to Prof. Myres for referring me to the Myron vase in note 10.

1 Berlin Phil. Woch. 1894, p. 118.
2 Jh. und Sch. ii., p. 128.
3 J. H. C. xxi. p. 38, note 5 and p. 49.
4 J. H. C. xxx. p. 38, note 5 and p. 49.
anonymous painter, who may be called the Master of the Berlin amphora; for although we possess a fair number of his paintings, none is quite so elaborate as this, though some of them are rightly admired.

LIST OF VASES BY THE BERLIN MASTER.

Thirty-eight vases will be assigned to the Berlin master's hand. A list of these vases will first be given, arranged according to shape. The characteristics of the master's style will then be indicated.

A further list of twenty-nine vases will follow. These are imitations. To say that they show the master's influence would be misleading: they are direct and conscious imitations: they copy his style, some of them so closely that it is difficult to distinguish them from the master's own work. Occasional stylistic variations and crudity of touch betray the immitator. This list of school-pieces will conclude the study.

I. Amphora (shape Furtw. Cat. No. 35).

This shape, a favourite with the early severe painters, is rare in the developed severe period. The transitional and free style examples are not very numerous and nearly all bad.

This unusually fine piece is distinguished by unusual patterns: the spiral is never a common pattern, and the r-f. ivy-wreath is very rare in the severe period.¹

1 Berlin 2150 | Pl. XV, XVI, and Fig. 1: Gedach. | Silen with lyre, and Hermes |  | Silen with lyre, and Hermes

Above each picture, pattern No. 14; below each, No. 15.

Handles, ivy, their edges real; foot usual early type: rays at base; at each handle r-f. palmette; lid black, with pomegranate-shaped knob. A red line below upper pattern; above rays; and at upper edge of reserved section of foot.

Winter's interpretation of the subject is improbable. Hermes and the Silens are frequently found together: the herald had often to pass through wild country, and it was well for him to be on good terms with the savage inhabitants.

The Silens on Douris' psykter (B.M. E 768)² show the influence of our master.

¹ For the spiral, v. Ebd., p. 43, note 37. The earliest example of the r-f. ivy-wreath is Louvre kalpis G 49 (Vottier, Album, Pl. 94); thus comes our amphora.
² Our plates are composite drawings from the previous publications, with some corrections. They will presently be superseded by a new drawing in PRH. (kind communication by Dr. Zahn).
II. Amphorae of Panathenaic shape (shape Furtw. No. 36).

We find the very counterparts of the Berlin Silens on an amphora of Panathenaic shape in Munich (2311) (Fig. 2). This Munich vase does not stand alone, but belongs to a group of eleven amphorae of true Panathenaic shape, with spreading convex foot, and cushion between neck and shoulder.

One of these eleven, an early piece, has frames round the subjects: of the other ten, four have no pattern at all, and five have a band of pattern under each figure. This pattern is either (1) a stopt key ("stopt," as opposed to the ordinary "running-key" pattern); or (2) a stopt key alternating with saltire-squares alternately from top to bottom. Both these patterns are highly characteristic of the master, and the first we shall refer to as "pattern 1," the second as "pattern 2." (c. Fig. 3).

Pattern 2 is found on 7 of our 38 vases, and twice, perhaps thrice, on school-pieces; and on no other vase.

* No. 9 is a mere fragment, and the patterns are lost.
* Our Nos. 13 d and 24 a. The doubtful example is on the fragmentary 13 d, where the pattern is incomplete.
<table>
<thead>
<tr>
<th>Pattern</th>
<th>Vases Nos.</th>
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<tbody>
<tr>
<td>1</td>
<td>4, 6, 8, 10, 13, 22, 27, 29, 33</td>
</tr>
<tr>
<td>2</td>
<td>10, 11, 13, 14, 21, 25, 26</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
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<tr>
<td>4</td>
<td>2</td>
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<td>5</td>
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<td>7</td>
<td>34</td>
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<tr>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>25 bis</td>
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<tr>
<td>10</td>
<td>24, 24 bis, 28</td>
</tr>
<tr>
<td>11</td>
<td>14, 21 (doubled)</td>
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<td>12</td>
<td>30, 31</td>
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<td>32</td>
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<tr>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>15, 16, 17, 18, 19, 20</td>
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</tbody>
</table>

**Fig. 3.**
Pattern 1 occurs on 9 of the 38 vases; further, on 7 school-pieces; beyond that, only 13 times in Attic vase-painting. Other combinations, besides pattern 2, of the stopt key-motive with pattern-square or meander, are found on our vase No. 2; on the 2 school-pieces 13d and 21a; and on 6 other vases only.

Outside our master’s school, then, the stopt key-motive only appears 19 times in Attic vase-painting.

Amphorese of Panathenaic shape.

Upper side of mouth always black.

(a) Pictures framed.

2 | Vatican | Max. Greg. Pl. 58. 2

Frame: above, all round, tongues; sides, (A) pattern No. 3; (B) No. 4; below, all round, No. 8. Neck, both A and B, a r.-f. palmette-and-lotus-bud-motive.

Shoulder-cushion red; at each handle r.-f. palmette, the petals all ribbed.

(b) No frame: no palmettes or neck-ornament: shoulder-cushion the usual black.

3 | Munich 2212 (54) | Misc. Mon. Inst. Pl. 44. 3; FRH. Pl. 72. 1
4 | Vatican | Pl. VIII. 1; Max. Greg. Pl. 58. 1
5 | Munich 2210 (1) | Hefesto

<table>
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</thead>
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<tr>
<td>Diskobolos</td>
<td>Man.</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Diskobolos</td>
<td>Athlete with</td>
<td>none</td>
<td>none</td>
</tr>
</tbody>
</table>

For the genesis of this pattern from the meander, s. Corinthian jug Louvre E 648 (Potter, Attic, Pl. 31) and Corinthian hydria Berlin 1857.

The lekythos in the Glyptothek (subject, Heracles with the tripod) is a work of Kyoprades. I should like it added, together with a kalpis belonging to Mr. August Castellani in Rome (Heracles and the lion), to the list given of that artist’s vases in J.R.S. 30.

Stop key alternating with stopped meander: severe lekythos, Oxford 323 and Munich 2476; severe Nolan amphora with patterns only, Rome, coll. Mr. Avg. Castellani.

Stop key in 2’s alternating with stopped meander in 3’s: severe Nolan amphora, Copenhagen 4078.

Stop key in 3’s alternating with stopped meander in 5’s: severe lekythos, B.M. E 574.

Stop key in 2’s with multi-squares and Dionysus cross-squares from top and bottom stamnos, Berlin 2186 (Ann. 1889, Pl. 1-3).

For Munich, the new number is given, and John’s number added in brackets. In Naples vases, Heydemann’s number is added in brackets.

Neck, mouth, and foot are of the ordinary shape, and are covered all over with black; the upper side of the rim is also black.

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**Fig. 4.**—Neck-Amphora in the British Museum (Ε 268).

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A. Amazon I., regardant, short chiton and tresses, r. extended downwards, on l. shield, helmet, in r. upright spear, on l. shield: B. Amazon: r. regardant, corselet, helmet, and.
IV. **Pelike** (shape Furtw. No. 42)

| 14 | Once Room, coll. Castellani | Drawing in Rome, German Institute, 1907, No. 22 | Theft of the Triptol | Boy between youth and man. |

The pictures are framed above, on both A and B; pattern No. 11, at the sides, on both A and B, No. 2; below, on A, No. 5; on B, No. 2.

V. **Stamnoi** (shape Furtw. No. 39).

Six stamnoi can be attributed to our master. Four of them have preserved their necks; the neck is always short and its circumference the same at its upper and lower edges. Only two have kept their feet; 15 has a plain reserved disc without cushion, 18 has a plain black disc with cushion.

The pattern below the pictures is always the same, a single reserved line running all round the vase (pattern No. 16).

15, 16, and 19 have the usual tongues at the shoulder. 17, 18, and 20 have no pattern at the shoulder: this is uncommon in stamnoi.

| 15 | Munich 2406 (421) | FRH. PI. 196, 2, and text, 2, p. 250 | Achilles and Hector | Arming |
| 16 | Louvre G 56 | Pailler, Album, Pl. 95 (A); drawing in German Institute, Mappe 21, 4 | Athens mounting chariot | Arming |
| 17 | Palermo 1509 | Inghirami, cost. etc., 1, PI. 7-8 | Visit to Chiron | Narcissus and Nereids |
| 18 | Louvre G 188 | Franchet, Cat. Coll. Barre, Pl. 3 (A) | Achilles brought to Chiron | Man and 2 youths |
| 19 | Louvre G 185 | Mon. 9-7, PI. 67 | Diomede on goat, and Silens | Hermes on ram, and Silens |
| 20 | Louvre, coll. Mr. E. J. Warren | Pl. XVII. | Menelaus with Penelope's limbs | Menelaus with Penelope's limbs |

VI. **Kraters**

VI. **a. Krater with volute handles** (shape Furtw. No. 38).

| 21 | S.M. 9 468 | Pl. XIV, and Fig. 5; Fig. 7; Gerhard, a V. PI. 204 | Fight: Achilles and Memnon | Fight: Achilles and Hector |

The practice of blackening the volute-krater's body, and putting pictures on the neck, is invariable in b.-f. painting, and not infrequent in the severe a.-f. style.

The upper side of the rim reserved. On rim (A) pattern No. 2, (B) No. 4 a: on upper section of neck, No. 11, doubled: on shoulder and at base of handles, tongue. At base, rays: ivied handles.

VI. b. Bell-kraters (shape Pl. X. 2).

The very earliest bell-kraters we possess are a group of four from our master's hand. Bell-kraters are frequently represented on early severe r.-f. vases; but these were no doubt made of plain blackened clay without decoration. These early kraters are represented with holds or ears instead of handles, and have no detached foot. This simple shape is preserved without modification by our master. The bell-krater with holds continues to exist by the side of the more popular handled bell-krater right into the late free style, but a foot is soon added. All bell-kraters with handles have a detached foot, and all bell-kraters with holds, excepting our four and a

fifth vase in Palermo [2] by the master of the Boreas pointed-amphora.[3]

The vases are entirely black but for the figures and a band of pattern under each.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Artist</th>
<th>Location</th>
<th>Date</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>22</td>
<td>Corneto</td>
<td></td>
<td>Lourve G 174</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Lourve G 175</td>
<td></td>
<td>Fig. 8 Jan. 1878, Pl. C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Vase Rome</td>
<td>Lourve G 178</td>
<td>Drawing in Berlin Apparatus, XXII, pl. 2</td>
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</tr>
</tbody>
</table>

[5] A. Herakles lying on plain mattress l., r. extended, in l. shepherd; B. Silen r., in r. ninechoe, in l. lyre (B. much restored).
Fig. 6.—DIEL-RAITHU IN THE LOUVRE.
VII. **Hydria.**

VII. a. **Hydria of b.-f. shape** (shape Furtw. No. 31).

This shape does not survive the severe style; the following vase is one of the latest examples.

The foot is of the later double ogee shape: the mouth is reserved, and divided into two at an angle. The picture extends over the shoulder and body: below it is a band of pattern No. 2.

| 25 | Vatium | Mon. I. Pl. 48; phot. Moschini 8575 | Apollo | 2

VII. b. **Hydria-kalpis** (shape Furtw. No. 41).

Picture on the shoulder. Foot double-ogee; rim black with detached lip; upper side of mouth reserved; the band of pattern below the picture stops some inches from the handles.

| 25 bsc | New York | Pl. IX. and Fig. 7; Bull. Metr. Mus. Feb. 1910, p. 34, Fig. 14 | Greek and Amazon | 0
| 25 ter | Once Florence, coll. Inghirami, cool. B. Pl. 83 | Herakles and lion | 2
| 26 | Boulogne-sur-mer | Dionysos and Maced | 2

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**FIG. 7.—HYDRIA IN NEW YORK.**

VIII. **Lekythoi.**

The three following lekythoi have the shoulder black, and no pattern above the picture: on the shoulder, at the junction with the neck, 28 and 29

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In hydria of b.-f. shape, this foot occurs only on our Nos. 25 and 35a, Boston (phot. Coolidge 9685), and B.M. E. 162, E. 163, E. 161.

1. Dionysos moving L. in r. horn, in L. thyrse; 2. Maced, moving r. regardant, in L. thyrse and make, r. extended: between them small lion r. and especially our No. 20.
have an egg-pattern (without dots); 27 I have not seen. 27 and 29 have pattern No. 1 below the picture, 28 has a running key. (No. 10)

| 37 | Athens 19294 | Ep. Alex. 1907, p. 294, Fig. 5 | Bearded komast | 1 |
| 38 | Palermo ** | | Bearded komast | 10 |
| 39 | Palermo ** | | Young warrior | 1 |

IX. Nolan amphorae (shape Furtw. No. 45).

The conventional term 'Nolan amphora' should be restricted, for convenience, to the small r.-f. neck-amphora with simple mouth, simple disc-foot, and triple (or later, ridged) handles, which first appear in the developed severe period.

The following vases have triple handles and simple black disc foot. 30 and 32 have a r.-f. palmette at each handle, 31 a leaf, the others nothing.

In these smaller and not extremely careful drawings it is not easy to distinguish the master's own work from good and very close imitation. The following six vases seem to the writer not merely school-pieces but works of the master's hand.

| 30 | Naples 1926 (3127) | Young warrior | Woman running | 12 all round |
| 31 | Louvre G 201 ** | Siren and Dionysus lying down | Siren at bell-krater | 12 all round |
| 32 | Munich ** | Man offering lyre to youth | Youth | 18 all round |
| 33 | Vienna, Hofmuseum ** | Athlete with akroterion | Youth with spear | 10 |
| 34 | Naples 1926 (3127) | | Youth | 7 |
| 35 | Once Boulogne, now | Panckoucke, R.r. | | 1 |
| | Orc. 4, Pl. 49 (A) ** | Eros | | |

THE STYLE OF THE BERLIN MASTER.

The lines are thin, equable, and flowing, not dry like Douris', nor wet, thick, and strong like Kleophrades'.

The collar-bones varies from (a) — through — to (β) —. The intermediate form may be seen on 12, 24, and A of 8. 14 has both (a) and (β). (β) is the commoner shape (4, 6, 11, 13, 15, 21, 25 bis, 27, 28, 32, 33).

1, 5, 7 and B of 8 have (a).

** 1. Man moving r. regardant, r. leg frontal, in l. lyre.
** 2. Young warrior, cuirass and helmet, standing r. leg frontal, head l., in l. spear, with r. pears from phiale.
** 3. A. 1. Siren lying r. flattening; 2. Dionysus lying l., r. extended in l. large kybele; B. Siren kneeling r.; l. back view, r. extended pluming sinceho into bell-krater of same shape as our Nos. 29-34.
** 4. A. 1. Man leaning on stick r., in r. lyre; 2. youth sitting l., r. extended between them, l. ag; l. B. youth moving r. regardant, l. leg frontal, in r. hand rish.
** 5. A. Young warrior, cuirass, helmet, standing l. leg frontal, head r., in r. upright spear; E. naked youth standing r., in l. upright spear.

* * * Not in the museum at Boulogne.

The Eros resembles very closely the Eros on the Naples vase, our No. 3. The earliest cases where Eros by himself forms the subject of a complete picture, are the early r.-f. Chryselephantine cup in Florence (Med. Ital. 3, Pl. 2) and the early cup B. M. E 113 (Murray, Douris, No. 19); next comes the Naples vase with a larger-scale figure.

The Eros on the Nolan amphora with the name of Diktyles B.M. E 296 (El. Chr. 4, Pl. 43) shows the influence of our master, but the style is not that of his school. The pattern of 1. of that vase is a slight key—the artist's tribute to the man whose conception he had borrowed.
THE MASTER OF THE BERLIN AMPHORA

On the carelessly drawn B of 13, the curved part of (a) becomes angular. On 3, Perseus has (a), but brown instead of black, to mark it off from the black edge of the chiton.

