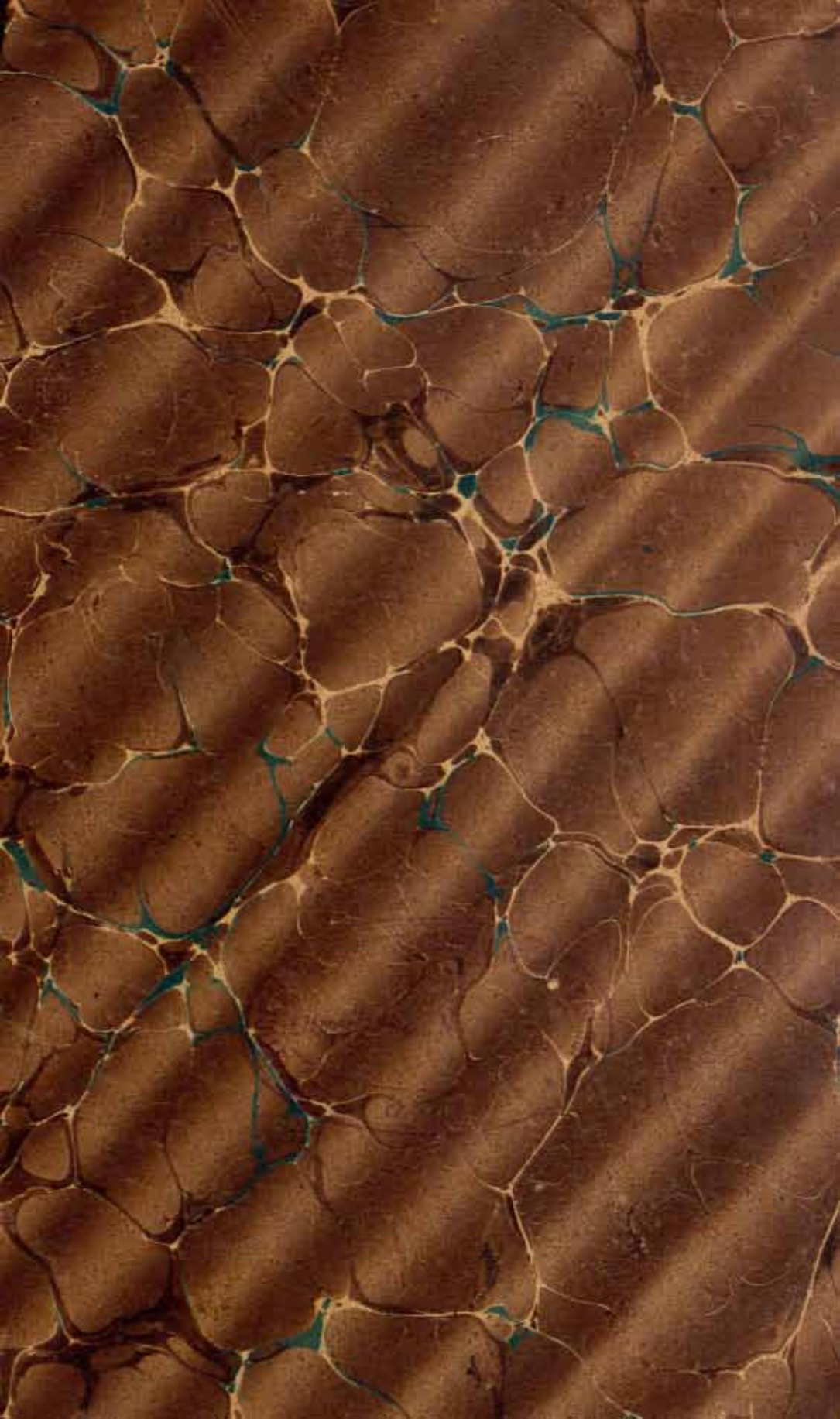


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THE
AMERICAN
JOURNAL OF ARCHÆOLOGY
AND OF THE
HISTORY OF THE FINE ARTS

26329

VOLUME V

1889

913.005
A. J. A.

BOSTON
GINN & COMPANY
NEW YORK, CHICAGO
PRINCETON: THE MANAGING EDITOR
BALTIMORE: J. MURPHY & Co.
LONDON: TRÜBNER & Co. PARIS: E. LEROUX
TURIN, FLORENCE and ROME: E. LOESCHER
BERLIN: MAYER & MÜLLER



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JOHN MURPHY & CO., PRINTERS,
BALTIMORE.



AMERICAN JOURNAL OF ARCHÆOLOGY.

Vol. V.

MARCH, 1889.

No. 1.

AMERICAN SCHOOL OF CLASSICAL STUDIES
AT ATHENS.
THE NEWLY DISCOVERED HEAD OF IRIS FROM
THE FRIEZE OF THE PARTHENON.

[PLATE II.]

In the successful excavations that have been carried on during the last few years on the Akropolis at Athens, now brought to a close, the closing days were peculiarly fortunate for the excavators. I must refer the readers to the *Δελτίον* for an account of these excavations; but I wish to publish one discovery which may perhaps be considered the crowning event in this series of fortunate finds, though it merely consists of a fragment of marble not more than a foot in size. It will be shown in the following remarks—it is to be hoped, conclusively—that the fragment is a most interesting portion of the Frieze of the Parthenon.

“As is well known, the Frieze of the Parthenon formed a continuous band of sculpture in low relief which ran round the outer wall of the *cella*, with its two smaller halls in front and back, the *pronaos* and the *tamieion*. Like every peripteric temple, the rectangular temple proper, with its halls closed in by walls on all sides, was surrounded by a colonnade which supported the roof and projected over the walls of the actual temple. The distance from the walls to the columns (exclusive of these) varies from 2.96 to 3.57 m. (9.7 to 11.7 ft.). This space was paved with white marble and afforded shady walks to the visitors to the Akropolis. The plain wall is bounded above by a slightly projecting band (*ταυρία*) under which are small blocks, called by Vitruvius *regulae*, which in the Doric order to which the temple

belongs would lead us to expect above them the triglyphon, a frieze subdivided by metopes (μετοπαί, *metopae*) and triglyphs (τρίγλυφοί). Instead of this triglyphon, however, we here have a continuous frieze (ζωφόρος, *διάζωμα*) which ran round the four sides of this outer wall like a belt, or rather like a band uniting its two ends on the forehead of a victor. It was 11.9 m. (39 ft.) above the pavement of the colonnade, and above it a painted ornamentation after the manner of a cornice completed the decorations of the wall, which was joined above to the entablature of the outer colonnade by a ceiling, just as below, the marble pavement joined the base of the columns with the wall. The length of the frieze was 159.42 m. (522.8 ft.), of which 21.18 m. (69.5 ft.) covered each of the narrower walls of the front and back, while 58.53 m. (191.9 ft.) decorated each longer side of the rectangular building. It consists of numerous slabs carefully joined together, almost exactly 1 m. (3 ft. 3.95 in. according to Stuart) in height."¹

The subject represented on this frieze is generally acknowledged to be the procession on the occasion of the Panathenaic Festival. The participants in this procession started at sunrise on the last day of the Festival, the birthday of Athene, from the outer Kerameikos, passed through the Dipylon, the Dromos, and the chief street of the Inner Kerameikos, to the market-place, then to the Eleusinion, to the northeast corner of the Akropolis, to the west, and through the Propylaia to the Temple of Athene Polias, upon whose altar the hecatombs offered by Athens and its dependent states were sacrificed, and a great festive meal concluded the whole celebration. Accordingly, in the frieze on the narrow west end of the Temple is represented a scene of preparation for the procession. There are groups of horsemen, many of them already mounted, others in the act of mounting, another forcing the bit into the mouth of his restive horse, another drawing on his boots, another again trying to hold back a rearing horse, and so on. The long north and south sides present the procession proper. In it are not only the divisions of horsemen, the chariots with charioteers and hoplites; but also groups of men and youths and maidens on foot carrying branches or vases, or musical or sacrificial instruments of which in ancient life the authors give us an account. Finally there are the sacrificial cows and sheep which bring us to the narrow east or front side where the advancing maidens are met by the magistrates supposed to be awaiting them on the Akropolis. With this the procession is brought to a close,

¹ WALDSTEIN, *Essays on the Art of Pheidias*, p. 191.

but the scene has only reached its climax ; for in the central portion of this frieze forming the front of the Temple are represented the gods and goddesses who are supposed to be witnessing the display in honor of Athene. Accordingly, Athene heads the right-hand division of gods, as Zeus heads the left-hand division ; and these two divisions are kept apart by the introduction of a scene supposed by many to represent the dedication of the Peplos to Athene, by others the preparation on the part of the Priest and Priestess to perform the sacrifice of the hecatombs offered to the goddess.