The junction of the lower breast lines; either (a) \( \text{A} \), or, by omitting the third side of the triangle, (B) \( \text{L} \), (a) occurs on 4, 5, 6, 7, 10, 13, 15, 19, 23. (B) on 1, 8, 11, 12, 18, 19, 32, 33, 35.

The third side of the triangle seems brown instead of black on 25 bis.

The junction makes simple right angles in some small figures (21, 34), and in large figures on 8. (B has (B)), and one figure on 18. (B also occurs on 18).

The nipples are rendered by rosettes of brown dots.

A simple brown circle is used instead on the small figures of 21; on 13 (once), and on 24 for the boy Ganymede. The nipple frequently projects from the profile of the breast.

The fixed type of torso- and belly-muscles may be studied on the Berlin amphora or the Würzburg vase.

The navel and the navel-pubes line are brown. The sole exception is B of 1, which shows a black median-line and a black navel-pubes line: this rendering is an exceptional experiment on an exceptional vase.\(^2\)

The navel is indicated by a lozenge-shaped expansion of the brown lines on the belly; in the middle of this a brown dot is sometimes placed (8, 11, 12, 15, 24, and B of 7).

Fat bellies are rendered by parallel curved brown lines on 13 (vivier) and 19 and 30 (Silens).

Let us notice a peculiarity about the genitals. They are pushed to one side in frontal and \( \frac{1}{2} \)-figures (1, 7, 11, 13, 14, 16, 19, 21, 24, 24 bis, 34, 35).

Silens are not ithyphallic.

The characteristic drawing of the arm and shoulder muscles may be seen on 13.

The open flat hand is particularly common: there is usually a single curving black line at the root of the fingers. Another common type is the hand with thumb and index extended; the other fingers bent (2, 4, 18, 19, 28).

1 has the thumb-nail marked in black; the rendering is the same as that of the toe-nails where marked. The tendons are indicated on 1, the knuckles on 7.

The profile hip-line, when carefully drawn, e.g. on the Würzburg vase, has a double curve and a triangle at the belly. On smaller or less careful vases, the curve is simplified. The triangle is lacking on 31 and 34. The hip-line is black on 4, 7, 12, 18, 19, 25 bis; brown on 1, 13, 31, 33, 34.

The body at the hips is often in \( \frac{1}{2} \)-position: this position naturally makes a different hip-line, e.g. on 13 (A) or 21.

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\(^2\) The black median line is characteristic of the later work of Kleophrades (\( \text{J.H.5} \), 39, p. 47 and note 38, where the Berlin amphora should have been quoted.)
A single black line serves to indicate the spine. There is no full backview on our master's vases, only ¼-backviews.

13 shows what pains the master takes over the muscles of leg and knee; his rendering never varies. Note particularly the parts about the knee.

The frontal or three-quarter knee is long and narrow.

The legs of the Amazons on 25 bis and A of 10 are left plain except for the knee; this is to differentiate the female leg; B of 10 is greaved and has the usual markings, which here represent the corrugations of the greave.

The ankle is indicated by two curving black lines.

Exceptions are extremely rare: the lines are brown instead of black on A of 31 (the Silen); B's are normal. On the rough stamnes 16 only one pair of ankles is preserved; one of the ankles is brown and L-shaped, the other is not marked. Two of the tiny figures on 21 have only a single black line.

The ¼-foot flat on the ground occurs on 13; the same on 1, but the notable ankle-line is there omitted.

This line reappears, however, on the lifted three-quarter feet of 11 and 19. 21 and 24 have the same ¼-foot, but without the ankle-line.

The reclining figure on 23 has, naturally, a third type of ¼-foot.

The frontal foot flat on the ground is very common: each toe is indicated by a plain black semicircle, and toe-nails are not marked. The ankles are indicated by black concave lines on 6.

The extended frontal foot occurs on 7, 8, 25 bis, and 35. The ankles in all three figures are marked by the same black concave lines as on the flat frontal of 6. The toe-nails are not marked on 8; on 7, each is a black  and on 25 bis the great toe-nail is so rendered: the toe-nails are also marked on 35, but how, one cannot be certain from the drawing.

The tendons of the foot are rendered by brown parallel lines on 30 (flat frontal foot), and 3 and 25 bis (extended frontal feet).

In the profile foot, the toes are thin and sloping (v, 13).

The eye is long, the inner end usually open, the eyeball nearer the inner end. The eyeball is a black dot, except in 1 (Silens, and young Hermes, 12) (Silens), 7 (Herakles), 23 (Herakles), 25 ter (Herakles), and 24 (Ganymede), where it is a brown dot surrounded by a brown circle. Where the eyeball is dot-and-circle, the lashes are indicated by brown strokes; otherwise only on B of 24. Herakles has, as usual, a rounder eye than the other characters (7, 14, 23, 25 ter).

The profile of the face tends to the upright, the chin is full, the nostril, nearly always black, rather pinched. Even in careful pieces the master is sparing of relief-lines for the face-profile and indeed generally, for instance in the hands. In the less careful pieces, and often in the more careful, the face-profile has no relief at all; for instance, in 13, A has no relief below the nose on the face; B's face has none. The presence or absence of relief-line makes considerable difference in the aspect of the face: without relief-line, the nose is straight and rather flat; with relief-line it is more aquiline, the mouth finer and longer.
For ears, see the plates.

The contour of the *hair* is reserved, and nearly always smooth; a dotted contour occurs only four times, thrice for Herakles (7, 23, 25 *ter*), and once for Apollo (7).

Golden-yellow hair is sometimes given to Silens, young deities, boys and women (1 and 12, Silens; 1, young Hermes; 21 and 25, young Apollo; 21, Thetis; 24, Ganymede; 18, boy Achilles; 32, boy).

A peculiarity is the *yellow beard* (with black head-hair); 11, 13, 19, 24, 26, 28; on the rough 16, the old man's beard is reserved with a yellow outline.

The hair on the temples is rendered by mixed black dots with black ground on 7, 14, and 23 (Herakles); 2 (bearded Hermes, with krobylos); and 22 (Europa, with krobylos). The same rendering is used for Herakles' beard on 7 and 23.

The *ends of the beard* have no relief except on 1.

Males usually have short hair.

In males, the *krobylos* is worn only by gods and heroes; Hermes (2 and 19), Apollo (7), Eros (8 and 35), Pelens (18).

When the hair is yellow, it is usually worn as in the Berlin Silen, except in the boy on 32, where it is simpler.

The *krobylos* is worn four times by women: 2 (Athena), 17 (Thetis), 22 (Europa), and 30.

The Maenads on 16 and 26 have long hair unconfined. On 14 (Athena), 21 (Eos, Thetis), 22 (woman), the hair is long, with a simple diadem; in 15 and 16 (Athena), the hair is long, without diadem, tied back near the ends with a simple string.

The *chiton* is edged at the top by (a) a pair of simple black curving lines (14, 18, 20, 21, 26, 30, 31) or by (B) a pair of engraved black lines (3, 10, 22, 25 *bis*). Three simple black lines appear on A of 3.

The *chiton* may be made of thicker or thinner stuff. The thinner chiton has black lines to indicate the folds from the waist downwards, and its lower edge has the well-known 'ladder' contour (2, 10, 15, 17, 20, 22, 25, 25 *bis*, 26).

The thicker chiton has brown fold-lines, or none, from the waist downwards (black fold-lines only on 2 and 18), and is edged below by a single engraved black line (2, 14, 21, 29, 30, 33); or by the same, doubled (3, 10, 18, 19, 20, 21); or tripled (only 1). B of 3 has a special border and Athena on 15 another, (with elaborate chiton).

The *sleeve* is edged by a pair of engraved black lines (2, 3, 10, 15, 18, 19, 20, 22, 25, 25 *bis*); or by a single engraved black line (2, 30, 31, 33); by a triple only on 1. On the rough stamnos 16, the only sleeve is indicated by two straight brown lines.
Athena on 15 and 21, and Eos on 21, have elaborate chitons decorated with various patterns.

The only border for himatia or chlamydes, when they have a border, is a single thin black line [1, 2, 3, 14, 19, 23].

The necklace is a brown string with a brown cross-pendant.

The carrying is always ɔ. The inner dot is omitted on the rough stamnos 16.

Bracelets are red.

The unpractical helmet with neither cheek-pieces nor nasal is worn by Athena on 9, 14, and 21, and by an Amazon on 10.

A helmet with fixed cheek-pieces but no nasal is worn by Athena on 2, 15, and 16.

Helmets with both cheek-piece and nasal occur on 10, 11, 15, 16, 21, 29, 30. The cheek-piece is black with a reserved border on 10, 15, and 25 bis. The lifted cheek-piece is entirely reserved on 21, 29, and 33.

The neck-piece is always reserved; the skull-piece is black on 25 bis, elsewhere is always reserved, except for a small spiral in front of the ear on 9: the same, but brown, and in front of the high crest, on 2; a palmette behind the ear on 19; and a spiral on the forehead on 11 and 33.

The Corinthian helmet occurs only twice, on 15 and 30.

The corset, fitting tight to the body and moulding the muscles of the torso is found on 15 and 30; the ordinary leather corset on 10, 29, and 23.

The pteryges and shoulder-flaps are plain.

Greaves are quite plain except for the brown markings which represent the moulding to the leg.

Of epitomai, the following occur more than once: bull’s head, 11, 15, 21; chariot-car, 10, 11; triskeles 15, 16.

Athena’s aegis is usually covered with brown semi-circular markings (2, 9, 14, 15, 21); with brown dots on 16. It is edged above by a pair of simple black curving lines (2, 9, 14, 21), by three such on 15. Below, the snakes join the aegis immediately on 14, 16, 21: a black line follows the curves of the snakes on 15; a pair of simple black curving lines, filled in with brown, bounds the lower edge of the aegis, above the snakes, on 2.

The Gorgoneion is not indicated.

The favourite patterns are Nos. 1 and 2. The master is sparing of his patterns: only two vases (2 and 14) have framed pictures. He likes the sober effect of a large vase covered all over with fine black varnish except for a single figure on each side standing on a short band of simple pattern.

In combinations of stopt key or macander with cross-squares, the groups of stop key or macander on either side of the cross-square face alternately right and left.

The favourite vase-forms are amphora of Panathenaic shape (11 times), stamnos (6 times), and Nolan amphora (6 times).

Subjects:

THE MASTER OF THE BERLIN AMPHORA

Gods: 2, 9, 25, 8, 35.
Dionysiac: 1, 12, 19, 20, 23, 26, 31.
Athletic: 4, 5, 6, 11, 34.
Fighting and Warriors: 10, 15, 16B, 21, 25 his, 29, 30, 33.
Komos: 13, 27, 28.
Erotic: 14B, 18B, 32.

Inscriptions are rare. Two love-names are found, Sokrates and Nikostratos. 6 has SOKRATES KALOS on the l. of A, written downwards; 17 has NIKOSTRATOS KALOS on the r. of I on A, written downwards. The love-name Sokrates occurs again, written downwards, on a vase which belongs to the school of our master, if it is not by his hand (our No. 24b). The other vases with Nikostratos do not belong to the master's school. 29

KALOS appears on a wineskin in 19.

On two vases, the names of the characters are indicated: on I, Oeimaeoci, Hermes, and Orochar(t)es; 30 on 17, besides the love-name, Peleus, Thetis, and Chiron.

The Berlin-master is one of the most important artists in vase-painting. We have no cup from his hand; the cup-painter who most resembles him in temperament is Douris, but Douris' style is drier and weaker. Our master lacks the massiveness and monumentality of Kiesphrades; but he has admirable technique, and a noble, slightly feminine grace; the figures are finely composed, the curves subtle. His best works are the Berlin amphora, the Wurzburg vase, the Naples Eros, the Amazons in Florence, the Louvre Ganymede-krater and the Vatican hydria with Apollo; these pictures, and others, recall the poet's phrase, νεῶνας ἑβα. His people have the charm of early youth, long limbs—winged things—and creatures

Peel-like, beautiful, and swilt.

II. Amphora of Panathenaic shape.

The pattern, if there was one, is not given in the plate.

III. Neck-amphorae with twisted handles.

Mouth and foot as 13: foot and upper side of rim black as, 13. Great diversity of pattern.

α, β, ε, and γ have egg-pattern (without dots) round the handles; α and γ have a r.-f. palmette at the base of each handle.

29 Jahn, Cat., Pl. 3, No. 9.
30 Farquh., Cat. 2, pp. 484-5.
32 Klein, Licth. p. 129.
Patterns common to the Berlin Master and his School:

1. 18g, 14r, 24c, 24b, 29h, 35c, 35d
2. 13d, 13f, 24a
3a. 14a
4. 25a, 35d, 35g
5. 35e, 35b, 35c, (35f), 35h, 35l.
    13b, 35e: same, but maander.
    composed of seven lines. 13a, 13c: maander six lines, and
    ivy-leaves instead of dots in
    the saltire-squares.
6. 35f, 35l
7. 35k, 35l
8. 21d

IV. Pelike.

     Manner, Cat. Pl. 6. Triptolemos
     (A). Panephenos 4a 1

R. f. palmette at each handle.

Close to the master, and to the group of twisted amphorae.

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Nick, foot, and handles are restorations; the handles were presumably twisted. A. Nike flying, in t. thymiaterion, in l. phialis.
B. Youth r., in l. stick, r. extended down.
C. The lower part of the vase, including the legs of A, and all but the head and shoulders of B, is a restoration.
V. Stamnos.

V. b.

To the school of the Berlin-master belongs a curious and repulsive vase in the Louvre (G 192). The shape, which is happily unique, is described by Pottier as "intermediate between amphora and hydria"; indeed the long thin neck would be in place on a hydria of b.-f. shape.

The base is very thick, so that the short black foot requires no cushion. The projecting mouth, which is decorated with egg-and-dot, has a separate lip. The handles are black, round, and strongly recurved, with egg (no dots) at the base. The shoulder has the usual tongues; below the pictures, all round, pattern μ. There is a palmette above, and another, lying on its side, below each handle.

Patterns used in the School of the Berlin Master but not found in his own works

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Used on Vases, Nos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>13e</td>
</tr>
<tr>
<td>b</td>
<td>21a</td>
</tr>
<tr>
<td>c</td>
<td>25a</td>
</tr>
<tr>
<td>d</td>
<td>13e, 35m</td>
</tr>
<tr>
<td>e</td>
<td>21a</td>
</tr>
<tr>
<td>f</td>
<td>13e</td>
</tr>
<tr>
<td>g</td>
<td>13e</td>
</tr>
<tr>
<td>h</td>
<td>13f</td>
</tr>
<tr>
<td>k</td>
<td>13g</td>
</tr>
<tr>
<td>λ</td>
<td>20a</td>
</tr>
</tbody>
</table>

The style joins the vase to the group of amphorae with twisted handles.

23 Cat. Vases du Louvre, 3, p. 1026.
VI. c. Calyx-krater (shape Furtw. No. 40).

| Oxford 294 | Nike flying with tripled and phiale
|-------------|-------------------------------------
| Youth       |

Above, pattern No. 13: below A, No. 3; below B, 3.

VI. d. Kraters with columnar handles (shape Furtw. No. 48).

Both entirely black except for the figures and the bands of pattern below them.

<table>
<thead>
<tr>
<th>Rome, coll. Mr. Aug. Castellani</th>
<th>Drawing in Rome, German Institute, Mappe 17, No. 39</th>
<th>Nike flying</th>
<th>Youth</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Petersburg 1528</td>
<td>Complete-oval, p. 22 (A)</td>
<td>Nike flying</td>
<td>Sokrates</td>
<td>Youth</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>KALOS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

24a might well be from our master's own hand, but the surface is so ruined that it is impossible to decide 24b I have not seen.

VII. Hydria.

VII. a. Hydria of b.-f. shape.

<table>
<thead>
<tr>
<th>Paris, cab. des Medailles 439</th>
<th>Phot. Girandon 75</th>
<th>A (on body), Zeus</th>
<th>B (on shoulder), pursuing woman</th>
<th>Charioteer in quadriga</th>
</tr>
</thead>
</table>

The foot is of double-oval shape, the mouth is simple and the discs at junction of back-handle and mouth red. R.-f. palmette at back-handle; at base of side-handles egg-and-dot. Rays at base. Patterns: between shoulder- and body-picture, No. 5; below body-picture, No. 6.

VIII. Lekythos.

<table>
<thead>
<tr>
<th>Syracuse</th>
<th>Mese. Lisc. 17, Pl. 19</th>
<th>Triptolemos</th>
</tr>
</thead>
</table>

Shoulder black, save for an egg-and-dot pattern at the junction of shoulder and neck.

Above and below picture, pattern No. 1.

Perhaps from the master's own hand; I have not seen it.

IX. Nolan amphorae.

<table>
<thead>
<tr>
<th>Oxford, coll. Mr. H. S. T. Bacon</th>
<th>Herakles and Centaur</th>
<th>all round</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frankfurt, Städtisches-</td>
<td>Centaur</td>
<td></td>
</tr>
<tr>
<td>historisches Museum</td>
<td>Old kERAU</td>
<td>Young kERAU</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>Naples 1587</td>
<td>Young either man</td>
<td>3</td>
</tr>
<tr>
<td>Naples 1359 (3150)</td>
<td>Young warrior</td>
<td>Old man</td>
</tr>
</tbody>
</table>

Both faces restored.

1 A. 1. Her, r. with club, grasping shoulder of 2. 2. Centaur, r. regardant with pinoleuce. B. Centaur, running r. with pinoleuce and beast-skin; fragmentary.

2 Old bald man, naked, moving L., r. extended: E. Naked youth moving r. with lyre. The extreme right-hand messenger on A' is replaced by a stop key. Carless.
35f varies pattern No. 7 by once substituting a Dourian cross-square, and once a black saltire-square for the usual saltire-square; all the other squares are saltire-squares.

IX b. Small neck-amphorae with triple handles.

The following pair of vases might be classed with the Nolan amphorae. They have the same general shape as the Nolan amphorae, the same mouth, simple black foot, and triple handles. But the neck is shorter than in the real Nolan amphorae, and is not plain black but ornamented.

In both vases, the ornament on the neck of A is No. 11, doubled. B has in both vases No. 11, single, with a band of rectilinear pattern under this; this pattern is a running key (No. 10), on k; on l it is No. 7.

Below the picture on A of k, and on both sides of l, is No. 10. B of k has 7, with an interesting variation—one of the meander-sets is replaced by a stoep key. This variation connects the vases with the Frankfurt Nolan amphora (35 b), which they resemble closely in style and in carelessness.

X. Oinochoai.


35a | Munich 2453 (789) | Youth and dog

Above, pattern No. 11; below, No. 6.

X b. Oinochoe (shape Furtw. No. 205).

35a | B. M. E 513 | St. Cle. 1, Pl. 83 | Nike flying frontal

On shoulder, egg-and-dot; below picture, pattern No. 1.

A good piece, possibly by the master himself.

J. D. BEAZLEY.

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35a: Akontist running r., 2-back view, r. raised in front of forehead throwing horizontal akontion; B. Naked youth running l., r. extended, in l., at side, akontion.

35b: Tript. in ear r., in r. esposa, in l. arm of grain; B. Pers. 1, r. raised, in l. esposa.

35c: A. Naked youth, wrap both arms, moving r. with barbaros; B. Naked man moving r. regardant, in r. stick.

35d: A. Youth, himation, r., in r. phiale, B. Youth, himation, r., r. extended.
ARCHAEOLOGY IN GREECE (1910–1911).

The Season of 1910–1911 has witnessed the continuation of most of the excavations mentioned in the last of these reports, and the beginning of work in the island of Corfu (Kerkyra), which has, up to now, hardly yielded its full share of antiquities. This year, however, it has given us the most important discovery of the season, an almost complete sculptured pediment of an archaic Doric temple.

This discovery was made near the monastery of Goritsa, which lies to the south of the town of Corfu. Here the chance finding of a sculptured slab led to an excavation by the Ephor Versukis on behalf of the Greek Archaeological Society. The work was presently supported by the Emperor of Germany, Doctor Doerpfeld assisting at the excavation, and the Greek Government was represented later by the Ephor Romaios. The temple itself is much destroyed; the importance of the discovery consists in the almost complete preservation of the sculpture of one of the pediments. The figures were arranged on eleven vertically divided slabs, of which eight are preserved. The centre of the composition was formed by a great Gorgon with snakes on her head, and girt by two snakes tied in a knot in front. The adjacent blocks on either side have each a figure on a much smaller scale; in the left is a nude youth identified with Chrysaor, and on the right, her offspring, the winged Pegasus. The two next blocks on the right and left are occupied by a pair of large panthers, standing with their heads turned to face the spectator. These separate the central figures from the groups which occupy the last three blocks at each end of the pediment. Of these the last block on the left is occupied by a fallen warrior with his head in the corner of the pediment; the next block, on which no doubt his opponent was represented, is lost; the block next to the panther bears an altar and a throned goddess. On the right the last two blocks are lost; the third from the corner, that is the one next the panther, contains the nude figures of Zeus and a giant at whom he is hurling the thunderbolt. The great size of the Gorgon and the panthers as compared with the other figures is a striking feature of the work. They must have been visible at a much greater distance than the smaller figures, and the composition must thus have looked like a single figure of a Gorgon approached by the two panthers, after the fashion of a τάρταρος. Seen from near this simple scheme vanished and three distinct groups separated by the two panthers revealed
themselves. In the two lateral groups we may recognise a Gigantomachy, the goddess on the throne being Ge. The preservation of the surface is in general remarkably fine, although the surviving traces of paint are inconsiderable. The style, as would be expected from the political relations of Coreys, is related to the Argive-Corinthian. The group is to remain in the local museum at Corinth.

In other places the activities of the Greek Archaeological Society have been very numerous. Space forbids more than a mention of the work at Athens in the Roman Agora and the continuation of the reconstitution of the Propylaea under the care of M. Valanis; of Doctor Konouniotes at the temple of Apollo at Eretria, of Doctor Keramopoulos on the site of the oracle of the Ismenian Apollo at Thebes, and of Doctor Rhoimaios at Tegea and elsewhere in the Peloponnesus. At Chalkis Doctor Papasileiou has excavated a bath with an inscription to Isis, Sarapis and Anubis, and discovered Mycenaean tombs with rich finds, which include vases imported from Crete.1

In Thessaly Doctor Arvanitopoulos has excavated mainly at Pessan, where it will be remembered he discovered in 1907 a series of painted grave stelai. At Pharsalos he has found a fourth century stela with a funereal epigram which I quote²:

'Αλεξάνδρος καυδαρ δείσας ξέον και Μενεκύρρον
Τιμανδραν, ἥβας τὰν στέρον' ἀισχ λυγρά
τὰς ἀρέτας αὐξόμενες άειμαστον συνόμαινιο
οὐκ ἄκηκον φθημέναν τοὺς τάφοις κτέρπαν.

At Athens Doctor Konouniotes has excavated behind the semi-circular supporting wall below the Pnyx, and has shown by the sherds found in the earth by it, that it is no earlier than the end of the fourth century. He has also discovered an earlier supporting wall, but there is no evidence of its date.

Doctor Brückner's work at the Dipylon cemetery has produced interesting topographical results, and thrown light on an ancient system of irrigation. Most striking, however, is a find of 44 sherds, which had been used for voting at ostracisms. Eleven bear the name of Thukydides the son of Melesias, the opponent of Pericles, who was banished in 442, twenty-six that of Kleipades the son of Deimias, who led the fleet to Lesbos in 428, one of Teisos andros the son of Epilykos, the father-in-law of the eldest son of Pericles, and one of an otherwise unknown Encharides. They all date from shortly after the death of Pericles.³

The excavations of the German Institute at Tiryns have now brought to

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² From the Rev. Phil. Wochenschrift, 1911, p. 62.
³ For many of these notes I am indebted to Doctor Karo, who kindly sent me a proof of his report to appear in the Αρχαία Ακαδημία. Further details of these excavations may be found in the Αρχαία of the Greek Archaeological Society, and in articles published in the Athenian magazine Πανελλήνιος for 1910.
light Mycenaean wall-paintings of the greatest interest. These were briefly mentioned in last year’s report, as far as they were known in the spring of 1910, but the number of fragments was doubled in a short excavation conducted in the autumn by Doctor Kurt Müller. Doctor Rodenwaldt, who is preparing the final publication, has been able to distinguish the earlier and later styles of painting. Of the paintings from the earlier palace an idea is given by the two warriors published in his preliminary paper in the Mitteilungen, but it is the paintings of the later palace which are of such remarkable interest. One shows a life-size procession of warriors, and the other is the picture of a boar-hunt mentioned in last year’s report. It consists of a great number of relatively small fragments, but the laborious process of reconstruction has advanced sufficiently for it to be possible to make out the design. The whole formed a frieze with numerous figures considerably less than life-size. In the foreground as many as six boars are being attacked by dogs or caught in nets; they are represented as in a bed of the tall reeds common in rivers and streams in Greece. In the background women in chariots are watching the hunt. These pictures are very much broken by their fall from the walls, and consist of hundreds of small pieces, which very rarely actually join, and the labour of restoring the design is no light one. It has in fact only been made possible by the extreme care with which the fragments found near one another have been always kept together, so that it is known what pieces belong to the same part of the composition. As the work progresses, coloured tracings are being made by M. Gilliéron of the several pieces, and these tracings can be shifted about until a satisfactory solution of their original position is attained. When completely restored this boar-hunt will be the most interesting piece of Mycenaean painting in existence, and although of a decadent period, will vie in size and elaboration with the great picture of a temple and worshippers from Knossos. Like the work in the earlier palace, these later pictures show the influence of the great period of Cretan art, Late Minoan I, although the details of dress and ornament, as well as the weapons, show a complete independence. As compared with the earlier work, these later pictures show signs of decadence, and Doctor Rodenwaldt describes the history of painting in Tiryns as ‘einem langsamten, kontinuierlichen, durch keinerlei Unterbrechung aus fremden Beeinflussung gestörten Prozess des Niedergangs.’ These pictures are not yet ready for exhibition in the National Museum at Athens, but I was very kindly admitted to see them in process of reconstruction.

The most interesting fresh results from the French excavations at Delos are the completion of the work at the sanctuaries of the foreign gods, and the clearing of the portico of Philip. This latter edifice was much ruined, but its careful proportions give its remains some architectural importance. A system of mason’s marks enabled each block to be used in its proper place. The dedicatory inscription was found: ΒΑΣΙΛΕΥΣ ΜΑΚΕΔΟΝΩΝ

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ARCHEOLOGY IN GREECE (1910-1911) 299

ΦΙΛΙΠΠΟΣ ΒΑΣΙΛΕΩΣ ΔΗΜΙΤΡΙΟΥ ΑΠΟΛΛΩΝΙ ΤΑΝΕΘΚΕ. The portico was largely increased in size in the second century B.C. by the addition of an Ionic hall behind the original structure. This new building opened on the quay, and served as δείγμα, a place to exhibit merchandise.9

The excavation of the sanctuaries of Egyptian and Syrian gods was completed in June and July, 1910. The Egyptian sanctuary has now yielded some fifteen dedicatory inscriptions with the names of three new priests of Serapis, and mention of the god ΥΔΡΕΙΟΣ, already known on a Delian inscription under the name ΥΔΡΕΟΣ. A second and older Egyptian sanctuary has now been found in the Inopes valley. It is unfortunate that the date of its foundation is unknown; the inscriptions go back to the end of the third or beginning of the second century B.C., and show the cult already assured by associations of the faithful, whose names, κοινων των δεκαδιστών και δεκαμετρίων and κοινων των ἑυπατιστών, survive on two inscribed bases. Dedications to Serapis, Isis, Anubis, Ammon, and Artemis Phosphores have been found. How long this earlier foundation survived alongside of the later one is unknown.

In the sanctuary of the Syrian gods a long portico has been found, which was erected by subscription about the year 110 A.D. The columns were of poros stone, with marble capitals, on which the names of the donars were inscribed. It is curious that one of these, Άδων Παστώμον Μαδρου, with a generosity above that of his fellows, gave a marble column, calling attention to it by the words απί τοῦ πατρίνου. Topographical details are given in M. Roussel's report in the Comptes Rendus.

In May and June, 1910, an excavation was begun in the island of Thasos by M. Adelphie Reimach, who has very kindly sent me some notes on his work. The temple on the Acropolis was cleared, a building about the size of the Parthenon. The chief finds were a deposit of early Ionian terracottas, many being statuettes of the Branchidai type, the greater part of a relief resembling that in the Louvre of Hermes and the Graces, and two heads and a body of statues of the archaic Αpollo type, to whom M. Reimach believes the temple was dedicated. The triumphal arch of Severus and Caracalla, which Bunt saw, was again uncovered, and interesting architectural fragments were found. Three gates in the town-wall were cleared. One was near the relief of Herakles with the bow, now at Constantinople, the second near the Dionysos and Nike relief, and the third, a fresh discovery, is decorated with a relief of an ithyphallic satyr. This appears to be the type used for the coins of Thasos, and is said to be a characteristic example of Ionia art of the late sixth or early fifth century. Besides these and some other less important pieces of work,

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8 Described by M. R. Vallaius, Comptes Rendus, 1911, pp. 214, 277.
9 The earlier work on these sanctuaries was noticed in J.H.S. xxi. p. 329, and these later excavations are reported in Comptes Rendus, 1910, by M. P. Rousset.
10 Published by Mandel, B. C. H. xxxiv, 1900, pp. 360 sqq. and Pia. xiv. 25, as two women. He gives full reference to the Thasian reliefs.
nearly fifty new inscriptions have been found, and the excavation is to be continued.\(^8\)

The excavations at the temple of Athena Aea at Tegea begun by the French School in 1900 have now been completed by MM. Dugas and Berchmans. It was a Doric building, and inscriptions on the architrave point to sculptured metopes. Thus the inscription θησεως suggests the discovery of Telephos by Aea in the sanctuary, where he had been hidden by his mother Auge.\(^9\) The small finds are mostly of the Geometric period, and there are numerous bronze votive offerings, figures of animals, pins, rings, fibulae etc., such as are usually found with Geometric pottery, as at Olympia and elsewhere. One Mycenaean sherd was found. We have thus an exact parallel with the earliest votives at the temple of Artemis Orthia at Sparta.

An excavation east of the temple produced an important archaic bronze statuette (13 in. high) of Athina. This is regarded as possibly a copy, at least in its main features, of the ivory temple statue of Echidne, which was carried off to Rome by Augustus.\(^10\)

Of the stream of articles which constantly flows from the study of the remains at Delphi none is more interesting than what seems to be the final solution of the question of the monuments set up to Cleobis and Biton. The statues themselves were found in 1893 and 1894, and identified by M. Homolle with those spoken of by Herodotus,\(^11\) and now the Ephor Konaropoulos has found built into the wall of the Roman Thermes another piece of the inscribed plinth, which settles the identification. Each statue stood on its own plinth; one of these was found by the French, inscribed εὐγαγγίον τῷ δυνατῷ . . . . μέκες εὐποίες ἥραγε, and the new piece, which is the front half of the other plinth, has the words τῶν τῶν ματάραν. Doctor von Premerein has now put these together and reads the whole inscription as, Κλεόδης καὶ Βίτντων τῶν ματάραν | εὐγαγγίον τῷ δυνατῷ . . . . μέκες εὐποίες ἥραγε, He shews good reasons for taking δυνατῷ as a dialect form of δύναμι, rather than as any form from δύον, and for rejecting on epigraphical grounds Homolle's idea that μέκες is the end of the name Polymedes, for the missing letters of which there is no room on the stone.\(^12\) The artist's name remains therefore unknown.\(^13\)

The long anticipated excavation of Cyrene was begun in October, 1910, by a party of American archaeologists under the direction of Dr. Richard Norton, to whose kindness I owe these notes. The main work was on the

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\(^8\) For Thesprotia in general see Becker-Berche, in J.H.S. xxix. pp. 61 sqq. and 262 sqq. The vases are mentioned on pp. 222, 223.