The gods, grouped on either side of the central scene, are seated in dignified repose beside one another. After Athene we have, according to Flasch,² Hephaistos, then Poseidon, then Dionysos, and then Demeter (called by others, perhaps correctly, Peitho). This last figure and Dionysos fortunately have their heads preserved, and they form two of the most perfect works that have come down to us from antiquity. After Demeter we have Aphrodite, against whose knee the youthful Eros is leaning, with whom the series of gods on this side comes to an end. On the other side, next to Zeus, who is seated upon a more elaborate throne, is his divine spouse, Hera, beside whom stands as an attendant a youthful female figure, according to Flasch, Iris, according to others, Hebe or Nike. Then follows Ares, then Artemis, then Apollo, and the gods on this side are brought to a close by Hermes.

The bodies of all these figures are in comparatively good preservation ; but the heads of all, with the exception of the two above mentioned, have been so strongly corroded and worn or broken away, that no trace of modelling remains. The central marble slab, beginning with Iris and including the central scene, ended on the other side with Hephaistos. The upper corners of this slab were at some period broken away and carried with them the head and neck of Iris, which figure was thus found by Lord Elgin without a head and is to be seen in this state in the British Museum.

The excavations carried on to the southwest of the Akropolis, laying bare the wall built by Kimon, and descending to great depth to the primeval rock of the Akropolis, showed that after the Persian invasion Kimon levelled the surface of the Akropolis and filled in all those portions where the rock sunk to considerable depth below the highest point. His wall, surrounding the entire Akropolis, binds the whole compactly together and joins the rocky bosses into the complete unity of

² *Zum Parthenonfries*: Würzburg, 1877.

the levelled citadel as it has now come down to us. All the objects found in the excavations carried on along this Kimonian wall in this and other portions of the Akropolis, date from a period preceding the Persian invasion when the enemy destroyed the buildings and monuments on the citadel. And there can be no doubt that these objects were thrown in during the operation of filling up and levelling the surface of the Akropolis when Kimon undertook the restoration of the Athenian citadel.

But above the wall of Kimon, which is built with massive blocks of careful masonry, there is another wall of nondescript character, which projects to the present day above the surface of the Akropolis and forms a kind of parapet. This wall is composed of stones, Roman brick, and earthwork, and has been considered a barbarian wall. We shall recur presently to the date of this structure.

Sticking in this wall, just where it joins the wall of Kimon, was found the marble fragment with which we are now concerned. It is a piece of Pentelic marble 0.275 m. in the widest portion, and 0.22 m. in height in the highest portion; the slab is 0.155 m. thick in the thickest part exclusive of relief, and the highest relief is 0.05 m., the fracture in the back being very uneven, comparatively thin at the back of the head, and thickest at the top left angle: at this corner there is a facing of about an inch in width running round the edge of the left side that is not visible in our plate and surrounding the rougher surface within it. It thus formed part of a frieze block, and has the same working of the sides where block joined block as is found in the slabs of the Frieze of the Parthenon which are 54 centimetres in thickness. The face of this marble fragment (PLATE II) contains a head in low relief turned to the left, where a curved flattish elevation, rising from the back and shoulder of the figure, runs upwards to the left edge of the fragment. The left edge and top are thus cleanly cut, and therefore this fragment formed the top corner of some relief. The head, in excellent preservation (only the tip of the nose has been broken away), shows that simplicity and breadth of style and that marked technique of low relief (the edges almost undercut running straight down to the background) which distinguish the work of the Parthenon Frieze; and Mr. Kavvadias, the Director General of Excavations, and Mr. Staïs conjectured that it was a piece of the Parthenon Frieze. They asked me to examine the fragment, and I at once felt assured that it was the head belonging to Iris in the East Frieze of the Parthenon, the slab to which it belongs now being among

the Elgin marbles in the British Museum (*Figure 1*). When a cast of this slab was produced the identification was placed beyond all doubt.

The head and neck are turned towards the left, worked in profile, with a very slight turn towards the front as if to make room for a flat elevation rising beside the head. This elevation was evidently a wing, and in the original was no doubt painted to indicate its detail drawing. The modelling of the head and neck are of that broad simple character which mark Pheidian art, and yet with this large style the artist has been able to add a singular grace and charm to the nobility of character. The modelling of the hair is not overelabo-



FIGURE 1.—Slab from the East Frieze of the Parthenon (in the British Museum) representing Zeus, Hera, and Iris, to which belongs the newly discovered head of Iris.

rate, in simple broadish ridges, and yet varied in the flow of line, conveying well its peculiar texture. It is similar, in this respect, to the excellent head of Demeter in this same frieze; yet the whole peculiar mode of wearing the hair is one which marks a more youthful figure. The hair falls over the brow in short curls and over the temples, and it had been hanging loosely down the back till, with her left hand, Iris collected it into a knot at the back of her head. This is the action of the figure in the moment represented by the sculptor. There are several instances in the frieze in which male figures are raising their hands to their heads, tying the taenia, or otherwise arranging their hair. So, in the West Frieze (Michaelis), Plate ix, Fig. 2; North

Frieze, Plate XI, Fig. 38,² Plate XIII, Figs. 97, 125; South Frieze, Plate XI, Fig. 121 (a similar motive to the preceding one), and West Frieze, Plate IX, Fig. 2.

In general, this head, which may well be compared to the head of Demeter, is a youthful translation of the same type. As its dimensions (the head of the fragment is 0.09 m. from brow to chin, that of Demeter 0.10 m.; from bend of nostril to the lobe of the ear in the fragment 0.06 m. and in Demeter 0.07 m.) are comparatively smaller, the proportions being exactly those that obtain between the figure of Iris and the figure of Demeter.

In the extant marble in the British Museum (*Fig. 1*), we see, on the right side of Iris, traces of a wing and the uplifted left arm. Now the wing here corresponds exactly to the right wing on our fragment; and, when the fragment was placed on the cast of the relief from the British Museum, the wrist of the upraised left hand of Iris naturally continued to the extant remains of the fingers of the hand clearly to be seen collecting the hair into a knot on the head of the fragment. The little finger and the third finger have been injured somewhat, but the middle finger is quite intact. They are distinctly seen when looked at from above, but can be distinguished with sufficient clearness in the front view here given on PLATE II.

In the restorations made by Stuart and copied by Worsley, the head is wrongly turned towards our right; but, when the slight remaining fragment of the neck in the Iris of the British Museum is examined, it will be seen that the head was turned to our left, and this our fragment now places beyond a doubt. Henning's restoration is more correct in this respect. I am now awaiting the arrival of the cast of the fragment in its thickness, which Mr. Kavvadias has kindly promised me. This will be sent to the British Museum, and I hope to place it on the figure in the original frieze, when the identification, which really needs no further confirmation, will be settled beyond all dispute.

The question of the history of this central slab and of our head must be dwelt upon in a few words. As is known, the Parthenon remained in its original condition until the close of the fifth or beginning of the

² In this figure we have the complete motive of the Diadumenos, both hands placed up tying the taenia, the right hand higher than the left hand; and, when we remember the statue of a youthful Anadumenos by Pheidias mentioned by Pausanias (VI. 4, 5), we may be justified in conjecturing that this subject, repeated in the famous statue of Polykleitos, and applied to graceful female figures of which so many adaptations have come down to us, may have been the invention of Pheidias.

sixth century A. D., when it was converted into a Christian church. Some authorities now hold that this was done under Constantine. The alteration then made in the structure was the transference of the main entrance from the east to the west, and in the east end an apse was built. This probably necessitated the taking down of the central slab. Carrey, in 1674, did not see it, and omits it from the drawings of the frieze. Pierre Babin, in his letter to the Abbé Pécoil⁴ in 1672, after describing the Frieze, mentions one slab as being not in its place, but behind the door of the Temple (then Mosque). In Chandler's time (1765) it was let into the wall of the fortress. He refers to it as the piece which probably ranged in the centre of the cell and contained "a venerable person with a beard reading in a large volume which is partly supported by a boy."⁵ No doubt the priest with the boy and the cloak. In 1785, Worsley saw it lying on the ground before the east front of the Temple; while, according to Visconti, it is again immured in a house whence Lord Elgin's workmen took it.⁶ Thus, the slab remained for about thirteen centuries detached from its place on the Akropolis. But in taking down this heavy block the top corners were probably chipped off; the right one contained no figure, the left one this head of Iris. Now it is unlikely that this small fragment would have remained about in such excellent preservation for any length of time. And thus, shortly after the removal of the slab, it was probably used in the building of the wall in which it was found, which wall is thus likely to belong to the Byzantine period. Now the central figures of the Eastern Pediment of the Parthenon were not extant when Carrey made his drawings in 1674, fourteen years before the destruction of the Temple by the Venetians under Morosini. These were, in all likelihood, removed to make some large windows or similar structures in the east front of the temple, when it was converted into a church. And, if these figures were then thrown from their places and reduced to fragments on the ground, it is likely that portions of them are also immured in this wall, which ought therefore to be taken down and examined. It can easily be erected again in its present picturesque condition; and I am happy to say that the Commission recently appointed to consider what remains to be done on the Akropolis, unanimously decided to examine this wall.