\(^9\) Apoll. II. 7: Ἀλεξ. εὐποίεις καὶ ἓραγε, καὶ τῷ δυνατῷ τῆς τῆς ἑγγείρον ἀδικέεις εἶπεν.

\(^10\) Paus. viii. 40: τῷ ἀγαθῷ τῷ καθαρῷ τῷ Ἁλήν . . . . ἅρα, τῷ ἕπος πάντα εὐποίεις, τίχες δε Στεφάνου.

\(^11\) This excavation is reported in Comptes Rendus, 1911, pp. 257 sqq. with three views of the Athena statuette.

\(^12\) Hierol. i. 31: ἀρχεῖα στέφος σπασμὸς σπασμὸς ἀκόντων καὶ σπασμὸς ἀκόντων γεγονός.

\(^13\) See, however, B.C.H. xxiv. 1909, p. 449, where Homolle says, "La signature par bonheur se lit au clair, sauf une ou deux fois les premières lettres du nom de l'artiste, qui sont probablement mais non absolument certaines -οταν\).

\(^14\) Doctor von Premerein's paper is in Jahresheft, xliii. pp. 41, sqq.
top of the eastern hill, near the fountain, where Dr. Norton, here differing from Studniczka, places the Acropolis. The excavators have found a group of large public buildings of the Ptolemaic period, consisting of a colonnade facing the north with projecting wings, and rooms behind. The small objects were not very important, but a fourth-century head of Athena has been found, which is described as very beautiful. Ten to fifteen feet below the Hellenistic level are the remains, unfortunately much destroyed, of well-constructed Greek walls, and slightly below these sherds of sixth or seventh century pottery were found.

Further down the hill, on the north-east slope, the excavation of what seems to be an open-air shrine has been begun, and some 3,000 terracotta figurines have already been found. They are of various types, and date from the fifth century and earlier; many represent a crowned female holding the silphium plant. Figures of bearded men and nude or semi-nude youths are also common.

Although no untouched tombs have, as yet, been found, the robbers have left much that is of interest. The vases are naturally for the most part broken, but several fine examples can be reconstructed, including two Panathenian amphorae. Terracottas of Tanagra types, and inscriptions have also been found, but none of great importance. Doctor Norton gives his notes by saying, "In sculpture we were particularly fortunate. I have mentioned the head of Athena, but besides this we found some fourth century statues of fine workmanship. Some of them came from a building outside the walls and to the south of the Acropolis, where we also found some interesting sixth century terracottas representing the same seated figure as one of the statues. We have also a large series of grave statues covering some six centuries (300 B.C.-300 A.D.) of a new type. They are half figures in the round, all of them representing a woman, and some of them very fine. The most curious point about them is that in several cases the faces were not carved but painted."

The excavation was conducted under great difficulties of all sorts, especially from the natives, and was overshadowed by the murder of Mr. De Cou. This was not due to any sudden outbreak of fanaticism, but murderers were deliberately hired for the purpose, and although another explorer was intended, Mr. De Cou was the actual victim. In spite of this Doctor Norton tells me that the work is to be continued this autumn, and the results already attained give great hope of its success. In view of the attribution of 'Cyrenaic' pottery to Sparta on the strength of the evidence obtained by the excavations of the British School at the temple of Artemis Orthia, it will be of great interest to see what native archaic pottery will be found at Cyrene.

The American excavation of Sardes, the beginning of which was noticed in last year's report, was resumed in February, 1911, and the Director, Professor H. C. Butler, has been so kind as to furnish some notes for this article. In the first year of the work the great temple was partly
uncovered; this work has now been almost finished, although, owing to the state of the present surface, the eastern end, towards which the work proceeds, is buried by thirty feet of earth. This great depth, however, has protected the remains; so much so that in the eastern porch thirteen columns are still standing to a height of thirty feet. The two columns, which appeared above the surface before the excavation, are sixty feet high, and this height with the length of the temple, more than three hundred feet, gives an idea of the size of the building. Of the interior columns of the cella only the foundation piers are in place; the whole interior having been cleared out in Roman or Byzantine times to the depth of a foot below the pavement, and the cella lined with concrete and used as a reservoir. Fine capitals and other architectural details were found on the south side, and in the few places where the digging was pushed to the levels below the temple, numerous inscriptions, fragments of sculpture, statue bases and terracotta architectural details older than the great temple were found. This gives good promise for the future, and the exploration of these lower levels is to be the object of next year’s campaign, although the amount of soil to be removed is a very serious matter. The earth above the great temple is barren of antiquities.

Excavations were also made in the archaic necropolis on the other side of the Pactoles. Most of the tombs had been cleared to make room for later burials, but some of the earlier contents were found thrown out on the slope below. In this way the excavators found pottery, including several hundred perfect vases, mirrors and other objects in bronze and silver, terracotta masks and figurines, fine Graeco-Persian gems and early jewellery, all originally placed in the tombs above.

The work at Sparta having been finished, the British School this year undertook a small excavation at the prehistoric city at Phylakopi in Melos, supplementary to the work carried out from 1897 to 1900. This first excavation left untouched a considerable part of the town, and a piece of this was chosen and dug down to the bedrock, the object of the work being naturally to supplement the results of the earlier campaign, especially in the light of our increased knowledge of prehistoric Crete and the mainland of Greece. The region chosen was in the south-eastern part of the town, just inside the eastern part of the great wall. The ground had been terraced, and in this way some of the houses had been partly destroyed but others excellently preserved under each four or five feet of earth. The three sets of walls of the three superimposed cities found at the old excavation were again made out, the remains of the houses being in places more than twenty feet deep, as measured from the rock to the top of the latest walls.

The series of pottery brought out several interesting points of contact between Melos and the mainland and Melos and Crete. Thus the grey pottery called Minyan, found at Orchomenos and in Thessaly, was discovered

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8 This work was published first in B.S.A. II, v., and finally in Phylakes. 9 The area on the plan in the Phylakopi book marked as squares H4, H3, H4, H5.
in some quantities, and its place in the series of fabrics fixed with some certainty. The greater quantity of it was contemporary with the Middle Minoan period of Crete, after which it became rarer. Another chronological link was given by the presence in the lowest levels of a ware allied to the "Urfiniss" pottery of Tiryns and Boeotia. This, like the Minyan and Cretan vases, is suggestive for the early trade connexion of Molos. As in the old excavation a number of fine Cretan vases were found of the Late Minoan II. style with decorations of marine animals, nautili and seaweed. The study of Cretan pottery makes it now possible to observe two different native styles, one following the Cretan Late Minoan I., and the other, the Cretan Late Minoan II. tradition. These are the "Red and Black," and some of the "Later Local" respectively of the classification adopted in the Phylakopi book. The imported Mycenaean ware of the latest period of Phylakopi was found in some quantities, and falls into two classes, the latter of which belongs to the very end of the Mycenaean age. A clear distinction can now be made between this imported Mycenaean ware and the Cretan fabrics.

Apart from the pottery the most interesting discovery was a series of eight or nine intramural burials of children. In several places large jars were found, either lying on the rock or placed in holes made in its surface, containing the bones of young children. Two of the jars were painted, and all belong to the early Geometric style, which goes with the latter part of the first city. There seems no doubt that the burials were actually in the houses, and from the number found at Phylakopi and the fact that in all cases the bones were those of children, it seems that this custom of intramural burial was confined to infants. One such burial was found in the original excavation. The jars were all broken, but the majority of them have been reconstructed and photographed. In two cases the mouth of the jar was covered by a basin. The jars themselves contained practically nothing except bones, but in association with the main group of these burials there were a number of painted jugs and cups which, though not inside the jars were probably buried with them.

The work of 1908-1910 has practically finished the work which has been occupying the Germans at Miletus for eleven years, and a seventh preliminary report by Doctor Wiegand gives the general results, some of which have already been mentioned in this journal.

The earliest remains are a prehistoric settlement on Kiliktepe with stone axes, obsidian and hand-made pottery; the latest objects from this stratum are two fragments of Greek Geometric ware. After this came a large archaic Greek town on Kalabaktepe and stretching as far as the Hellenistic wall. Here no Mycenaean sherds were found; this great extension of the town belongs to the seventh century B.C. The great mass of sherds were

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10 Phylakopi, p. 15.
19 These notes are based on this and earlier communications, von Direktor Dr. Theodor Wiegand. Berlin, 1911. It is well illustrated.
‘Milesian’ and Fikellura; Geometric sherds were rare, Attic common, yet none later than the beginning of the fifth century. The whole town was destroyed by the Persians and not rebuilt.

The remains of the Hellenistic and Roman town are extensive. It was laid out in rectangular insulae, each measuring $1 \times 1^{1/2}$ plethra, a plan ascribed to the period after the Macedonian conquest.\(^{20}\) The long stretch (320 metres) of Hellenistic town-wall is interesting and well preserved. Near it was a pretty gravestone with late Hellenistic date:—

$$\text{Ζώπυρον Ειθαρκάτως ὦ γρηγορος κροφάντα,}$$
$$\Phiιόνικο δακρυτόν μητρι λεγόντα πίθον.\,\!$$

The main buildings of interest are the market with its surrounding colonnades, the temples, and the baths. A temple of the Roman people and Rome is indicated by a long cult-inscription, now built into the wall of Justinian.\(^{21}\) It belongs to a date after 78 B.C., and shows, as Dr. Wiegand points out, the efforts made by the Romans to spread the cult of their own city for political purposes.

The Serapeion has been located close by the market, as is demanded by a passage in Vitruvius for the temples of Serapis and Isis.\(^{22}\) This Serapeion is the temple mentioned in last year’s report as having the plan of an early Christian basilica with three naves.\(^{23}\) Its third century A.D. date is certified by the letter-forms of the dedicatory inscription, which runs:—Ἰσίᾳ Ἀφροδιτί Μενεκλῆς θεοί ἐπικούρου Χαράτιος εὐχήν καὶ τῇ γλυκυτίτι πατριάδει τὸ πρόπον σὺν ποτηρί τὸ κόσμῳ ἐκ τῶν ἱδίων. The decoration of the pronaoe contains busts of Poseidon, Hermes, Athena, Artemis, Herakles, the Muses, and Apollo of Didyma. This last is of especial interest, as it can be recognised as a copy of the Apollo of Kanachos.\(^{24}\) A Roman Heroon, baths, and the Stadium—this last with a decree in honour of Eumenes II.—are also described, and lastly an early Byzantine church of St. Michael, a basilica with three naves, an apse, and an atrium on the north side. The building is dated to the turn of the sixth and seventh centuries by an inscription which mentions the Patriarch Kyriakos, who reigned from 595 to 606 A.D.

The same Seventh Preliminary Report gives also the latest results of the German excavation of the temple of Apollo at Didyma.

The Sacred Way, already partially cleared, has now been followed up towards the temple, and the limits of the sanctuary and of the surrounding houses have been fixed. A milestone was found, which was the last on the road made by Trajan from the Sacred Gate of Milotus to the Sacred Gate of Didyma, a distance of two Roman or ten English miles. It runs:—
The date is 101–2 B.C., and the inscription at the beginning of the road at Miletus is of the year 100, so that the road was about a year and a half in making.28

The discovery of the archaic altar mentioned by Pausanias is of great interest.29 It was not an altar of sacrifice, but a circular enclosure about twenty-one feet in diameter entered by two opposite gates, and served to contain the ashes of the victims, which were actually slaughtered between this structure and the temple. In it were found burned bones, a number of lead votive astragali, and sherds of the sixth and seventh centuries. Of the later altar nothing can as yet be said.

The temple was a splendid building, 359 feet long by 171 feet wide, with a double peristyle of 21 columns at the side and 10 at the ends. Including twelve in the pronaos and two in the inner porch the total number of columns is 130. A comparison with the Parthenon, which is 228 feet by 106, with 46 columns, gives an idea of its size and of the enormous difficulties in clearing it from the Byzantine castle and windmill, which had been built upon it. Three columns are still standing.

The plan and inscription give many interesting details. For example, the three entrances leading from the inner porch to the great hall were closed by doors covered with ivory, and an inscription was found in April, 1910, by the east part of the temple, which tells us that Ptolemy XIV. (51–47 B.C.) gave 34 tusks for the great door.30 The inscription is a decree of various officials in honour of Isias, the son of Diogenes, in whose term of office the offering was made, the inscription ending: — ἐφ’ ὅδε καὶ ἀποτάλησιν.
The enormous size of these tusks is noteworthy. Wiegand, reckoning from the small Ptolemaic talent of 20,473 kilograms, points out that each tusk weighed 14-4 kilograms on the average, whilst the modern average weight of an African tusk is only 9 kilograms.

There are also a number of inscriptions, dealing with the building of the temple, inventories, the cult, tribes and families, honorary decrees, and one ornacular inscription of great interest containing two requests and two answers from the god. It begins, after ἀγαθὴ τύχη, with the request of Damianos, the interpreter (προφητής) of the god, to establish an altar of Kore by that of Demeter, as he is grieved that she should not be honoured. The answer of the god is (θεὸς ἔχρησεν) — Σώτηρας κούρης τιμήν περιβολῆα πέξε. Damianos then prays the god to himself regulate the cult at the new altar. The answer is:

Σώτηρας κλήζωμεν ὑπ', εὐδέομαι βοῶς
μιλικον, ἀντιαί εἰναι [ἀ]εί σὺν μητέρι Δηνι.

The formulæ used are interesting. Each request begins with the name of the applicant, δ’ προφήτης σου Δαιμιως. Then the circumstances are stated, and after this preamble the actual request is introduced with the words δεῖναι σοῦ, and the god’s answer (θεὸς ἔχρησεν) follows. The requests are in prose, but the answer in ornacular verse.

Excavations at the temple of Hera in Samos were begun in 1910 by the German archaeologists under Doctor Wiegand, who has now published a first preliminary report, from which these notes are taken. The temple, of which a plan is given, is a large (108.75 m. x 52.44 m.) Ionic building surrounded by a peristyle double at the sides and treble at each end, with twenty-four columns on each side, eight in front and, very curiously, nine behind, the difference being due to the desire to avoid the necessity for such long architrave blocks as are used on the front. With the ten columns in the three-naved pronao, there are in all 133 columns, and Herodotus well calls it the largest temple known.

This great temple replaced the earlier building destroyed by the Persians, not, as Wiegand points out, in the Persian wars and the Ionic revolt, because then the Samians were on the Persian side, but rather in 517 B.C., when the Satrap Otanes devastated Samos after the death of Polykrates. It is a work of the late sixth or early fifth century, but fragments of the older temple were used in its construction. Wiegand gives a short discussion of the passages which mention the architects who worked on the temple. Rhoikos...

27 Νῦν μὴ γράμμα τῶν τῶν ἡπταί Λήβρ. Herod. iii. 80. Wiegand (p. 17) remarks that when Vitruvius (vii. Proef. 10) gives a list of architectural authors and says that Theodorus wrote de uade Januys, quae est Sami, Daric, he must be wrong in saying that the temple was Doric, as pieces of Ionic capitals have actually been found.
the son of Phileos, a native of Samos, and Theodoros, and considers that they both worked on the older building rather than on the one now standing, but that this latter was essentially an enlarged copy of the earlier building.

It only remains to express my thanks to the numerous archaeologists who have so generously again given me notes of their in many cases unpublished work, and so made this article possible. My special obligations are again to Doctor Karo.

R. M. DAWKINS.

ADDENDUM.

Doctor Chatzidakis has sent me some notes on the continuation of his excavation of the Minoan building at Tylissos east of Candia, which he began in 1909.\(^{36}\) The palace has now been completely cleared, and the dates of the successive buildings inferred from a study of the pottery. At the end of the work the walls of a large building were found to the north of the palace; two double axes are incised upon the blocks.

R. M. D.

\(^{36}\) For previous notices see J. H. S. xxix. p. 362, and xxx. p. 364.
THE SANDAL IN THE PALAZZO DEI CONSERVATORI.

In the archaic room of the Palazzo dei Conservatori in Rome there is a fragment of a colossal foot wearing a high sandal of the type known as Tyrrenian. (Fig. 1, from photographs for which I have to thank the authorities of the British School at Rome.) The measurements, as given by C. L. Visconti, are:—length 28m., breadth 37m., indicating a total length of 86m. It is important to notice that the fragment is not broken at the back, but is made in a separate piece. From this fact we may conclude with certainty that the foot belongs to a female figure, and protruded originally from long drapery, so that it was unnecessary to carve more than the front of the foot in a separate piece; and with great probability, since there are no dowel holes or other visible signs of attachment, that the statue to which the foot belonged was acroolithic, i.e. it had the trunk and limbs made in wood, while only head, hands, and feet were carved in marble.

The name Tyrrenian, for the sandal, comes from the definition of Pollux,1 who applies it in particular to the sandal worn by the Parthenos of Pheidias. As in the Pheidian statue we find the sandal decorated with a frieze in relief. Similar sandals, but undecorated, are to be observed on the Athena of the Villa Ludovisi, and the statue called Pudcia in the Braccio Nuovo of the Vatican. The singular fineness and beauty of the design and execution of the relief on our fragment have led all critics to see in it a Greek work of pre-Imperial times. There is about it precisely that air of freshness and living inspiration, which seems to grace every work of Greek art.

The marine character of the subject of the relief, a group of Tritons with Amorini and Dolphins, gives us no good clue to the subject of the statue, and certainly affords not the slightest reason for determining the subject as Isis.

Visconti,2 in his publication of the fragment, elaborates an ingenious identification of the original statue with the Isis Athenodoria noted by the Regionarium3 in the twelfth region of the city. But the theory will not

1 Ὀναμιατονίων, τιτ. § 92. Τυρρηνικὴ τῶν σάλ-


Regio xii. Postum Publica, continent. aevum 

adscriptoriam, visum novum. Fortunam man-

mosan. Isidem Athenodorianum. Aedem Bona 

Dove substructum. Clivum Dolfini. Thermas 

Antoninae . . . etc.
stand investigation for a moment. The only evidence is the fact that the fragment was found in the old twelfth region. If we have no adequate reason to suppose that the subject was Isis, we have still less cause to identify the statue with this particular Isis. Drexler rightly regards the theory as 'vollends phantastisch,' though it reappears without definite contradiction in Helbig. We have no reason even to suppose that the Isis Athenodoria was colossal. When Visconti goes on to connect the fragment with the Rhodian sculptor of the Laocoon, we have passed from the sphere of phantasy to that of sheer impossibility, for not only is it dubious whether the epithet Athenodoria refers to the sculptor at all, but even granting that, there is certainly no possibility that this Athenodorus is the author of the Laocoon, since no two feet in Europe are so wholly dissimilar as the feet of our fragment and of the Laocoon. It would be well to drop this unfortunate hypothesis from the appendices criticism of archaeology.

In searching for an author for the statue to which this foot belonged, we must first of all discuss the external data. The material is usually admitted to be Greek marble, the date to be in the Hellenistic period. The evidence for date rests solely on the style of the relief. The frieze of Tritons and Amorini comes somewhere between the fourth century representations of such creatures and the style of the Imperial age. The sea-demonza have not yet reached the extravagant imagination of the frieze of Dominus Ahenobarbus in Munich, while the Amorini are clearly later than the ideas of the fourth century. Few critics would deny the attribution of the relief to the third or second century B.C. That the work could be Roman would be universally denied. Not only is the playful fancy of the design thoroughly Hellenistic, but the technical execution of the sea in the fine wavy lines of the relief is unparalleled in any Roman work of this character. We have then a Greek work of the Hellenistic age. But there is another characteristic of this foot, which throws further light upon its origin. The treatment of the foot itself is not that either of the schools of Pergamon, of Rhodes, or of Alexandria. There is a conservatism, a conventionality, and a lack of all strainng after naturalism or novelty of any kind, which excludes this foot entirely from the newer radical schools of Hellenistic sculpture. It belongs to the mainland school, as exemplified by the works of Eubulides in Athens, or Damophon in the Peloponnesse, the school which proceeded on archaistic traditional lines under the predominant influence of fifth century art.

To propose this foot as an original work of Damophon may be a bold step considering its provenance in Rome, but the grounds of the hypothesis are exceedingly strong.

There is great resemblance between the relief of the sandal and the Lycosura drapery (Fig. 2), one band of which exhibits a similar group. The similarities are many. The Triton on the Lycosura relief with the Nereid

4 Roche, Lexicon, ii. p. 482.
5 Pahler's Kunst-Rom I. p. 412; N. 614.
7 B.S.A. xiii. Pl. XIV, Fig. 2 and the two following illustrations are reproduced by permission from the Annual of the British School at Athens, Vol. xiii.
seated on the coils of his tail is clearly treated in a manner almost identical
with the trumpet-blowing Triton and Amorino on the sandal. The
connexion of the Triton-torso and fish-body is the same. The paddle is
similarly held in the left hand of both Tritons. The dolphins are identical in

treatment. To pass to another piece of the Lycosura group, the Tritoness
(Fig. 3) supporting the arm of the throne,* we find a striking resemblance
to the Triton who holds the basket of fish on the sandal. The upstanding
fringe is thoroughly Damophotic.

* R.S. A. xii. p. 303, Fig. 5.
But the truest ground for connecting the two friezes is not external detail but the technique and treatment of the relief. Here the identity is much less tangible and much more difficult to explain. It rests partly on the extraordinary wealth of detail, the treatment of the surface as if it belonged to a mirror or toilet-box, rather than to a colossal statue. It rests also on the treatment of the marble, the rounded limbs and soft transitions, the similar poses, the same break-up of every straight line into a series of waves, similar details in arms and hair. Even the marble seems to possess the same smooth metallic surface, and it may very easily be the identical marble of the Lycosura sculptures. It is certainly of similar texture and grain. Both the friezes are the work of an artist, whose primary interest is in small decorative detail, and both are found in connexion with a colossal statue of rather inferior calibre. For, when we pass from the sandal to the foot, we are even more struck by the close resemblance to the feet of Lycosura (Fig. 4). There is exactly the same flat dull treatment of the instep unrelieved by muscle, vein, or sinew, the same round fleshy joints, and the same broad thin structure. By themselves the resemblances of the feet might be attributed to similar conditions of art, to the work of inferior artists on colossal sculpture, which inevitably tends to mere multiplication or magnifying of a smaller type without the addition of that illusive treatment.

8. B.S.A. xiii. p. 349, Fig. 10.
THE SANDAL IN THE PALAZZO DEI CONSERVATORI

which makes the colossal appear also magnificent. Similarly the resemblances of sandal and drapery might be attributed to contemporary skill in minute decorative work. But when we get on each of the two statues the same combination of great sculptic skill with an inability to represent the colossal with real conviction, and when we further remember the similarity in material, date, and type of statue (the soles is also identical), then we seem to have a strong prima facie case for connecting the two.

Granted this strong probability we may proceed to build up a forcible case for Damophon’s authorship. The resemblance in type of sandal to the Parthenos of Pheidias has already been mentioned. The Lycosura group, as well as the Aesclepius of Aegium, shows how closely Damophon imitated the great Attic master in details of pose and drapery. We have suggested the probability of our statue belonging to an acrolithic statue. Damophon is well known as an artist in this type of sculpture, and if the acrolithic character of the statue be not considered proved, we can see from the Lycosura group how Damophon used a sort of carpenter’s technique in his colossal statues, which would admirably explain the separate execution of our fragment. Colossal statues cannot have been common on the impoverished Greek mainland in the third and second centuries, but Damophon was a renowned designer of great groups of the sort. And finally Damophon was the greatest mainland, or at any rate Peloponnesian, artist during the period of Roman conquest and penetration into Greece.
His were the works that the Romans would find the vogue of the time, and consequently there is no difficulty in supposing that they would be eagerly selected for export to Rome. There are at least three statues in Rome which reflect his influence, and two are possibly originals from his own hand.\(^{10}\) We need not therefore hesitate to add a third on the ground that Damophonetic colossi would not be worth exporting. The list of Colossi in Rome given by Pliny\(^ {11}\) shows that the Romans had a great taste for the grandiose in art as in other things, and if the statue were acrolithic, transport would be still easier. Moreover among colossi of 30 or 40 cubits the 16-foot statue, to which the foot belongs, would not be particularly remarkable.

It is unfortunately impossible to combine the colossal foot of the Conservatori with the colossal head of the Capitol, for, while the foot must have belonged to a statue about 16 feet high, the head comes from one of barely 12 feet. Although they do not belong together, the presence of the head supports the Damophonetic attribution of the foot, since if there was one Damophon colossus in Rome, there can be no material argument against a second.

As to the originality of the work, it is, I think, improbable that Roman copies were made either of works of very late date like those of Damophon, or of any colossi on an equally great scale. The combination of both circumstances in a late colossal makes it a highly improbable subject for the Roman copyist, who devoted himself almost entirely to the famous and the archaic. This, I think, is the most telling argument for the originality of the Capitol head, apart from the cogent evidence of style.\(^ {12}\) The conclusion therefore is that we possess in the Conservatori fragment another original work of the Messenian sculptor.


\(^{11}\) N.H. xxxiv. 43.

\(^{12}\) Graef (Rom. Mitt. iv. 215) speaks of Sepeke's influence in this head. Daniel (in J.H.S. xxxiv. (1904), p. 51) further notices differences in the hair treatment from the Lycosura heads, and speaks of the face as fuller in style. I am wholly unable to subscribe to this view. I can find no essential difference in the hair, except that it is much better preserved, and the faulty transitions from buoy to flabby surfaces are a regular feature of Damophon's style. As positive evidence for the connexion we have the typical Damophonetic eyes and mouth, unparalleled elsewhere.
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This volume, the latest issued from the Department of Greek and Roman Antiquities in the British Museum, is much more than it professes to be, a catalogue of the ornaments, Greek, Etruscan, and Roman in the Departments of Antiquities; it is the first attempt to give a scientific account of any large representative collection, and to trace the influences which determined local developments of the goldsmith's art through a period of over 2000 years, and the historical sequence and connexion of these developments.

In the fifty pages of his Introduction Mr. F. H. Marshall has brought together a wealth of clearly arranged material which throws fresh light on many of the history of the jewellery of the various periods and their distinctive styles, but on problems of much wider interest, such as the connexion between the Balkan tribes and the Mycenaeans (p. xix), the forces which moulded the transition from the 'Mycenaean' to the 'Greek' period (pp. xx, xxii ff.), the influence exercised in the seventh century by Ionian Greece (pp. xxiii ff.), and the reputed Lydian origin of the Etruscan (pp. xxx ff.). In fact Mr. Marshall shows us once more, as in his Catalogue of Finger Rings, how much of general importance can be learnt by adopting the historical method in dealing with one limited class of ancient monuments.

At present the attention of archaeologists is very much centred on 'origins' and on disentangling the component elements of the 'Greek civilization of historical times. The sections on Mycenaean, Sub-Mycenaean, Geometric, and Primitive Greek Jewellery (Introd. II. A. B; Cat. pp. 1–107, Nos. 1–1254; Pls. I.–XIV.) throw fresh light on these problems.

In discussing the eighth–seventh century treasures from Ephesus and Rhodes, and various kinds of pieces of jewellery from sites on the Greek islands and mainland, Mr. Marshall draws attention to certain elements, neither Egyptian nor Assyrian, which they have in common; the figures of a lion-taming goddess and of a bee. The goddess to whom the ornaments were offered at Ephesus must be the local Artemis, who is, however, only a particular manifestation of the 'Magna Mater,' of whom the bee is a symbol, the 'Mother-Goddess' of Asia (Astarte, Rhea, Kybele or Kybele, Artemis). As Kybele she had a temple at Sardis; a gold treasure which, although more archaic in style, presents a close parallel to the Rhodian ornaments, and shows the same use of granulation, was found at Treves (Aldin) in Lydia; the Lydians according to Pausanias (vii. 2. 8) were at Ephesus before the Ionian Greeks settled there, and ancient authors mention their passion for jewellery. All these considerations point to the conclusion that this third element in the jewellery is Lydian.

A comparison of the plates on which the Ionian and the Early Etruscan jewellery is figured shows the intimate connexion between the two, but the latter is more markedly oriental in style. The lion-taming goddess and the bee constantly occur; on a pair of eighth–seventh century pendants from Paestum (Nos. 1235, 1 Fig. 29) we find not only the Great Goddess herself, but a fringe of delicate little human-bee figures which may
well represent her priestesses (Melissa, p. xxv, note 3), and many other instances can be quoted which show that the dominant influence in Early Etruscan art was more definitely Asiatic than in Ionic art. This influence might well be explained by the immigration into N. Italy of a large body of Asiatic colonists. We cannot ignore the statement of Herodotus that the Etruscans were of Lydian origin, nor the other literary allusions to Lydians in Etruria. The grammar-technique which the Etruscans carried to such perfection in the seventh century appears there about the end of the eighth (p. xxvi); it can hardly have been of local origin, and whether it came direct from Asia Minor or through the medium of Ionian jewellery, was certainly carried on in some centres by native workmen (p. liv) not by Greeks domiciled in Etruria. It is difficult to avoid Mr. Marshall's conclusion (p. xxxvi) that the connexion between Lydians and Etruscans is certainly rendered plausible by the character of the Etruscan gold ornaments.

In studying any collection of Greek ornaments the student is immediately confronted by two problems: Why is there so little archaic (sixth-fifth century) jewellery? Where was the fine (late fifth-fourth century) gold-work made? The vase-paintings and sculpture of the sixth century show that jewellery was worn then, but in a representative collection, like that of the British Museum, only a few miscellaneous objects, chiefly from Cyprus, can be classed as archaic. Mr. Marshall suggests (p. xxx) that both in Asia Minor and in Greece Proper this scarcity may be due to the havoc caused by the Persian Wars. Quite apart from the loss caused by looting, it is not unlikely that wealth was hoarded in the form of gold jewellery and melted down when needed; it is also possible that under the influence of fashion, such archaic jewellery as survived the stress of the first half of the fifth century, was afterwards remodelled in the style which better reflected the temperament of fourth-century Greece. But when all these considerations are taken into account we do not feel that they account satisfactorily for the scarcity of archaic jewellery in all parts of the Greek world. Nor can we obtain a complete answer to the second question. The probability is that the very fine gold work was made in Athens and exported thence in the course of trade (p. xxxvii); still the fact remains that it has not been found there, but in the only other portions of the Greek world. Possibly the Athenians were too sophisticated to bury valuables in the tombs of their relations, possibly they were deterred by the fear of their Syracusans; Mr. Marshall gives particulars (pp. xxxvii l.) of three finds of jewellery from three far-distant parts of the Greek world, Kerch in the Thracian Chersonese, Kyrene in Aelia and S. Efremia in Calabria. The ornaments from Kerch belong mainly to the fifth century, the other two groups to the close of the fine period; all contain specimens of the finest Greek work, and show such analogies of style and technique that we may reasonably conclude they were exported from a common centre of production, which, given the conditions of the age, was probably Athens.