By the discovery of this fragment, another important light is thrown

⁴ F. MICHAELIS, *Der Parthenon*, Anhang III, p. 336, 31.

⁵ *Travels in Greece*: Oxford, 1776, p. 51.

⁶ WALDSTEIN, *ibid.* p. 264.

upon the question of the genuineness of reduced Roman casts of the Frieze, the bearings of which upon the genuineness of the terracotta plaques at Paris, Copenhagen, and Rome I have discussed in Note F of *Essay VII* of my *Essays on the Art of Pheidias*. On page 265, I put the question, "Are the Roman casts, which have certainly been in existence since 1840, reductions taken by Collard precisely from the early casts of Choiseul-Gouffier, reduced perhaps by Andreoli?" and I inclined then to answer in the affirmative. But the fragment shows this not to have been the case: for in the Roman cast the head of Iris is turned towards our right, and has thus evidently been influenced by the restoration of Stuart. The Roman cast of the Frieze is thus not connected with the originals in a more perfect state than Lord Elgin forwarded them to London. Though this does not yet finally prove the terracottas I found, to be forgeries, it goes far to make this probable. It is by such discoveries that this question will finally be decided, and not by mere assertions on the part of those who have not carefully studied all the points and have in no way contributed by unwarrantable expression of opinion to the settling of the problem.

Finally, I should like to mention that I desired in treating of this head to dwell upon the method of representing the eye in the heads from the Parthenon. In a note to an article on a head in Madrid published by me in 1884,⁷ I pointed to the peculiar treatment of the upper eyelid, which treatment forms a conclusive chronological landmark for Greek sculpture. In all the eyes of the Archaic period down to, say, the year 460 B. C., the eyelids join at their outer angle on one plane. After this period, owing, no doubt, to the influence of pictorial art, and the consideration of the shadows thrown by the brow on the upper eyelid in real life, the upper lid is carried beyond and over the lower lid at the outer angles. In the sculptures of the Parthenon we have the first indication of this innovation, some eyes having the old treatment, others the new; and after that period the projecting upper eyelid becomes the rule. I have for a long time examined eyes of ancient statues with this consideration, and what was conjecture has taken the form of a law. I hope, with the aid and co-operation of Mr. C. D. Freeman, to publish the results of this investigation with numerous illustrative instances.

CHARLES WALDSTEIN.

American School, Athens,
January, 1889.

⁷ *Journal of Hellenic Studies*, vol. v, p. 174.

AMERICAN SCHOOL OF CLASSICAL STUDIES
AT ATHENS.
DISCOVERIES IN THE ATTIC DEME OF IKARIA,
1888.

II. STELE OF A WARRIOR.*

[PLATE I.]

The stele represented on PLATE I was unearthed during the excavations carried on by the American School in February, 1888, at "Dionyso," the site of the Attic deme of Ikaria.¹ In clearing away the mass of rubbish which had collected in the interior of the ruined Byzantine church,² the workmen, at a depth of twenty centimeters, came upon what was apparently a long marble slab, broken into three pieces, forming the threshold between the narthex and the main body of the church. Upon turning over one of the three fragments, it was found to be sculptured; and, when the other fragments had been carefully taken out and fitted to the first, there appeared a relief which evoked the involuntary exclamation, "Warrior of Marathon!" The material is Pentelic marble. The total height of the slab (of which the upper extremity is wanting), inclusive of the base or *κηπίς*, is 1.72 met.; height of *κηπίς* alone, 0.165 m.; leaving 1.55 m. for the relief proper. The width of the *κηπίς* is 0.485 m.; width of stele at top, 0.41 m.; showing a diminution of 0.075 m. The thickness of the slab is 0.12 m.; highest relief, 0.055 m.; lowest relief, 0.01 m.; width of rim about the relief, 0.01. Wanting in the figure itself are: the head above the neck, the right hand, and pieces of each leg just above the knee. The small fragment which fits in at the waist is not lost, but could not be found at the time the photograph was taken. The *κηπίς* bears four finely cut rosettes, but no inscription.

The resemblance of this stele to the "Warrior of Marathon," or

* I wish to make acknowledgment of my indebtedness to Dr. Charles Waldstein for assistance in the preparation of this paper, especially in the detailed archaeological and artistic comparison between the Ikarian stele and that of Aristion.

¹ *Amer. Journal of Archaeology*, IV, pp. 421-2.

² *Ibid.*, III, p. 439; IV, p. 44.



FIG. 2.—Stele of Aristion.

"Stele of Aristion," as it is more correctly called, now in the Central Museum at Athens, is very striking; and for purposes of comparison a reproduction of this well-known monument is here given³ (*Figure 2*). The stele of Aristion was found in 1838 in the ruined village of Velanideza, which lies at about two-thirds the distance between Spata and the eastern coast of Attika, not, as is frequently stated, on the plain of Marathon, between which and Velanideza intervenes the eastern range of Pentelikon. It comprises three distinct parts: the relief itself, the base proper, and a smooth surface between the relief and the base, which Mr. Kabbadias calls the *κρηπίς*. The *κρηπίς* and the base proper (*βάθρον*) must be distinguished: the *κρηπίς*, in a sense a base, is the surface upon which stands the figure in relief, and is as essential a part of the representation as the ground upon which stand the figures in a picture. The *βάθρον*, on the other hand, serves as the base of the whole monument,

³ KEKULÉ, *Die antiken Bildwerke im Theseion zu Athen*, where are collected the references to all reproductions and descriptions up to date (1869). Of the colored reproductions the best, perhaps, is that in the *Revue Archéologique*, 1844, pl. i. Cf. MURRAY, *History of Greek Sculpture*, vol. i, p. 193; OVERBECK, *Geschichte d. gr. Plastik* (3rd ed.), vol. i, p. 150; MRS. MITCHELL, *Hist. of Ancient Sculpture*, p. 218; FRIEDERICH-WOLTERS, *Die Gipsabgüsse antiker Bildwerke*, No. 101; KABBADIAS, *Kατάλογος τοῦ Κεντρικοῦ Μουσείου*, No. 29; PERRY, *Greek and Roman Sculpture*, p. 105; VON SYBEL, *Weltgeschichte der Kunst*, p. 119; COLLIGNON, *L'Archéologie Grecque*, p. 133; PARIS, *La Sculpture Antique*; BAUMEISTER, *Denkmäler des klassischen Altertums*, p. 341.

and is an external feature corresponding to the frame of the picture. The height of the whole monument, inclusive of the βάθρον, is 2.40 met.; the βάθρον itself has a height of 0.30 met., a width of 0.715, and a thickness of 0.435 m. The width of the stele at the bottom is 0.435 m., at the top, 0.42 m., thus showing a diminution of 0.015 m. The thickness of the stele is 0.14 m. at the bottom, 0.12 m. at the top. Upon the κρηπίς is the inscription, ἔργον Ἀριστοκλέος, showing that the monument is the work of the artist Aristokles; and upon the βάθρον we have Ἀριστίωνος, evidently the genitive of the name of the person represented in the relief.⁴ The form of the letters⁵ is somewhat older than in the inscription on the altar set up by the younger Peisistratos, mentioned by Thoukydides, and found in 1877 on the bank of the Ilissos.⁶ The date of this inscription must fall between the death of Peisistratos (527 B. C.) and the expulsion of Hippias (510 B. C.); and, though perhaps some allowance should be made in the comparison of a rural inscription with one from Athens, no one would now venture to date the inscription of the Aristion stele so late as the fifth century; so that the popular designation of it as "The Warrior of Marathon" must be considered ill-founded.⁷

Turning our attention, now, to the relief upon the stele of Aristion, we find represented in profile a warrior armed with cuirass (of either stiff leather or metal, represented according to the older method, i.e., with no indication of the anatomical forms it covers), helmet and greaves, with both feet planted firmly on the ground, the right arm hanging by his side and the left grasping a spear. The crest of the helmet, which was probably of a separate piece, is wanting, as well as the

⁴Some prefer to read it, as one continuous inscription, "Work of Aristokles, son of Aristion:" see MURRAY, *Hist. of Greek Sculpture*, p. 193, note 1: "The inscription immediately beneath the relief reads ΕΡΛΟΝΑΡΙΣΤΟΚΛΕΟΣ, and continues on the plinth in larger letters, ΑΡΙΣΤΙΟΝΟΣ. But this separation is a mere necessity of space, and, besides, had 'Aristion' referred to the person of the relief, it would surely have come first."

⁵The letters given by Murray, in the note just cited, are not intended closely to resemble those of the original. The correct forms are given by OVERBECK, *Geschichte d. gr. Plastik*⁽³⁾, p. 150; LOEWY, *Inchriften griech. Bildhauer*, No. 10.

⁶C. I. A., IV (*Supplementa voluminis primi*) 373^a.