During the Graeco-Roman period (200 B.C. 200 A.D.), the centres of distribution were Alexandria, Antioch and Rome (p. xxxii); during the Roman period (A.D. 200-) Mr. Marshall believes it was to be found in Syria, and that the Roman jewellery was either from Palmyra or, through it, from the Farther East. He bases this opinion on the statues of Palmyrene ladies, who are profusely decked with the jewellery in fashion in this period. One of the instructive features of his Catalogue is the constant use of other classes of monuments to illustrate and explain the jewellery of the different periods: vase-paintings, sculpture, wall-paintings, coins, staters, and temple-inventories are all laid under contribution. The British Museum possesses a fine gold necklace from Mocan (No. 1947, Pl. XXXV.), with gold amphora-pendants. The temple-inventory of Delos registers one of fifty-eight such pendants (p. xxxix); from the same inventory we learn the technical name (δυντισμα) of the spear-shaped drops which are a common feature of the necklaces of the period. Two busts of Palmyrene ladies are figured, one of whom (Fig. 88) wears earrings and a necklace like the Museum specimen Nos. 2843 spp. and No. 2745; the other (Fig. 94) a hair ornament, with which Mr. Marshall ingeniously identifies No. 2896, Pl. LXVI.
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In discussing the Roman jewellery he points out how faithfully it reflects the ultra-supernaturalism of the period when a necklace was simply a convenient method of wearing amulets. It is to this custom that the British Museum owes the latest addition to its collection of Gnostic charms inscribed on precious metal. A case-shaped pendant (No. 3150, Pl. LXXI.) in the Hamilton Collection has only recently yielded up the thin gold plate which had been rolled up into the size of a pea and placed there. It and five other Gnostic charms similarly inscribed on gold or silver (Nos. 3151-3, 3156, 7), are now published for the first time (pp. 377 ff.). In republishing the important Orphic tables from Petelia, Mr. Marshall notes that though the tablet belongs to the fourth century B.C., the case cannot be earlier than the second or third century A.D. The charm had therefore been carefully preserved for at least 500 years before it was rolled up and placed in a case; a striking testimony to the great virtue attributed to these Orphic tablets.

Reference has already been made to one noteworthy feature of the Catalogue, the use made of other classes of monuments to explain and date the jewellery. Another important feature is its systematic presentation of chronological data. Mr. Marshall gives dates, approximate and relative, whenever possible. The relative dates, showing the position of the different finds in each period and the sequence of development throughout a long series of the same class of ornament, are most valuable, for they are based on the intimate expert knowledge which comes from careful examination of a representative collection. The century dates of the earlier periods, which are necessarily based on somewhat shifting data, may need revision in the light of further excavation, especially in Asia Minor; but that does not affect the permanent value of the relative dates assigned, on internal evidence, to the early finds from Cyprus, Ialyssos, Kameiros, Ephesus, Sardina and N. Italy.

The Catalogue is illustrated by seventy-three excellent collotype plates and ninety-seven figures in the text, and is furnished with very complete Indices and with Tables for converting English and French weights and measures.


Mr. Zimmern's aim in writing this book is best expressed by its sub-title, 'Politics and Economics in Fifth-Century Athens,' or by the opening sentence of his preface, 'This book is the result of an attempt to make clear to the opening sentence of his preface, 'This book is the result of an attempt to make clear to myself what fifth-century Athens was really like.' It is upon the Athens of Pericles that the reader's attention is focussed, its ideals and its reality, its nascence and its succor, its poverty and its enrichment of all future ages. The central and culminating chapter of the work consists of little more than a translation of Pericles' Funeral Speech, yet the familiar phrases are filled with a new meaning by the author's sympathetic interpretation of the ideals which underlay and inspired them.

True, we learn much from Mr. Zimmern about the Athens of prehistoric times, of Thucydides and Thucydides, of Solon and Cleisthenes, of Themistocles and Cimon; but that is only to enable us to follow the long and sometimes tortuous path which led up to the heights upon which Periclean Athens stood, in order that we may the better understand the value of her achievement and the spirit which made it possible. Of the subsequent decline Mr. Zimmern does not say much. He takes us in his Conclusion to the death of Pericles and gives us a glimpse of the demoralization wrought by the plague and of the spiritual decadence revealed by the Melian Dialogue. About the Sicilian expedition and the ten years' life-and-death struggle which followed he is silent.

Yet the book justifies its more comprehensive title, for it deals with much which is not solely Athenian and attempts to estimate the chief factors, whether material environment or economic forces or spiritual ideals, which affected, to a greater or less degree, all Greek city-states. Athens is represented as unique, not because she followed a different path of
development from her sister states, but because she travelled farther than they along the common path and set herself with greater devotion and self-sacrifice to the attainment of her highest aims.

The plan of the book is simple. It opens with a delightfully vivid account, based upon personal experience, of the Mediterranean area and of the geographical factors—sea, soil and climate—which influenced Greek history. The second section deals with the political development of Greece, especially of Athens. The various elements of citizenship are passed in careful review and we are shown the place of public opinion, family tradition, the magistrate, religion, law, self-government, and liberty in the gradually widening conception of citizenship which reaches its consummation in the Periclean ideal unfolded in the Funeral Speech. The third section is devoted to ‘Econometrics.’ It starts by emphasizing the radical poverty of the Greeks and then traces the growth and expansion of the city-state, the struggle for subsistence finding a vent in warfare or in emigration, the problems of production and distribution, and finally the special economic influences operative in Athens as the head of an Empire. The concluding chapter deals with the Peloponnesian War from its outbreak to 416, illustrating Athenian policy and the working of the political and economic factors which have already been discussed.

It would be hard to over-estimate the interest and value of the work as a whole. There are individual judgments with which we may disagree, and the scope of the book has often forced the author into making dogmatic statements upon disputed points. Solon surely did not open the archonship to all save the ἐγγείροντα, as stated on p. 157; Empedocles is represented by tradition (Diog. Laert. viii. 82) as a visitor to, not as a colonist of, Thurii (p. 268), and one at least of Mr. Zimmern’s readers remains quite unconvinced by his rejection of Ath. Pol. xxi. 5 (p. 192 note). We should like to see a reference on p. 158 to Diodorus’ story (xiii. 64) that the first recorded instance of the corruption of an Athenian jury was in 480, when Anytus, after failing to relieve Erylos, ἐπιστατὶσαν τὸν θυρίον τῆς Πάγους ἤχον. This is not the place to discuss differences of opinion, but Mr. Zimmern will welcome two corrections on matters of fact. A fragmentary decree (I. G. xii. 5, 480; cf. Ov. Fast. xiii. 385) has proved that Athens did impose upon her allies the exclusive use of her weights, measures, and coinage (p. 187), while Wilhelm has shown (in his admirable book on the Hellenic World) that the decree in Hicks and Hill, No. 38, which is quoted (p. 432) for 428 B.C. really belongs to a date eighteen years later (J. H. S. xxviii., 1896, 774). Yet the book is a notable contribution to Greek, and above all to Athenian, history. Penetrating beneath its phenomena, the author lays bare for us its underlying spirit and principles; he teaches us to look not merely at men’s actions, but at the environment in which they were wrought, the motives which impelled, the ambitions which inspired them. He makes Greek history something not merely to remember but to understand. In spite of the assertion that ‘there are comparatively few special points on which I can claim to have contributed anything novel,’ the whole book is fresh and vivid. Old facts are seen in a new light and the English reader finds some of the ripest fruits of Continental scholarship and study, placed for the first time within his reach.

No one who has read the chapters on slavery—in our view the most interesting portion of the work—can go back to his old ideas of that much discussed and much misunderstood institution. Best of all, though Mr. Zimmern emphasizes the effects of geographical and economic factors upon human history, he rejects the conception of man as a mere creature of his environment: there are such things as ideals, free-will is no mere phrase, wealth and comfort are not the sole ends of action, and the true greatness of the Athenians lies in this, that they bravely refused to submit, either in mind or in body, to the squalid tyranny which Poverty and Impossibility have imposed upon the great mass of humankind.'
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London: Murray, 1911. 16s.

This volume is composed of somewhat diverse elements. Its opening chapters and a
lengthy appendix are concerned with the personality of Thucydides and the genesis of
his historical writings. In addition to an elaborate résumé of previous researches on
the same subject, this section contains an exhaustive analysis of all the biographical
material in Thucydides' text. This original enquiry by Dr. Grundy is a valuable piece
of work, and on its thoroughness deserves to be accepted as the basis of all
further argument about Thucydides' historical method. The conclusion which it estab-
lishes is that the history of the Peloponnesian War in its extant form is composed of four
monographs on different episodes of the War, which Thucydides eventually proceeded to
weld together into a single narrative, but did not live long enough to work up into
final shape.

The central part of the volume is devoted to the discussion of two leading problems
of fifth-century history which Thucydides raises, but fails to solve to the satisfaction of
modern critics: why did the Peloponnesian War break out at all, and on what strategic
principles was it fought out? In answer to the second question Dr. Grundy develops
and applies the theory of hoplite warfare already published by him in this Journal.
By virtue of his intimate first-hand acquaintance with the countryside of Greece, he is able
to show convincingly that the apparently futile operations of conventional Greek warfare
in the fifth century were the logical outcome of the natural features of the land.
Exception may be taken to some of Dr. Grundy's conjectures. It seems most unlikely
that the object of the Peloponnesians in attacking Acarnania was to secure an overland
route from the Ambracian Gulf for their imports of Sicilian corn, for the dangers of the
previous sea voyage through the line of Athenian posts in the Ionian Isles would have
far exceeded those of a direct journey in summer time from Sicily to Peloponnesus.
It is also a matter of regret that no explanation is given of any campaigns after 421 B.C.,
the most important operations of the War being thus left without a clue. But, taken as
a whole, this section is remarkable for its insight into the conditions of Greek warfare,
and it throws a good deal of light on the dark corners of Thucydides' military narrative.

In dealing with the causes of the War, Dr. Grundy frankly accepts the modern
suggestion that the Corinthians, rather than the Spartans, were the authors of it. In
support of this view he not only reproduces his previously expressed theory (J.H.S. 1908)
of the limitations of Spartan ambition, but also lays much stress on the positively
disastrous character of trade competition between Athens and the Isthmian States.
The discussion of this topic is somewhat complicated by a lengthy review of the economic
policy of Athens from the days of Solon. In this suggestive but not always convincing
disquisition: the most striking feature is the vast importance which Dr. Grundy attaches
to the competition between free and servile labour. Though slave industry in normal
times was both cheap and abundant at Athens, it does not follow as a matter of course
that the free workers were driven out of the market. Analogy between the effects of
ancient and modern capitalism is highly deceptive; and there are several pieces of direct
evidence against Dr. Grundy's reasoning—the absence of protective legislation on the
part of the Deans against slavery, the apparent shortage of labour in the days ranging
from Themistocles to Xenophon, and the rate of free men's wages, which stood well above
the level of bare subsistence. In the absence of further proof, it seems preferable to
adopt the view that the field of work was divided peacefully between the free and the
unfree labourers. But this is a side issue which hardly affects the author's main con-
tention. Dr. Grundy has undoubtedly strengthened the case of those who ascribe the
Peloponnesian War to commercial causes, and he has rendered considerable service by
taking into serious consideration the economic side of fifth-century history, which
hitherto has been treated with undue contempt.

The usefulness of the book is in danger of being impaired by its general lack of
literary finish. Though here and there a chapter fifteen or seventeen, at least one-third
of the volume is taken up with repetitions and digressions which merely serve to obscure the argument. Nevertheless, the present volume should in the long run have a marked effect upon the traditional history of the fifth century; few books can do more to dispense the air of unreality which still hangs about the conventional accounts of this period.


This volume, which forms part of an encyclopaedic treatise on Present-day Culture, is pieced together somewhat incongruously out of two sections differing widely in scale and method of treatment.

The portion relating to Greece holds the lion's share of the book; and in point of interest undoubtedly takes precedence. Coming from the pen of Wilamowitz, it displays a delightful freedom from the trammels of ordinary book-knowledge and envirages Greek life with a directness peculiar to one in whom the power of 'thinking hellenically' almost rises to an instinct. Although the author is at no special pains to break away from the commonplaces of his subject, and as a rule endorses rather than combats accepted conclusions, he has everywhere presented familiar topics in a novel light and has frequently reinforced conventional truths with additional evidence. Particular attention is here due to his resourcefulness in eliciting fresh knowledge out of linguistic usage and out of recently found inscriptions. It is perhaps but natural that so self-reliant a writer should at times have committed himself to contentions which, to say the least, are yet lacking proof. Thus Minos is dubbed a 'Carian' (p. 2); the first mintage of coins in European Greece is ascribed to Phileon of Argos (p. 66); the Dorians are invested with a distinctive code of morals under the special sanction of Delphi, and with a peculiar aptitude for politics (p. 87 sqq.); the statesmen of Athens are shorn of all permanent importance except as patrons of art (p. 134); Roman phil-hellenism is represented as purely Machiavellian (pp. 146-7). Furthermore, at the risk of being told to 'go pray to Mammont,' we would suggest that Wilamowitz has laid undue stress on the ideal motives of Greek action as expounded by theologians and philosophers, and has underestimated the enormous importance of the nation's economic development. This deficiency is well illustrated by the author's breach of his own rule in dealing with post-Alexandrine Greece; by reason of his more pragmatic treatment of this period his characterization of it becomes singularly incomplete. Lastly, though he will regret the absence of a cut-and-dried scheme of exposition, readers with a scientific turn of mind may feel that not enough has been said to explain how one phase of Greek life passed into another. Presented without any clear connexion, the single episodes by their very fulness tend to obscure the general course of the narrative. Nevertheless, Wilamowitz's contribution should prove illuminating to the experienced student, and it will certainly arouse the interest of all his readers.

In the disproportionately short space allotted to him Niese has confined himself to giving a brief abstract of Roman political history. Though not devoid of original touches, e.g. the emphasis which is laid throughout on the indebcndness of Roman civilization to the Greeks, the narrative moves for the most part on conventional lines. But if this section of the book is somewhat colourless, it is correspondingly clear and well-balanced. As a skeleton outline of Roman history it should serve a useful purpose.
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For the student of the Greek world the chief interest of this volume lies in a contribution by Prof. Flinders Petrie (pp. 8-32) on the chronology of the twelfth and succeeding dynasties of Egypt, with which the Middle Minian age of prehistoric Crete has been proved largely to synchronize. In the present article Prof. Petrie restates his case in favour of relegating the twelfth dynasty to the fourth millennium B.C. and supports it with a series of new contentions. His arguments, though attractive throughout, are of somewhat unequal value. The interpretation of the dates in the Turin Papyrus and Manetho is undoubtedly more straightforward than that of the Berlin school, but hardly suffices to put all rival theories out of court; and the ingenious parallel which is drawn between the period 3000-1500 B.C. and the centuries of the Christian era makes suspicion by reason of its very perfectionness. The evidence of material remains has been clearly made out by Prof. Petrie to be far less unfavourable to his case than has been commonly supposed, but taken by itself it cannot be made to decide the issue in any direction. On the other hand, the most regular of all timepieces in Egypt, the variations of Nile-level and of climate, have been made by him to furnish some fresh evidence which at first sight is all in favour of dating the Hyksos period back to 2500 B.C. and the twelfth dynasty to 3500 B.C.

The present treatise will not suffice in itself to settle the most vexed question of Egyptian chronology. In the absence of new discoveries, whether in Egypt, Mesopotamia or Asia Minor, no final solution is likely to be attained, though it is at all events a matter for congratulation that disputants of all schools are fairly unanimous in their judgment of the astronomical data which serve to fix the outlines of the time-chart.

But Prof. Petrie has plainly succeeded in presenting a case on behalf of his system of dating which will require a far more attentive study than the opposite school of chronologists has hitherto accorded to him.


This brilliant volume is an object-lesson in the extent to which epigraphy has transformed history. For thirteen years Professor Ferguson has been publishing his preliminary studies of Athens in Hellenistic times, studies which have done so much both for chronology and for the details of government, administration, and party life. We now get the ripe fruit of much labour in this well-written and most interesting history, the work of one emphatically master of his material.