⁷Dr. CHARLES WALDSTEIN maintains that, if one were to judge merely from the style, independently of epigraphy, so early a date would not be given to the monument. But, on this point, authorities are not agreed: OVERBECK (*Geschichte d. gr. Plastik*⁽³⁾, p. 231, note 53) expresses regret that, whereas in the first edition of his work he had, led by a correct Stilgefühl, given an early date to the stele, in his second edition, yielding to opposing opinions, he had adopted a later date.

point of the spear; the tip of the beard, also, was of a separate piece set on, probably on account of some flaw in the marble. The lower portion of the cuirass is represented as if made of leather strips overlapping each other in such a manner as to leave freedom of movement to the wearer, while furnishing complete protection. The short chiton worn under the armor appears on the shoulder, and about the thighs below the leather strips. The greaves are of the usual flexible and tight-fitting form, following the modelling of the muscles of the calf. The archaic imperfection is illustrated in the ear, which is set too high and too far back; in the eye, which is seen as if almost in full face and does not harmonize with the position of the head in profile; in the hand, the position of the thumb being wholly unnatural with relation to the fingers; in the feet, which rest firmly and flatly on the ground; and in the severity of modelling and awkwardness of attitude in general. The sculptor has evidently been hampered by the narrow limits of the slab within which he had to work, and, in places, he has encroached upon the rim which surrounds and frames the relief.

The stele still exhibits abundant traces of coloring, though the brilliant coloring which it had when found has now in great measure faded away. The background was painted red, and the spear also shows traces of this color; the beard and hair seem to have had a brownish tinge; the shoulder-guard is ornamented with a star, and on the piece below it, of which the ground is red, is the head of an animal, but the colors can no longer be made out; there are traces of dark blue upon the helmet and cuirass; of the three decorative bands painted upon the cuirass, the upper one is a maeander, executed in red, as is also the tassel which hangs over the breast: the *κρηπίς* shows signs of color, and undoubtedly bore an ornamental design.

The comparison between the Aristion stele and that from Ikaria, which forms the subject of the present article, may be divided under four heads: first, the dimensions and general arrangement of the space; second, the sculpture itself; third, the painting; fourth, their comparative importance.⁸

I. *Dimensions and arrangement of space.*—The total heights of the two monuments do not admit of comparison, since we have not the *βάθρον* of *I.* and also since much more is missing from the top of *I.* than from the top of *A.* But, measuring⁹ on the relief of *A.* from the soles

⁸ For the sake of brevity, the stele of Aristion will be designated as *A.*, the stele of Ikaria as *I.*

⁹ The stele of Aristion is now inclosed in a glass case which cannot be opened, so

of the feet to a line drawn across the neck in a position corresponding to the line of breakage in *I*, I found the height 1.55 m., exactly equal to that of the extant portion of the relief of *I*, so that the figures were evidently of the same height. The *κρηπίς* of *A*. is about eleven centimeters higher than that of *I*. The width of the steles at the *κρηπίς* is 0.435 m. in *A*., 0.485 m. in *I*; while the width at the top is 0.42 m. in *A*., 0.41 m. in *I*. Thus, the total diminution in *A*. is only 0.015, while *I*, though shorter by 0.38 m., shows a diminution of 0.075 m. In *A*. there is a diminution of 0.02 m. in the thickness of the slab, while in *I* the diminution is 0.015 m. The width of the rim on the sides of the relief is the same in both. *I* is sculptured in somewhat higher relief than *A*.

In *A*., the inscription giving the artist's name is upon a narrow projecting band at the top of the *κρηπίς*, while in *I* there is a band, not projecting, but indicated by a fine line cut below it, on which are four rosettes but no inscription. It is probable, however, that the *βάθρον* of *I*., like that of *A*., bore an inscription giving the name of the person to whom the monument was erected.

The general arrangement of the space is the same in the two reliefs; in *I*., however, the whole figure above the knees leans further forward than in *A*. The result of this is, that, while the sculptor of *A*. is cramped for space in the back of his figure, where it encroaches on the outer rim of the slab, notably at the shoulders, the hips, calf and heel, the sculptor of *I* has ample space within the rim for his figure, though he has not profited by it to give to legs and hips their true relations. On the other hand, the variation on the two slabs in the relative positions of the figures causes *A*. to have more room in front, so that the arm of the hand which holds the spear is visible, whereas in *I* the hand alone projects from behind the bust with an awkwardness that calls attention to the cramped space.

II. *Sculpture*.—In *I*., enough of the beard remains to show that the tip was not, as in *A*., of a separate piece; furthermore, its projection is far nearer a horizontal than in *A*. The lower end of the helmet crest which is visible behind the neck of *I*. shows that this also was not cut from a separate piece. In *I*., the chiton on the shoulder is not represented in sculpture, as it is in *A*. In *A*., the armor below the armpit is cut away to permit free action, while in *I* it is fitted tightly around

that I was unable to take measurements from it. In giving the general dimensions, I have taken the figures of Kabbadias and of Rangabé. The first measurement of 1.55 m. was taken from a cast in the Archaeological Museum at Cambridge, England.

the whole shoulder, not, however, coming so low down over the shoulder as in *A*. A rude attempt is made in *I*, not seen in *A*., to mark, by means of an oblique groove, the projection of the shoulder-muscle, as separated from the biceps. The right forearm is thrown further forward in *I*, but shows better modelling in *A*. It is impossible to make out clearly the modelling of the hand in *I*, owing to its mutilated condition, but the fracture leads us to think that the space occupied by it was larger in *I* than in *A*.;¹⁰ and, though traces of the outlines do not show that the thumb projected below the rest of the closed hand, as is usually the case, there are indications that the hand was better modelled than in *A*. In *I*, none of the left forearm is shown, as in *A*. In *A*., the lower border of the cuirass is strongly marked by a projecting band over the hanging strips of leather. For the leather strips of the cuirass, there are, in *A*., five strips outside, and five in an inner series, without reckoning the edge of a strip in the extreme rear; whereas in *I* there are only three strips in the inner series, and three over them, if these latter are strips at all and not rather an extension of the cuirass itself, with two wedge-shaped openings cut in it.¹¹ On the front of the cuirass of *I* the navel is indicated, not so in *A*. In the modelling of the chiton where it falls below the armor over the thigh, *A*. is undoubtedly far superior to *I*.: whereas in *A*. the conventional stiffness of the archaic folds is relieved by delicate softening of the outlines and varied modelling of the surface—showing, on the part of the artist, a considerable sense for texture, as well as ability to realize it in low relief—all the folds in *I* stop abruptly on a line parallel with the edge of the cuirass.¹² In the thigh, again, the very delicate modelling of the muscles displayed in *A*. is not found in *I*, where the surfaces are left comparatively flat, and the outlines hard. The knees likewise are somewhat better in *A*. than in *I*. The indication of the sinews upon the greaves of the right leg is about the same in both figures; it is more wavy in *A*., but more strongly marked in *I*. Instead of the three parallel ridges that define the muscle of the calf on the inside of the left greave in *A*., we have, in *I*., only one strongly marked incised line run-

¹⁰ Actual measurement shows the fracture in *I*. to be three centimeters wider than the hand in *A*.

¹¹ The fact that there is no projecting band above these notches to mark the end of the cuirass, would seem to favor this interpretation, but it must be remembered that the lower border of the cuirass may well have been represented merely in color, and thus have disappeared.

¹² With the general treatment of the chiton in *A*. compare that of the standing warrior on the north side of the Harpy monument, where, however, it is much less refined.

ning along the edge of the shin-bone. The feet in both sculptures have the archaic characteristics of resting flat on the ground, and of being very long and thin with toes somewhat resembling fingers; they are somewhat more delicately modelled in *I.*, and the manner in which the right foot is joined to the ankle is more free. Whereas, in *A.*, the sculptor represented the left heel behind the toes of the right foot, in *I.*, both feet are somewhat more fully shown.

III. *Painting.*—I was not at first able to see on the Ikarian stele any traces of coloring, the marble, owing to corrosion, having lost its original surface; but later, having an opportunity to examine it in Stamata, whither it has been removed, and, in a better light, I found that the outlines of the maeanders which decorated the cuirass are still very plain. I think that traces of painting of the chiton on the right shoulder are almost certain, and faint outlines of a third ornamental band about the flaps of the cuirass seemed to be visible in places, though these cannot be pronounced certain.¹³ But, beyond these scanty traces, judgment of the amount of painting on our stele must rest on analogy; and, here, the Lyseas stele is of so great importance that it must be examined in this connection.