The period treated is from the death of Alexander to the capture of the city by Sulla; the Hellenic war, the rule of the philosopher Demetrius, the alternate friendship and struggle with the Antigonid kings—a time of great vitality and squandered fortune,—the peace as of death that followed the capture of the city by Antigonus, and the resurrection of a different sort of Athens in 229, still the world's culture-centre, but (in the author's apt phrase) 'internationalised'; for Athens is now a little power, increasing in wealth and perhaps in happiness, but having to walk carefully in such paths as may suit those who control the world. Then comes the renascence of 166-5, and the acquisition of Delos, followed by more material prosperity under prudent aristocratic rule, till the democracy, in a moment of generous if mistaken impulse, breaks bounds and defies Rome; and Athens goes down in blood. It is a good subject, and no one who cares for Greek history as a whole, rather than for the fragment of it once called classical, can afford to leave the book unread. In the later days of Greece our tradition requires thorough retrenchment: for the version of Hellenistic history which the world adopted was the one that best suited Rome. This book makes a good contribution to the work.
Perhaps the best chapter is the reconstruction of the condition of Delos under Athenian rule, a time of hurried splendour built up over the foul horrors of the slave trade. The abundant epigraphic material is still in part unpublished; but from the mass available the author has achieved a striking picture. Among other good things may be especially noted the excellent analysis of the New Comedy, based on the recovered portions of Menander, with the just verdict that it deals with the least worthy part of Athenian life.

It is harder to know how to appraise that part of the book which covers the great gap in the framework of history between Diodorus, Bk. xx. and Polybius. To reconstruct parts of this epoch is like doing a jigsaw puzzle with the majority of the pieces missing; from the remainder everyone gets a different picture. Mr. Ferguson has made a good one; it may be open to question whether it cannot be bettered in places. To give just one instance: all the events at the end of the reign of Demetrius I. are dislocated, and Plutarch (good here) and an Athenian decree both jotted down—for what? To preserve intact the rotation of the priests of Asclepius, which Mr. Ferguson himself admits is broken elsewhere. But how quickly ground has to be shifted can be seen from this, that the Delian chorego inscriptions, which last year gave us mention of a ‘peace’ in 263, have now added (too late for Mr. Ferguson to use) another ‘peace’ in 261; and if the words be not formulae, but refer to realities (and nothing forbids this, see Dittenb. Syll. 140, l. 71), the sketch given in this book of the events following the capture of Athens in 262–1 may already require reconsideration.

One grumble to conclude. If the philosophers were to be handled at all, we should often like fuller treatment; we should like, for instance, to see more clearly why Zeno was a great man, and to get some notion of the enormous importance of the rise of Stoicism. But, after all, it is the very excellence of the fare provided that prompts us to be ‘asking for more.’


The contents of Professor CaAuer’s volume are not altogether in keeping with its title and its professed purpose as a popularizing work. Instead of pointing out the analogies between ancient and modern life it rather tends to emphasize the uniqueness of the former and scarcely reveals the present-day world save in one or two dissolving views. The difficulties of its trim but disjointed style, the studied incoherence with which the author jumps from topic to topic, and his addiction to speculative reasoning, will disconcert the inexpert reader, who will search in vain for some guiding thread or landmark to direct his explorations. Nevertheless, Professor CaAuer’s book should prove a useful addition to our literature of the stock-taking order. It is a product of ripe reflection, and while it seldom works out any of the miscellaneous subjects with which it deals, it generally succeeds in presenting them in a new and suggestive light. Particular attention may be drawn to the fulsome remarks with which the chapter on Homer abounds. To the advanced student this volume should be of service in refreshing up stagnant knowledge and in opening here and there a new avenue of thought.

In contrast with the above, Dr. Billeter’s book is highly methodical, and lays no claim to originality of judgment. It is an attempt to collect and classify the various opinions emitted by worthies ranging from Xenophon to J. McN. Whistler, in regard to the world of Greece, with a view to clarifying the issues over which students of that world are still contending. A glance at the index will reveal the comprehensive character of Dr. Billeter’s list of authorities: in spite of some remarkable omissions—no mention is made of Dionysius and Quintilius, of Machiavelli and the Humanists, of modern Greek scholars like Coraux and Lampros, or of such distinguished hellenists as Byron and
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Browning—its dimensions are truly colossal. Unhappily this display of industry goes for little or nothing. A survey of views expressed by the most eminent hellenists of successive ages, if compressed into a narrow compass, might form a useful contribution to the history of Greek scholarship. But to induce residual truths about the Greek genius out of an aggregation of quotations detached from their context is as hopeless a task as to discover scientific laws by means of Bacon's Tables of Instances. Indeed the very completeness of the author's lists hails heavily against him, for such a welter of evidence, however carefully classified, is sure to paralyse rather than to stimulate the judgment: it can serve at most to prove anew the old saying quod homines tot sententias. Students who desire to penetrate further into the unexplored recesses of the Greek mind will do well to leave alone compilations like the present volume and to devote the time thus saved to the originals.


The discovery and publication of the 'Athenera Heresia twenty years ago gave a fresh impetus to the study of the Athenian Secretaries. E. Dreuz's article Über den Staatschreiber von Athen (1897) was followed in 1898 by J. Pommereu's De Scritis epiplasticis Athenienses and W. S. Ferguson's The Athenian Secretaries. Since then no new evidence of value has been discovered, save the list of honounoi published by Kirchner (Ath. Mitt. 1904, 244 ff.), and it would seem at first sight as though there were no opening for a fresh monograph on the same subject. Yet M. Brillant's book is its own justification. Starting from the assumption of the absolute value of 'Ath. Pol. liv. (the Aristotelian authorship of which he accepts without question), the writer tries to prove that this passage is in perfect accord with the epigraphical evidence. Though maintaining an independent attitude throughout, he adopts and reinforces the view of Boeckh and Ferguson in asserting the identity of the γραμματέως τῆς Βουλής of the period before 363 B.C. with the γραμματέως πας περιποιης of the succeeding centuries, though the latter is now an annual official chosen by lot, and in regarding the sporadic appearance of the γραμματέως τῆς Βουλής from 362 to 318 B.C. as survivals of a familiar title which officially no longer existed. All the Attic Secretaries of State are discussed, and a chapter is devoted to an exposition and examination of 'Ferguson's Law', regulating the succession of Secretaries and Priests of Asclepius. The book is pleasantly and attractively written, though clearness and accuracy are never sacrificed to rhetorical effect. Errors and misprints (e.g. the attribution of I.G. i. 40 to 265-4 on p. 16) are commendably few, and the author appears to have mastered his materials well, though we miss a reference to Wilhelm's restoration of I.G. i. Suppl. 39b (Anzeiger d. Wiener Akad. 1909, p. 53) on p. 16, and A. Mommsen's articles in Philologus xxii., xxxi. and xxxiv. seem to have been overlooked. That the difficulties of this intricate subject cannot yet be regarded as finally settled is shown by the divergent account given by Schultess (Paulus Kroll. Rechtwinkelwörter s.v. Ἰδιωτα) in an article published this summer upon the Athenian and other Greek Secretaries.

The Imperial Administrative System in the Ninth Century with a Revised Text of the Kleistorologion of Philotheos. By J. B. Bury. [The British Academy : Supplementary Papers. 1.] London: Eyre & Spottiswoode, 1911. Pp. 179. 10s. 6d.

In this work, after considering the MSS. and reconstructions of the Kleistorologion, Bury deals with the great officials (civil, military, and financial) of the later Roman Empire and with the organization of their staffs; he does not touch upon the civil administration of the provinces nor upon the ecclesiastical hierarchy. The whole work is an illustration of the
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thesis that the outstanding difference between the governmental systems of the fourth and ninth centuries is that while in the older Diocletiano-Constantian system there was a comparatively small number of ministers and commanders-in-chief who were directly responsible to the Emperor alone, all other administrators being ranked under these in graded subordination, in the ninth century there is no hierarchy of office and the number of independent officials responsible only to the Emperor is enormously larger, and this in spite of the fact that the territory ruled from Constantinople was far less extensive than in the earlier period. There was no break in continuity; the changes were effected by a series of successive modifications dating from the days of the Heraclian dynasty to the time of Leo the Isaurian; generals in the provinces were no longer subject to the magistri militum, while the functions of e.g. the magister officiorum were distributed amongst several ministers whose sole superior was the Emperor. Senenov has recently published a study on the office of the Logothete (A. Senenov: "Über Ursprung u. Bedeutung d. Antist d. Logotheten in Byzanz," B.Z. xix. 1919, pp. 440-449) in which he traces the changes and its administrative terminology—from procurator, through rationalis to logothete; but when the Russian scholar turns to consider the functions of the various logothetes, the student is left confused and unilluminated; let him compare this part of Senenov’s paper with Bury, pp. 78 sqq., and he will be in a position to estimate the advance marked by the book now under review. Considerations of space will only allow me to add a few notes: p. 30 in med. it might have been expressly stated that we know that the magisterBonus was charged with the defense of the capital during the absence of Heracleus in Russia; p. 56 the last text quoted for the existence of the protectores in the sixth century dates from 559 a.d. (=Theop. 233a); add Corippus: In Lando Justinii iv. 239 and a reference to C. Julian; De Protectoribus et Domestich Augustomi, Paris 1883, an essay which is independent of Mommsen’s study. Here and there reference might have been made by way of illustration to Byelyaev’s Byzantina: Ocherki, Materiali i Zanyatici po Vizantisskim Drevenostym. III. Zapiski klassicheskago otdeleniya imperatorskago russkago archeologicheskago Obshchestva iv. 1907, pp. 1-188 which does not appear in Bury’s bibliography, while the obscure paths of hagiography may furnish further examples. Thus Papadopoulos Karanous has recently published the original Greek text of the Miracula S. Artemii (Sbornik grecheskikh nezidanikh bogoslovsikh Teksatov iv.-xxi. Vyzov. St. Petersburg, 1909) which in his (Russian) preface he dates between the years 660-668. Here we find, e.g. p. 20, "την Θεοτοκον και την Μεγάλη Έκκλησια και την Θεοτοκον την Βασιλείαν (cf. Bury, p. 105) and on p. 240 Koman shortly before the death of Heracleus was στα το έπος τον διακοιτησαν; further pp. 22-23 give an interesting account of a trial for theft before Theodoros ὁ αὐτός Καλλίωνος the praefect of the city (temp. Heraclei) in which the injured party withdrew his accusation and paid την τεσσαραδικα της Θεοτοκος to the officers of the court—να επικύρωσαν ηλικίαν του εδώ και του συνταγματαίου τρια. But enough! Bury’s book will be indispensable for all students of the history of the Roman Empire; his mastery of the sources, his knowledge of the modern literature, his terseness, clearness, and precision have never been better exemplified than in this work.

Norman H. Baynes,


The Fayum, one of the earliest districts to yield us any records of Graeco-Roman Egypt, still continues to pour forth a stream of papyri. The present volume consists entirely of documents from a single village, Théadelphia, the modern Hurrit, all falling within a short period of time, and many of them concerning the same person. They are preserved in the Museum at Cairo, where they arrived in 1903, and apparently they do not exhaust the treasures of the kôm, since a considerable collection of papyri from Theadelphia were recently acquired by the Museum at Berlin, and more recently still several others.
have arrived at the British Museum. The papyri contained in this volume belong to that period of transition, the age of Diocletian, and the years immediately following it; and it is this fact which gives them their main interest and value. The collection, containing many excellently preserved documents, does not throw much new light on problems of law and administration, nor does it include any single item so sensational as the edict of Cesarea among the Giessner papyri; but it is nevertheless of considerable interest as illustrating, more vividly perhaps than any other, the economic decay which marked the third and following centuries of our era. Theodulphus, a populous and flourishing village in the early Roman period, was ruined by the neglect of the irrigation canals, and the gradual encroachment of the desert sand; and not a few of these papyri give us striking glimpses of its death agony. The hearings of the officials and the other localities, and at last Sakaeon, the person from whose estate the papyri come, seems to have been almost the sole inhabitant. The documents are published with introductions and ample commentary, and there is at the beginning a general introduction dealing with the village and its inhabitants; on pp. 9 and 10 is given a charming description of the site at the present day. There are the usual indices. Several documents, written in very long lines, are printed continuously across two opposite pages; the practice cannot be commended, and makes them awkward to read. In the introduction to 46 (pp. 294-5) the editor discourses on the new title πανάρχης τίτλος. It seems much more likely that τίτλος τίτλος is to be separated from the title and taken as referring to the place of payment—i.e., in the title. It is to be noticed that where the phrase does not occur its place is always (except perhaps l. 5) taken by an indication of place. For τίτλος τίτλος in the above same see, e.g., B. M. P. 1170 c.c., l. 388, etc. (vol. III, p. 202). The volume contains a good many misprints.


This work, yet another addition to the rapidly growing list of monographs on papyrological subjects, is a thesis for the doctorate of Geneva, and deals with the subject of the officials known as epistrefi. Considering the high rank of these officials, it is somewhat curious that we have so little information concerning their position and functions; and this work, collecting such facts as are known, and throwing fresh light on not a few points, is a useful addition to our knowledge of Graeco-Roman Egyptology. The author's arguments are not always quite convincing, and the gaps in the evidence make it impossible to arrive at any certain conclusion on several points, but this is of course inevitable, and in some cases he has certainly cleared up matters which have hitherto been in dispute. The work falls into two parts, the first dealing with the Ptolemaic, the second with the Roman period; the evidence advanced by the author makes it quite certain that in the former there was but one epistrefe for the Thebaid. In an appendix a useful list of known epistrefi is given, and there are indices of passages cited and of personal names.


The book consists of a long essay on the Bacchae followed by a number of shorter essays on Greek literary subjects. The essay on the Bacchae is one of the most elaborate and perhaps the most successful of the author's Euripidean studies. His view of the play resembles Professor Norwood's (The Riddle of the Bacchae), though it differs in some
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important details. The Lydian stranger is not Dionysus, but an adopt of a type common then as now, and the audience, or its more intelligent members, are not to suppose that the miraculous occurrences described in the play really took place. The root-ideas of Professor Verrall's Euripidean criticism are familiar to everyone; and most readers would agree that in many cases he has exaggerated the non-artistic tendency of the poet's work and turned the poet into a doctrinaire. But in the Bacchae he is on safer ground than elsewhere; for it is in the religious aspect of the play that he is especially interested, and the subject of the Bacchae is without doubt Religion. To use his own words, 'what is new and unique (in this drama) is the thing observed and depicted, which is, in one word, faith, or a faith.' That is true; Euripides has seen both the beauty and the ugliness of the Dionysiac worship, and has drawn a keen, hard picture of it, coldly, δι γνώσεως ἠρετικής.

The character and motives of the Lydian stranger are persuasively presented; but, though we admit that such a person is 'not a possible object of admiration,' it does not follow that he is not identical with the Dionysos of the prologue and epilogue. The final scene of the Bacchae loses enormously if we consider the fusing god a mere lay-figure.

The person of Teiresias is rightly interpreted; as we believe, by Professor Verrall; here our author differs from Professor Norwood, and we prefer Professor Verrall's view. But his Pentheus is less satisfactory: by manipulating certain difficult passages, he seeks to prove that Pentheus has not been maddened by divine power, and it is not even drunk, but has actually been dragged by the adopt who carries a little tub of poison in his bosom. It is not believable that his arguments from the text itself will find favour; in particular, his reasoning, in line 393, to the MS. reading περίθετος, instead of the usually adopted conjecture περίθετος, seems simply wilful; and his general pleading on p. 115 shows him at his weakest; his phrases betray him—'I should suppose ..., the Athenian audience, the educated part of it, would probably expect ..., but even without this, supposing only ...'. In the fifth century, he says in the same place, owing to Roman speculation, 'the connexion of enthusiasm with intoxicants must have been notorious.' No one denies it: nor do we need a ghost to tell us that the chief known intoxicant and the most popular is alcohol. It is possible that a little alcohol, undrugged, contributed to Pentheus' frenzy; but it is not necessary to think so. The man is Agave's son; he belongs to one of those great, tainted, and disastrous houses which ruled the Greek countries at one time and were never forgotten by their subjects. The hysterical faith of Agave and Ino is represented in Pentheus by a temper so hot that from the beginning it is almost insane. The foreign plague has struck the xolos' own house; he is further infuriated by the provoking calm of the adopt and by the wild stories rife among his people; a touch more and he is mad.