IV. *Comparative importance.*—But, before leaving the stele of Aristion, I will sum up the results of the comparison, and consider the important but difficult question: Which of the two steles is the earlier? In favor of *A.* being the earlier may be urged: (1) the less skilful adaptation of the design to the space at the artist's disposal; (2) the inferior modelling of the feet. In favor of the priority in date of *I.* are: (1) the less developed and refined modelling throughout, the feet excepted; (2) the greater dependence upon painting for details; (3) the much more conventional treatment of the drapery; (4) the more awkward and unnatural manner of holding the spear. There is no doubt that both sculptures belong to very nearly the same time. Several possibilities are open to us: *I.* may be the earlier, and *A.* an improvement on it made either by the same hand or by another and superior artist; or *A.* may be the prototype of which *I.* is a copy by an inferior artist, or even a careless reproduction by the same artist.

¹³A photograph often reveals lines which prove the existence of faded coloring; and, in the present case, Dr. Waldstein, previous to my second examination of the stele, pointed out to me that, in the photograph, there were very plain traces of two wide maeanders about the cuirass. There are also traces on the right shoulder which seem to show that the chiton was represented here in painting. [Professor Rhousopoulos pointed out the maeanders March 7, 1888.—A. C. M.]

It is not impossible, however, that both may belong to a class of analogous monuments of which the prototype has yet to be found, and have no more intimate connection than a common type. Dr. Waldstein, judging from the photograph, is inclined to think the Ikarian the earlier. I am disposed to believe that both are the work of the same artist; whether it be that the Ikarian stele was the prior effort, upon which in the Aristion stele he improved, in both style and technique, and, considering the latter his masterpiece, inscribed his name upon it; or that the stele of Aristion was the artist's great work, of which he executed one or more less careful reproductions with trifling variations. The question must rest with the individual judgment of scholars.

Let us now consider the Lyseas stele, to the importance of which in the history of painted steles in general reference has been made. It was found at Velanideza in 1839, and at first presented a perfectly uniform surface, showing, however, to careful observers, traces of coloring. These traces, owing to the crust of lime formed over the surface, remained indistinct until, in 1878, the stele was carefully cleaned by the German architect Thiersch, the result of whose work, as shown in the *Mittheilungen des deutsch. arch. Inst.* of 1879 (plates I, II), is made the basis of two very instructive articles by Loescheke. In the inscription upon the base, the letters are of an older type than those on the altar of Peisistratos son of Hippias, which cannot be dated after 510 B. C.; thus the date of the stele must fall toward the middle of the century. Loescheke does not hesitate to date it from the time of the elder Peisistratos (560-527). Lyseas is represented of life-size, draped in a long himation, with the lustration-branch in his left hand which is raised nearly to the shoulder, and in his right the kantharos from which he is about to pour the libation. In the article referred to, Loescheke draws a parallel between painting on marble, as evidenced in this and other steles, and that of the earliest red-figured vases; and he arrives at the conclusion, that the style of the red-figured vases is, in contrast to that of the black-figured, derived from the traditional manner of painting on stone. In addition to the principal figure of the stele of Lyseas, there is on the *κρηπίς* a design in painting representing a man on horseback followed by another, as if in a race. This seems in itself evidence that the corresponding portion of all similar monuments was painted; and the stele at Ikaria was surely no exception, although no traces of color can now be detected. A full list of early Attic steles is given by Loescheke in the second portion of the article cited; but, besides those which have already been mentioned,

the only ones of any special interest in connection with the Ikarian stele are two fragments, both belonging to a stele of a hoplite, but, as has been shown by a comparison of measurements, not parts of the same work. The fragment found at the chapel of Hag. Andreas near the village of Lebi and published by Conze,¹⁴ represents a warrior holding his lance in his left hand: in this, not only is the armor of a different nature from that of the Aristion and Ikarian steles, but the whole workmanship is of a more careless and inferior type. The second fragment, which was found at Athens, shows only the legs from the knee downward, and, though of much better workmanship than the last-named fragment,¹⁵ is still far inferior to either the Aristion or the Ikarian stele. As in the former, and not in the latter, the muscles of the calf are indicated by three curved parallel ridges.¹⁶

Outside of Attika, the most interesting sepulchral stele is that found at Orchomenos, the work of the Naxian Alxenor, which, though of less finished workmanship than the Aristion stele, belongs to a more advanced stage of art, as is evidenced by the attempt at foreshortening, unsuccessful though it be, and also by the expression shown in the face, in contrast to the totally expressionless face of Aristion.

The series of steles sculptured in relief—instructive, (1) as standing midway between the arts of sculpture and painting and comprising elements of both, (2) as being in the main the work of the early Attic school, (3) as showing a considerable advance toward a perfected style—receives in the Ikarian stele a very important augmentation, of which the interest is second only to that of the monument of Aristion.

Athens,

November 10, 1888.

CARL D. BUCK,

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¹⁴ *Arch. Zeitung*, 1860, *Taf.* CXXXV. 2.

¹⁵ This would not, however, be a strong argument against the identity of the two fragments, if it were not disproved by the measurements; for it can be taken as an almost general rule, in early sculpture, that the legs below the knee are much better modelled than any other portion of the figure: witness the so-called Apollo of Tenea in Munich.

¹⁶ At Laurion is the lower part of a similar stele representing two youths one behind the other (*Mittheilungen*, 1887, p. 296, and pl. x).

[As an example of somewhat later date than the Aristion and Ikarian steles, I would call attention to a fragment preserved in the Collection of Baron Baracco in Rome: it is the lower part of a stele in low relief. It contains the lower limbs of a male figure, and, on the *αγγίς*, not a painting but a representation in low relief, if my memory does not play me false, of a chariot with charioteer and horses in rapid motion.—A. L. F., jr.]

AMERICAN SCHOOL OF CLASSICAL STUDIES
AT ATHENS.
DISCOVERIES IN THE ATTIC DEME OF IKARIA,
1888.

III. THE CHOREGIA IN ATHENS AND AT IKARIA.*

It is hoped that the following inscriptions discovered by the American School at Ikaria, and now first published, will throw new light on the choregia of Attic rural demes, a subject upon which we have very little accurate information. In order to call to mind the various questions which must be proposed in examining the choregia in a country deme, it will be useful to make a summary survey of the various stages through which the choregic management passed in Athens.¹

It is usually stated, that for all the great festivals, such as the Greater Dionysia, the Thargelia, and the Panathenaia, each tribe, by the medium of its *ἐπιμεληταί*, appointed one of its wealthier members to act as its representative choregos. The duties of a choregos were to supply and suitably equip a chorus at his own expense and to provide for its instruction by appointing a *χοροδιδάσκαλος*, whose title was commonly shortened to *διδάσκαλος*, who should have charge of the training of the chorus. This trainer was originally the poet himself, and for this reason Aristophanes (*Acharnians*, 628), referring to himself, uses the word *διδάσκαλος* in precisely this sense. The time of the festival was the occasion for judging the comparative merits of the choruses and for awarding a prize to the choregos who presented the best-trained chorus. The prize was not the same for all festivals, but, for the Great Dionysia and the Thargelia, consisted of a bronze tripod which the victor was expected to dedicate in a conspicuous position, frequently building for it an elaborate structure such as the monument of Lysikrates.

* Professor Tarbell, the Annual Director of the School, has been kind enough to look over this article, and I am indebted to him for several suggestions.

¹ See article *Choregia* in the standard Dictionaries of Antiquities; BOECKH, *Die Staatshaushaltung der Athener*,⁽³⁾ p. 539 ff.; MÜLLER, *Lehrbuch der griechischen Bühnenalterthümer*, p. 330 ff.; and, especially for the distinction between the various classes of inscriptions, KOEHLER, *Mittheilungen d. d. archäol. Institutes*, 1878; REISCH, *De musicis Graecorum certaminibus*; BRINCK, *Inscriptiones Graecae ad choregiam pertinentes*.

In the course of this paper, it is proposed to submit some of the foregoing statements to a more exact examination, in the light of the evidence now at hand.

The circumstances of the victory gained by the chorus are habitually recorded in an inscription, and the change which takes place, at different periods, in the phraseology of these inscriptions is very important as indicating corresponding changes in the management of the choregia itself. Koehler, who has made a careful study of choregic inscriptions, held that, while in the fifth century the tribe was accounted victor,² in the fourth century the choregos had become more eager for personal credit and was himself named as victor for the tribe.³ But such a distinction cannot be maintained; since, in the fourth century, the tribe is accounted victor in two-thirds of the inscriptions in which both tribe and choregos are mentioned.

The inscription given in Note 3 is one of several which show that in the fourth century it was not uncommon to allow two tribes to combine and appoint the same man as choregos. Dittenberger, in a note to this inscription, observes that, whenever separate tribes furnish choruses, the tribe is named as victor, but, when two tribes combine, it is the choregos who is accounted victor; and he interprets this as an indication that the attribution of the choregos as victor arose from the dislike of the Greeks to name several victors in the same contest.

Reisch, noting the fact that, in nearly every case in which two tribes unite in one choregia, the chorus is of boys, deduces a general rule, and, in the single inscription in which the nature of the chorus is not stated (*De Mus.*, p. 31, III), claims that *παίδων* is to be understood. These generalizations of Dittenberger and Reisch, however, rest on what may be mere coincidences. In fact, the inscription on the Thrasyllus monument,⁴ in which a choregos for a single tribe is named as victor, is against Dittenberger's theory, though he seeks to evade the force of it, because this inscription has in general the phraseology of a private dedication. The same holds true of the inscription on the Nikias monument.⁵ Another inscription— ο Περιθοίδης χορηγῶν ἐνίκα | ἰδι

² Cf. *C. I. A.*, I, 336: Οἰνεῖς | ἐνίκα | παῖδων | Εὐρυμένης | Μελετεῶνος | ἐχορέγε | Νικόστρατος | ἐδίδασκε |.

³ Cf. DITTENBERGER, *Sylloge Inscriptionum Graecarum*, 411: Αἰσιος Μνησιβοῦλο Σφήττιος | χορηγῶν ἐνίκα Ἀκαμαντίδι | Πανδιονίδι παῖδων, Εὐκλῆς | ἐδίδασκε, Εὐδαμίσκος ἠβλε, | Χίων ἤρχεν.

⁴ *C. I. G.*, 224 = DITT., 423.

⁵ KOEHLER, *Mith.*, 1885, p. 231.

ἀνδρῶν, Φιλόφρων Φιλοκράτος [ἐδίδασκεν, | Οἱ] νιάδης Προνόμο ἠϋλε, Διευρέφης ἤρχεν⁶—affords absolute proof that either one or the other of the generalizations is unsound. If at the beginning of the second line the name of only one tribe is supplied, we have an instance of a choregos for a single tribe being named as victor, and Dittenberger's theory falls to the ground. If, on the other hand, the names of two tribes are supplied, we have a case where two tribes unite to supply a chorus of men, not of boys, and Reisch's generalization no longer holds good.

Brinck maintains that, whenever there is a union of two tribes, it is for the festival of the Thargelia, and quotes, in support of this, the statement of Ulpian: ἐν τοῖς Θαργηλίοις δυοῖν φυλαῖν εἰς μόνος καθίστατο χορηγός, τοῖς δὲ μεγάλοις Διονυσίοις εἰς χορηγὸς ἐκάστης φυλῆς.⁷ This theory is thought by some to be disproved by the fact that one of the inscriptions making mention of two tribes was found on the southern slope of the Akropolis; but it is not impossible to hold that it was moved thither from elsewhere. Indeed, three bases, each with a choregic inscription referring to two tribes, have actually been found on the site of the Pythion, where Thargelian dedications were made.

A general classification of choregic inscriptions is attempted by Reisch, founded on the mention or non-mention of the flute-player, and, in case of such a mention, on the position of his name with reference to that of the *didaskalos*. Reisch states that in the fifth century the *didaskalos* alone appears; the reason for this being that at that period the poet and musician were one and the same person, that is, that the poet, like Pindar, composed his own music. In the fourth century, the flute-player is always mentioned—in the first half of the century after the *didaskalos*, in the second half, before the *didaskalos*, as the art of music gradually developed, and emancipated itself from its subjection to poetry.

It was Koehler who first clearly pointed out the radical change in the management of the choregia which was brought about in the last part of the fourth century. The system under which each tribe appointed a choregos was abolished, and the people collectively became the nominal choregos, but appointed, probably from the wealthier citizens, an officer called *agonothetes*, who superintended the preparation of all the

⁶ REISCH, p. 32, v; RANGÉ, *Antiquités Helléniques*, 972.

⁷ ULPIAN *ad Demosthenem*, *Lept.*, 28.

choruses.⁸ Even in this period a tribe was mentioned as victor, but it is not clear what was now the exact relation of the separate tribes to the choregia.

There remain a few choregic inscriptions differing from those which have been mentioned both in their phraseology and in their purpose. Perhaps the best example of these is the following: Τιμο]σθένης Μειξωνίδο|Μειξωνίδης Τιμοσθένης|Κλεόστρατος Τιμοσθένης|[Χ]ορηγούντες νικήσαντες ἀνέθεσα[ν] | [τ]ῶι Διονύσῳ τᾶγαλμα καὶ τὸμ[βωμόν].⁹ Here we observe that the word ἀνέθεσαν is used, whereas in the inscriptions referred to above the fact of the dedication is never expressly stated, the principal verb being always a form of νικῶ or χορηγῶ. The inscription also tells us that the objects dedicated were a statue and an altar, not a tripod. There are a few other inscriptions in which ἀνέθηκε is used, one belonging to the epoch before Eukleides, cut in the channels of a column. Owing to these facts, a classification has been adopted by scholars (Kirchhoff, Koehler, Dittenberger, Reisch) into *official* and *private* monuments. That is, a victor would, in his official capacity as a representative of his tribe, dedicate the tripod which he had obtained as a prize, with an inscription in the usual set phraseology; but as a private person he might also dedicate a thank-offering for his victory, the nature of which would be entirely a matter of his personal choice, and the inscription upon which would not follow a fixed phraseology, but would be a statement of dedication (ἀνέθηκε), with the optional mention of some of the circumstances connected with the choregia. The characteristics upon which this classification is founded are, then, an inscription of fixed phraseology in which ἀνέθηκε is not used, cut upon a monument intended to support a tripod; as opposed to an inscription in which ἀνέθηκε is expressed, cut upon a monument intended for the support of something other than a tripod; though it is not inconceivable that a choregos might, in his private capacity, choose to dedicate a tripod, which, however, could not be the one given him as the official prize. For this classification to be an absolute one, it must be capable of including in one class or the other every choregic inscription. An inscription with ἀνέθηκε upon a monument holding a tripod and plainly intended as a public and official dedication, or an inscription without ἀνέθηκε upon a monument intended for something other than a tripod, would be an anomaly.

⁸ Cf. DITT., 418: δ δῆμος ἐχορήγει, Σωσίστρατος ἄρχε, |[ἀγῶ]νοθέτης Θεοφάνης Διοσκουρίδου Ἐδωννυμῆς, | Ἐρεχθεῖν ἀνδρῶν ἐνίκᾳ, | Σωκράτης Ῥόδιος ἤβλει, Ἐράτων Ἀρκὰς ἐδίδασκεν.

⁹ KOEHLER, *Mith.*, 1878, p. 229; DITT., 422.

Of the stones upon which inscriptions occur that do not have ἀνέθηκε, some have cuttings which show that they surely held tripods; some were found in such positions as make it extremely probable that they held tripods; some are upon architraves which may very well have belonged to large choregic monuments; but, as to many, especially those found at the beginning of this century, it is impossible to find any evidence upon which to base a conclusion as to what they may have supported. The important fact is, however, that there is no monument bearing an inscription of this class, of which there is any evidence that it held anything else than a tripod. On the other hand, we do find an anomaly in the inscriptions on the architraves of two choregic monuments, those of Thrasyllus and Nikias (*cf.* Notes 4 and 5). Both these inscriptions have the phraseology which should belong to monuments of the private class, but it is plain from their form and position that they are in fact monuments publicly and officially dedicated, as much as the famous one of Lysikrates. In publishing the Thrasyllus inscription, Dittenberger notes this fact, and accounts for it on the ground that at this date, just before the institution of the choregia of the people and the *agonothesia*, the distinction between the two classes of monuments was less strictly observed than before. Koehler,¹⁰ in treating of the Nikias monument, which was erected in the same year as that of Thrasyllus (one being for a chorus of boys, the other for a chorus of men), claims that the pretentious character of the monuments and the unusual form of the inscriptions are alike to be accounted for by the unusual circumstances attending the celebration of the festival of this year (319 B. C.).

In the usual statement of the appointment of the choregos given on the first page, it will be observed that no account is taken of any difference in the management of the choregia dependent on variations in the form of chorus furnished. We know that there were purely lyric choruses of men and of boys, and dramatic choruses for tragedy and for comedy; but, as the mention of choregia in literature, especially in connection with *antidosis*, naturally gives the notion of a fixed and invariable institution, it is usual to group the various classes of choregoi under one general statement, considering that all were appointed in the same manner, received the same prizes, and were, in short, identical in every way, except that their duties in preparing the chorus would of course differ according to the particular nature of the chorus. This is

¹⁰ *Mittheilungen*, 1885, p. 234.

the view taken in the various dictionaries of antiquities, and accepted by all the authorities which are referred to at the beginning of this paper, with the exception of the last two, who depart more or less from it. It is observed by Reisch, that none of the inscriptions having the usual phraseology of monuments of the official class contains any reference to a dramatic chorus. Out of twenty-six such inscriptions or fragments collected by him, nineteen distinctly mention the kind of chorus, and it is always lyric, of either men or boys; of the remaining seven, three are complete and do not state the nature of the chorus, and four are broken, so that, if the chorus was mentioned, it is no longer possible to know its nature. There are, however, a few choregic inscriptions plainly referring to a dramatic chorus, one being of the private class and referring to a comic chorus (*κωμφοδοῖς* being used), and two, published by Koehler,¹¹ which are important enough to be given in full.