Dr. Verrall defends himself with great vigour and with his usual charm of style against the accusation that he does not realize the poetic value of the play. It is certain that he does; but his description, keen-sighted as it is, over-emphasizes certain details, and, we think, is sometimes distorted. This is almost inevitable when one seeks to prove anything about a work of art. But surely the Bacchae is seen to be a unity, if we consider that, although its theme is ecstatic religion, its substructure is Wine—in its three phases, expectation, intoxication, and φανάζει: this is the reason why wine is hardly mentioned in the play.

The most important of the remaining chapters in the book are 'Rhyme and Reason,' which brings to light really valuable and suggestive facts about the sporadic use of rhyme in tragedy, and 'Phrynichus and the Persians,' where good reason is shown for believing that Aeschylus transferred large portions of the earlier drama to his own extant work. The other essays are slighter; and the concluding chapter, where the author applies his method to the Gospel narrative, must be left to the theologians.

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Lectures on Greek Poetry. By J. W. Mackail. Longmans, Green & Co., 1910. 8vo. 6d.

These lectures were delivered by Mr. Mackail when Professor of Poetry at Oxford. He takes for his subjects Homer, the Lyric poets, Sophocles, the Alexandrians: and his aim is 'to disengage the essence of Greek poetry, to place its progress in a clearer perspective, and to bring it into a closer relation with life.' The book is an interesting one: there is some fine writing in it, and some well-phrased ideas, and the author's view if misleading is consistent. He approaches Greek poetry as a Romantic of the old school, and only as a Romantic poetry for him is Romantic poetry. Homer of course belongs to the Greek Middle Ages, and Mr. Mackail is therefore in his element. His account of the Homeric question is judicious, and his criticism always shows enthusiasm, and sometimes insight; but at the end of the chapter on Homer, the reader asks himself, 'What has it all been about? — Moritz, or Hugo, or early French tapestry?' Mr. Mackail is at his worst when dealing with Homer's woman. They show signs of 'the hard, unromantic Greek temper' (p. 35); the poet seems to have 'made them live almost against his will, or the will of his audience' (p. 34). We want to hear more about Nausicaa; Briseis (a strangely romantic figure) is hardly allowed to speak; and Penelope has had her part cut. Finally, the Iliad stands to the Odyssey as Clarissa stands to Beauclerk; and while Homer is a 'church with soaring columns,' etc., Heidic is its 'antitrancian crypt.' Sappho is compared, justly enough, to the Provençal poetesses; but even Sophocles does not escape: the Trachinius has 'his unmistakable accent of romance,' in the Philoctetes, 'the romantic note is stronger'; Oedipus Colonus belongs to the class of romances. Theocritus and Apollonius are naturally romantics; and the book ends with the heading 'the reinstatement of romance,' and a parallel between Apollonius and William Morris.

It is easy to see what the author is looking out for in Greek poetry. His eyes are the eyes of William Morris, and we believe the book will have value as a record of that poet's point of view. Further, it will be of some use in introducing Greek poetry to those who have been brought up among other ideas; it will provide them with a stepping-stone towards a true appreciation. But our cannot help feeling that much that is here said in florid prose would have been better condensed into somer form.


The second volume of Dr. Starkie's monumental edition of Aristophanes follows closely on the first, and is no less painstaking and no less welcome. The commentary errs on the side of fulness: this is partly because Dr. Starkie wishes to leave no suggestion unmentioned which could conceivably illuminate the text, and partly from a natural disposition in the editor of a well-worn classic to read more into the text than is there. The 'lyrical' theory of Joël, which means us on nearly every page of the notes, could surely have been relegated to an appendix. Rutherford's conjecture, that the scholiast derived σπάθος from σπάσαι, hardly deserves mention and certainly does not deserve approval; nor does Hakander's interpretation of δίμωρα. Such phrases as 'possibly a jest' introduce several suggestions which are not worthy of the author; e.g., 44, 106, 248. The translation into Shakespearian English is scarcely as successful as the author's version of the Acharvaznta, no doubt because of the philosophical jargon which pervades the play and does not lend itself to Elizabethan phrasing. The low comedy is more satisfactory, though the rendering of the quick sharp antipodes lines 1088-1104 is a curious failure. The introductory essay on 'The Aim of the Clouds' is a just survey of a difficult question. The work may be warmly commended; its fault is that it is slightly overloaded.

H.S. VOL XXXI.

Professor Capps of Princeton, who has already largely contributed to the textual criticism and elucidation of the Cairo papyrus, has now produced an edition of the Hero, Epitrepones, Pericleonmenon, and Samia, 'in the belief that American college students may now profitably read Menander.' The book will certainly be very useful for class purposes. The introductions to each play are full and lucid, the notes are business-like and, as becomes a pupil of Prof. J. W. White, very sound on metrical points, while the critical appendix and bibliography will be found useful, even by scholars who possess the Taitiner edition by Alfred Koerte. Thanks to the lucky discovery of the papyrus in 1895, we now know much more of Menander than could ever have been hoped, and an ingenious editor like Prof. Capps almost succeeds in disguising from the reader the fact, that even now we hardly have materials for fully judging the celebrated comedian. But we can see how life-like was his presentation of character, if we are not yet in a position to judge him as a composer of plots. The ingenuity of Prof. Capps in restoring almost the whole succession of incidents in the play is remarkable; it must however be added, that it could only be justified in such an edition as this for the benefit of students, and that uncertainties are as thick as possible throughout the play except in a few scenes like the famous Arbitration. The same thing must be said of his supplements, that they are always good Greek, and what Menander might have written, but in a great many cases there is not the least probability that we can restore the sense of the original. It will be well perhaps to continue detailed criticism to the best preserved play of the four, the Epitrepones, which occupies fourteen of the thirty-two pages of the Cairo papyrus. We are at least certain in this play of the Dramatis personae, and Prof. Capps is on doubt right in regarding Chaerestratus as the father of Charisius and Sophron as the nurse, not the mother, of Pamphila. But the part played by the former in the play still remains very doubtful, though we are inclined to think that the name is correctly restored by Suchaus and Capps in 770. It may be that he manifested the oracular slave, Omosius, but surely not in two words, on hearing which the latter would not have continued to fix his eyes on the ground. Moreover if in 106 are more likely that Chaerestratus wanted to see the newly identified grandson of his son, and to 777 probably ended with below. That the cook supplied some bread force in the piece is probable, but who shall say, when or how? However if he is described in 199 as a slow-coach, Wilamowitz's view that he solicited the situation from Omosius in the first scene is at least improbable. When or how Simtiros abused his son-in-law is quite uncertain. The uncertainty is complicated by the St. Petersburg papyrus fragments, first seen by Trechendorf in 1844, but only fully published by Jernstall in 1891. They clearly give some lines of a play of Menander. Prof. Capps has by ingenious editing fitted them into the third act of this play, but only by the improbable suggestion that the house of Chaerestratus is temporarily occupied by the lecan. who owns Halototonon. On the whole Koerte must be held to have made out his case against this insertion. The mere occurrence of the name Charisius in the fragments is not enough, and there is no probability in the restoration of the name of Chaerestratus, who would hardly address his slave as Charisius, any more than Simtiros would curse the father of his daughter's husband. This is enough to show that though we have more than half the 1100 lines the play must have contained, we cannot say that we have recovered more than the main outlines of the plot. Prof. Capps was only able to use Koerte's revision of the papyrus in the last stages before publication, and in a second edition, which the book richly deserves, will no doubt alter his text somewhat. But he is particularly good in supplying lacunae according to the indications of the context, e.g. 60. 61. He will doubtless consider, whether in line of the papyrus reading ξηρασθης in 48 he can keep his χιμηθης in spite of the admirable sense. On the other hand the papyrus is certainly corrupt in places. Apparently in Epitr. 53 Θησεως Ναυαγος is the papyrus reading. In Epitr. 192 the emendation is ingenious, and far superior to the lame one of Wilamowitz adopted by Koerte. But in the cases

Dr. Wright, a pupil of Professor Cappe, gives us four studies based on his teacher's text, of oaths, mates and liquids, omission of the article, metrical cause, and sayndem in Menander. The first study only confirms what was already known, that 'women never swear' by Athena Apollo Dionysus Hermes or Poseidon and men never swear by the two Goddesses' or by Aphrodite. (Epist. 203 μα το τραπέζιον is certainly said by Hahrotonom, even if the και μολα is a sarcastic comment of Onesimus) and draws no further conclusions. While μα το τραπέζιον seems established, μα το τράπεζιον is wrongly inferred from Hesychius. What Dr. Wright does not say but should have said, is that our material shows that a character is often given a favourable oath. Demetrius in the Scindus swears three times by Apollo, Onesimus in the Epitrepostes perhaps twice by Helios, Hahrotonom also uses the exclamation τράπεζιον five times and invokes the gods three times. In the second study he finds it easy to establish the prosodical correctness of Menander as equal to that of Aristophanes, and concludes that apparent exceptions (if not quotations or reminiscences of other poets) must be held under suspicion of corruption. The third study maintains that Menander never omitted the articles for the sake of his versification, if he thereby contravened the usage of prose or colloquial language, but when that usage gave him a choice he took the form that suited him. He does not notice the curious case in Sam. 362. In the fourth study it is interesting to learn, that the extent of the fragments of Phillemon and Menander bring out nearly the same proportion of asyndeta. We cannot therefore argue that 'Demetrius' (On Style) was wrong about Phillemus, but he was certainly right in emphasizing Menander's preference for the disjointed style. A kindred point, which Dr. Wright might well have treated, is Menander's colloquial fondness for brachylogy, e.g. the omission of ἐπι in a sentence like τι προκειμένον ἐπι, or συναι στοιχημία (συναι), συναι διαθέσμα (διαθέσμα), or the following (Epith. 164) 'Have you a basket? (Well, if you haven't) put them into the fold of your dress.'


The present edition of the Joanne Grèce returns to the single volume, which contains 520 pages of text and more than 150 of (mostly irrelevant) advertisements—surely rather a large allowance. The elaborate typography and spacing seem to us to make the page too complicated for clearness: the index in particular suffers from this and the incorporation of enseignements pratiques. But we are here probably quarrelling rather with the series than the volume, and such details are in any case largely matters of habit.
tourists will be grateful for the really clear indication of the new Athenian tramway system, and many for the sixteen pages (with three plans) of Creto, a visit to which would be an inevitable pendant to a Greek tour, but for bad steamer-services, and as it is grows yearly more common. For archaeologists the book is specially important for the up-to-date descriptions, largely contributed by excavators of sites explored by the French School, notably Delphi, Delos, and Argos—Capt. Bellot’s survey of Delos is rather a luxury in a book of this size and the Precinct at Delphi surely deserves the additional clearness given by colour. A welcome feature is the generous treatment of mediaeval monuments—besides a map of Mediacer Greece have been added M. Miller’s plan of Mistra and others (indicating the scheme of decoration) of the Daphni and H. Loukias monasteries.


We have nothing against scissors and paste if used with method and intelligence, but the chaos resulting from the lack of these is painfully apparent in the book before us. This extraordinary jumble begins with a chapter headed Ιστορία, but the history in question is not, as one might expect from the title of the book, of Cyprus but of Cyprus’; the next chapter is (characteristically) on geology! The author explains these anomalies to his own satisfaction in the Preface. The book ends with an apology for an index which the author has drawn up without taking the trouble to arrange the items alphabetically. For the rest it is not unfair to take as a sample the Chronological Table of Cypriote history, surely an easy thing to compile, granted average care and common sense. The table is divided into two main headings, 'Stone age' and 'Historical Period.' The first, beginning with a Palaeolithic Period, 50th. 10th. millennium B.C. (of which, as our author naively remarks, there are no traces in Cyprus), proceeds by rapid bounds through Neolithic, Bronze, Iron, Minoan, Ptolemaic, etc., periods to the British occupation (1878) and then reverts to 1450 B.C., the Historical Period beginning in 1000 B.C. This second division goes on to 1878, inserting the dates of the Roman emperors for the first three centuries, but relegating the fantastic Lusignan kings of Cyprus itself to a separate list placed after 1878. Quid plura?


This volume condenses Professor Botsford’s previous histories of antiquity into a brief survey of the period extending from Menos to Chateauneuf. It fulfils in a large degree the requirements of an introductory textbook. Its style is direct and simple, and the narrative flows easily. The unity of the subject is well kept in view, and sectional summaries are provided wherever the reader might lose the thread. One proportion has on the whole been maintained between the various sections of the book, but two very important epochs, the post-Alexandrine era and the age of Augustus, are dealt with on too small a scale. The space allotted to constitutional and economic discussions is likewise insufficient, though Professor Botsford gives proof of his ability in handling these topics in his excellent account of the decline of the Roman Empire. On the other hand some treatment might be afforded in the chapters on art and literature, which are not properly correlated with the social and political history, and read too much like articles in a classical dictionary. In spite of occasional slips, e.g. in assigning the battle of Octepyrata to 496 B.C., and the death of Sertorius to 78 B.C, the author’s knowledge of facts is, on the whole, up to date.
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ΧΑΡΙΤΕΣ Friedrich Leo zum sechzigsten Geburtstag dargebracht.

The articles in this volume likely to interest Hellenists are: de Mommsen Larissaco (Bruhn); Πάντων πλατες (Stavenhagen); Menander Petriezirane 81-104 (K. F. W. Schmidt); Menandria (Wolfgraf); die hellenistische Poetie und die Philosophie (Pohlem); das Prénom des Arat (Pasquali); de Lobzeg Argiro (Cromer); Plutarch Horace v. v. (Wegschaup); zur Entstehung der Tischgespräche Plutarch (Hubert); Zweck u. Bedeutung der ersten Rede des Maximus Tyrus (Habein); die Alexandrisierung des Olympiodor (Capelle); der Eid vom Kloster Lech; MS. copy of a Greek inscription of a Αυξιος, Τάκταρια (Ziebäth); zur Kunstgeschichte der griech. Inschriften (Jacoelshal); 6 plates); zur Münzprüfung des phrygischen Hierapolis (J. Weber; 2 plates).


This book is divided into two parts, the first dealing with the pseudo-classic, the second with the romantic, confusion of the Arts. The first part comes more or less into the scope of a review in the Hellenic Journal, and in it Professor Babbitt gives a readable account of the errors into which the eighteenth century was led by its excessive reverence for Aristotle's doctrine of imitation and Horace's Ut pictura, poesis. The second part contains a good chapter on Platoist and Pseudo-Platoists, and the remainder of the book is taken up with a polemic against the tendency of modern art to work away from its centre. Professor Babbitt does not always seem very discreet in his criticisms of the greater Romantics, but his general point of view is undoubtedly a reasonable one.

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Fragment of a head at Stockholm, presumably from the pediments of the Parthenon.
FRAGMENT OF A HEAD AT STOCKHOLM, PRESUMABLY FROM THE PEDIMENTS OF THE PARTHENON. (FROM A CAST.)
COINAGE OF THE IONIAN REVOLT.
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AMPHORA OF PANATHENAIC SHAPE.
AMPHORA WITH TWISTED HANDLES IN THE BRITISH MUSEUM.
AMPHORA WITH TWISTED HANDLES IN THE BRITISH MUSEUM.
AMPHORA OF PANATHENAIC SHAPE IN LEYDEN.