Μνησίστρατος Μίσγωνος

Διοπέιθης Διοδώρο ἐχορήγον

Δικαιογένης ἐδίδασκεν.

Μνησίμαχος Μνησιστράτο

Θεότιμος Διοτίμο ἐχορήγον

Ἀρίφρων ἐδίδασκε,

Πολυχάρης Κώμωνος ἐ[δί]δασκεν.

The Dikaiogenes mentioned in the last line of the first is held to be identical with the tragic poet who flourished in the beginning of the fourth century. The *first* peculiarity to be observed in these two inscriptions is the fact that two persons are named together as choregoi. A passage in the Scholia to Aristophanes' *Frogs*, 406,¹² informs us that, in the archonship of Kallias (406 B. C.), it became customary for two persons to act together as choregoi for the tragic and comic choruses at the Dionysia. This passage is the authority for the statement, frequently made (as in Boeckh, *Staatsh.*,⁽³⁾ I, p. 538), that synchoregia was one of the stages of the general system of choregia; but the words of Aristotle quoted by the Scholiast, which limit it to the dramatic chorus, are supported by the fact that it is not mentioned in any of the inscriptions relating to the lyric chorus, while in the two inscriptions just given, referring to the drama, it is found in use. However, the law under Kallias embodied only a permission for two choregoi to bear the expense of the chorus in common, not a command, as is proved by Lysias, XXI. 4, Demosthenes, *Meid.* 59 and 156 (cf. *C. I. A.*, II, 1275), where the choregos serves alone, though all three cases fall later than the

¹¹ *Hermes*, II, p. 23; cf. REISCH, p. 44.

¹² ἐπὶ γοῦν τοῦ Καλλίου τούτου φησὶν Ἀριστοτέλης ὅτι σύνδου ἔδοξε χορηγεῖν τὰ Διονύσια τοῖς τραγωδοῖς καὶ κωμικοῖς.

archonship of Kallias. In this respect, a precedent had already been established as early as 411-10 B. C., when two trierarchs are found serving together (Lysias, XXXII. 24); but instances occur later of the individual trierarchy (Boeckh, *Staatsh.*,⁽⁵⁾ I, p. 638).

The *second* point to be observed in connection with the two inscriptions given above is the fact that there is no evidence that the stone upon which they are inscribed ever bore a tripod. On the other hand, there is, so far as I know, no positive evidence that it did not; and as this is an inscription with the official phraseology, if we feel compelled to believe that all choregoi received the same prize, we must believe also that this stone held a tripod. Now Plutarch (*Them.*, 5) states that Themistokles gained a victory as choregos for a tragic chorus, and set up a *πῖναξ* of victory with the inscription, *Θεμιστοκλῆς Φρεάρριος ἐχορήγει, Φρύνιχος ἐδίδασκε, Ἀδείμαντος ἤρχεν*. But *πῖναξ* is an extraordinary word to use, if it was literally a tripod which Themistokles set up.¹³ The inscription given in the text is probably a copy of a genuine inscription (the manuscripts, of course, retain no sign of the pre-Eukleidean alphabet), since an inscription on a choregic monument dedicated by a certain Aristides and quoted by Plutarch (*Aristeid.* 1) has actually been found, and it agrees word for word with the text. We learn also, from Plutarch's remarks on this inscription, that it was customary even in his time to pay very careful attention to both the phraseology and the palaeography of an inscription, using these as criteria for dating them, just as is the practice now. Accepting it, then, as a genuine inscription, we observe that it presents the same phraseology as the two given above, except that here the archon's name is added for the purpose of dating it. As it belongs to the period before the archonship of Kallias, one choregos only is mentioned. Here, then, are three inscriptions set up by dramatic choregoi, as to two of which there is no evidence that they were on a monument supporting a tripod, while, as to the third, it seems certain that the object dedicated was not a tripod. Is there anything in literature to show that dramatic choregoi received tripods as prizes? Theophrastos characterizes a mean man as one who, when he had gained a victory with a tragic chorus, would dedicate a wooden taenia to Dionysos and put his name upon it.¹⁴ This seems to imply that it was optional with a tragic

¹³ [It may have been a relief representing a tripod, in marble or in bronze. Cf. *C. I. A.*, II, 766, 835, 680, 683 c; LOEWY, *Inscripfen gr. Bildhauer*, No. 533; ARISTOT., *Pol.*, viii. 6 (1341 a).—T. W. L.]

¹⁴ [ὁὗτος νικήσας τραγικοῖς ταυρίαν ξυλίνην ἀναθεῖναι τῷ Διονύσῳ. *Character*, 22. This

choregos what kind of a thank-offering he should make. But those choregoi who received a tripod as a prize were certainly expected to dedicate this, though there is no record that such dedication was required by an actual law. The speaker in Lysias, *Orat.* XXI. 4,¹⁵ after a victory with a comic chorus, dedicates apparently the costumes and other properties used in the play, though the exact sense in which he uses *σκευῆς* may be doubtful. Among all the references to choregic tripods which I have been able to find (the twelve given by Brinck, p. 12, and three additional ones), there is not one as to which it can be affirmed that the chorus was dramatic. In nine instances the chorus is expressly described as lyric, and in the other six cases there is nothing to define the kind of chorus referred to. The force of these facts has been admitted by Bergk,¹⁶ and is strongly put by Brinck in the dissertation referred to above. Lolling also, in speaking of the Street of the Tripods, says¹⁷ that it is named from the small temple-like structures, *welche zum Andenken an die mit lyrischen Chören davongetragenen Siege errichtet worden.*

To return to the two inscriptions under discussion; we observe a third peculiarity, namely, that no mention is made of the tribe, the same thing holding true of the inscription quoted by Plutarch. Also in two fragments¹⁸ belonging to a list of the choregic victors, both musical and dramatic, it is to be noted that in the case of lyric choruses the name of the choregos is preceded by the name of the tribe, while, in the case of tragic and comic choruses, there is no mention of the tribe. This seems very peculiar if the dramatic choregos was appointed by his tribe in the same manner as the others. But does the common statement, that the choregos was appointed by his tribe, necessarily imply that *every* choregos was so appointed? Let us briefly review the authorities for the tribal appointment of the choregos. Two of these¹⁹ are mere casual statements, and give no evidence as to the kind of chorus referred to. The passage of Ulpian (quoted above, Note 7) seems, to be sure, to speak in a general way of the tribal appointment of the choregos.

is probably the victor's taenia (ARISTOPH., *Ran.*, 393), represented in relief or otherwise, and would form part of the *σκευή* mentioned by LYSIAS, XXI. 4.—A. C. M.]

¹⁵ ἐπὶ δὲ Εὐκλείδου ἀρχοντος κομῳδοῖς χορηγῶν Κηφισοδάμῳ ἐνίκων, καὶ ἀνῆλυσεν σὺν τῇ τῆς σκευῆς ἀναθέσει ἑκατάδεκα μνᾶς.

¹⁶ *Griechische Literaturgeschichte*, III, p. 60, note.

¹⁷ *Hellenische Landeskunde und Topographie*, in MÜLLER, *Handbuch d. klass. Alterthumswissenschaft*, III, p. 326.

¹⁸ *C. I. A.*, II, 971 a, 971 b = DITT., 405, 406.

¹⁹ DEM., *Philipp.* I. 36; PLUT., *Quaest. conviv.* I. x. 1.

The speaker in Antiphon's speech on the chorus-boy²⁰ was choregos for two tribes at the Thargelia; but the chorus was lyric, not dramatic. The chief authority, however, is the oration of Demosthenes against Meidias, where he graphically describes his offer of himself as choregos to his own tribe, that it might not be for a third time without a representative; but he expressly states that he was choregos for a lyric as contrasted with a dramatic chorus.²¹ Of the two arguments to this oration, written by Libanios, the first speaks of both lyric and dramatic choruses contesting at the Dionysia, and immediately upon this states that the tribes furnish the choruses and that the choregos is the one who pays the expenses in connection with the choregia. This, it must be acknowledged, would seem to indicate that the dramatic were appointed in the same manner as the lyric choregoi. But the second argument, which is longer and more specific, states that a choregos was appointed from each tribe, *πρὸς τὸ τρέφειν χοροὺς παίδων τε καὶ ἀνδρῶν*, and adds, *ἐλάμβανε δὲ χρήματα εἰς τροφήν τῶν τοῦ χοροῦ. ἐπιστάσης δὲ τῆς ἐορτῆς ἡγωνίζοντο πρὸς ἀλλήλους οἱ χορηγοὶ καὶ ἥριζον, ὕμνους εἰς τὸν Διόνυσον ἄδοντες, καὶ τῷ νικῶντι τρίπους τὸ ἄθλον ἦν, κτλ.* Now, we have seen that the choregia in the case of dramatic differs in some respects from the choregia in case of lyric choruses. The prize was not the same in both cases, and an important change in the dramatic choregia was introduced without affecting the system of the lyric choregia. It is true that the appointment of the choregoi is a more important feature, but, if we can rid our minds of the presumption that the choregia was a consistently invariable institution, the same for choregoi of both kinds, we see how little evidence there is to show that dramatic choregoi were appointed in any way by the tribe.

Having thus stated the most important features of the choregia for the city festivals, we may ask, What do we know of the choregia for the rural festivals? Especially for the Rural Dionysia, the most ancient of all the festivals of Dionysos, celebrated during the month of Poseideon (Dec.-Jan.) in the various country demes, and perhaps nowhere, except at Peiræus, with so much brilliancy as at Ikaria, so intimately connected with the myth of Dionysos, the birthplace of Thespis and the primitive home of both tragedy and comedy.

The meagre information which we possess on this point has been collected by Haussoullier.²² Two decrees of the deme of Aixone, in praise

²⁰ περὶ τοῦ χορευτοῦ, 11.

²¹ § 156, τραγῳδοῖς κεχορηγηκέ ποθ' οὗτοι, ἐγὼ δὲ αὐληταῖς ἀνδράσιν.

²² *La Vie Municipale en Attique*, p. 169.

of their two choregoi for having performed their duties, constitute the sum total of the epigraphic material which M. Haussoullier found at his disposal; and from this he concludes that two choregoi were regularly appointed each year, in exactly what manner he does not attempt to say, but probably from the few wealthy citizens, and without any special formalities. He then raises the question, whether there was a contest between the choregoi, and answers this in the negative,²³ stating, as his reasons for this belief, that the choregoi at the city festivals contested as representatives of their respective tribes, while in the country festivals all the choregoi were members of the same deme, and, being comparatively few in number, would be likely to make common cause in giving as brilliant a spectacle as possible. This view of Haussoullier simplifies matters considerably; but, if we should find that there actually was a contest, many questions would spring up. Was there any distinction between official and private dedications? Was there any distinction between monuments dedicated by dramatic choregoi and those dedicated by lyric choruses? Indeed, were there in the rural demes both dramatic and lyric choruses? What was the object dedicated?

In one of the inscriptions of Ikaria already published,²⁴ the deme praises its two choregoi, as is done in the two Aixonean decrees, and thus adds nothing to our information. The following three inscriptions are, however, the first of their kind, and constitute an important addition to our material.

INSCRIPTIONS FROM IKARIA.

No. 5.

Upon the edge of a marble slab (indicated in *Figure 2*), found in the wall of the church: height of letters, 0.012. They are roughly cut, and the Γ has an apex giving it somewhat the appearance of Π. This is seen also in the inscription of the Lysikrates monument.

Μ Ν Η Ξ Ι Λ Ο Χ Ο	■	Μ Ν Η Ξ Ι	Φ Ι Λ Ο Υ	Μνησίλοχο[ς]	Μνησιφίλου
Τ Ρ Α Γ Ω Ι Δ Ο Ι Ξ Χ Ο Ρ Η Γ	Ω	Ν Ε Ν Ι Κ Α		τραγωιδούς χορηγών	ένίκα.

"Mnesilochos son of Mnesiphilos won the victory as choregos for the tragic chorus."

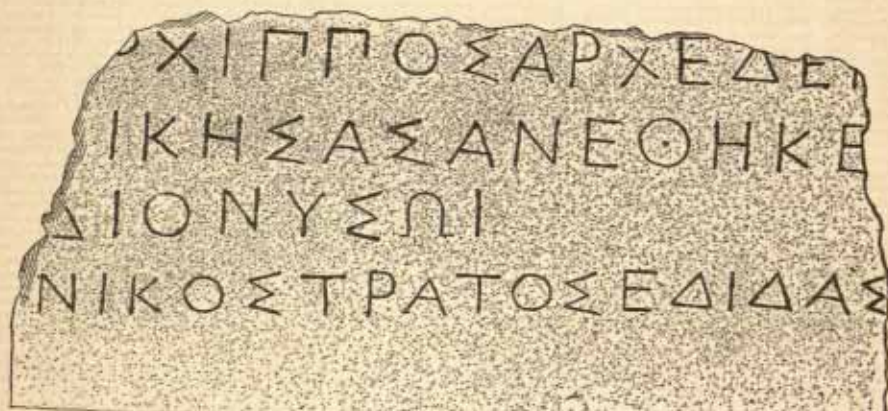
No. 6.

Marble base found in the church wall: height, 0.53 m.; width, 0.43 m.; thickness, 0.225. The front is finished perfectly smooth except

²³ So also MÜLLER, *Lehrbuch der gr. Bühnensalterthümer*, p. 327.

²⁴ *Am. Journal of Archaeology*, vol. iv, No. 4, pp. 421-3.

about 0.09 m. at the bottom, which has been left rough, as when in position this would be concealed by earth. In the top are three holes for securing the object dedicated, the middle one being 0.065 m. \times 0.05 m., and 0.05 m. deep; the smaller holes at the two sides, 0.045 m. deep. Height of letters, 0.029 m.



[Ἀρ]χιππος Ἀρχεδέ[κτο] | [ν]ικήσας ἀνέθηκε[τῶι] | Διονύσῳ | Νικ-
κός τρατος ἐδίδας[κε].

"Archippos son of Archedektes dedicated [this] to Dionysos. Niko-
tratos was didaskalos."

No. 7.

Marble stele found lying upon a wall of a late period, running in a southeasterly direction from the N. W. corner of the peribolos wall of the precinct. Height, 1.70 m.; width, 0.40 m.; thickness, 0.33 m. A moulding runs around the top, of which the surface is perfectly smooth, and thus affords no evidence of what object was dedicated upon it. Height of letters, 0.02 m. in first three lines, 0.015 in the others.

ΕΡΓΑΣΟΣ ΦΑΝΟΜΑΧΟ	Ἐργασος Φανομάχο
ΦΑΝΟΜΑΧΟΣ ΕΡΓΑΣΟ	Φανόμαχος Ἐργάσο
ΔΙΟΓΝΗΤΟΣ ΕΡΓΑΣΟ	Διόγνητος Ἐργάσο
ΤΡΑΓΩΙΔΟΙΣ ΧΟΡΗΓΗΣΑΝΤΕΣ	τραγωιδῶις χορηγήσαντες
ΝΙΚΩΝΤΕΣ ΑΝΕΘΕΞΑΝ	νικῶντες ἀνέθεσαν.

"Ergasos son of Phanomachos, Phanomachos son of Ergasos, Diog-
netos son of Ergasos, having won the victory as choregoi for the tragic
chorus, dedicated [this]."

Now, all these inscriptions show conclusively that, contrary to the view of Haussoullier and Müller, there was actually a contest between the choregoi, and that the victors were accustomed to dedicate some object to commemorate their victory. There appears to be the same distinction as at Athens between official and private dedications; for the first inscription lacks *ἀνέθηκε*, and the object dedicated was a tripod, as is proved by the cuttings in the top of the slab, while in the two other inscriptions *ἀνέθηκε* and *ἀνέθεσαν* are used, and, so far as the evidence goes, the object dedicated was not a tripod. This distinction of official and private dedications may seem uncalled for in a country deme; and we may conjecture that it was simply an imitation of the custom in the city.

These inscriptions tell us only of dramatic choruses, Nos. 5 and 7 referring to tragic choruses, and, if the identification of Nikostratos suggested below be accepted, No. 6 to a comic chorus.²⁵ The phrase *τραγωιδῶν χορηγῶν* is found elsewhere in inscriptions, and we may compare the passage of Demosthenes quoted in Note 21 with Lysias xxiv. 9. We also learn from No. 5, which belongs in the fourth century, but is later than Nos. 6 and 7, that at Ikaria a tragic choregos made in his official capacity a dedication of a tripod. So it seems that a tripod was the prize for the dramatic chorus here, though this was not the case in Athens.²⁶ In No. 6, it is remarkable that *χορηγῶν* is not expressed,²⁷ but the *ἐδίδασκε* of the last line is sufficient to show that the inscription is choregic. In the first line, *Ἀρχεδε* is a part of no name to be found in Pape-Benseler²⁸ or in Fick,²⁹ but *Ἀρχε-δέκτης* would be a correctly formed name (after the analogy of *Θεοδέκτης*, *Πολυδέκτης*, Fick, p. 110), and the perpendicular stroke after the E may well belong to a *kappa*. As there would be room on the stone for only three letters, we must read genitive in *omicron*. This,

²⁵ It is possible that theatrical and musical performances were so intimately connected at Ikaria that there were no choruses distinctively and solely musical; but it would be rash to assert this merely on the negative evidence of three inscriptions.

²⁶ [It is hardly probable that the practice in Athens and Ikaria would differ so essentially; and Koehler's explanation of *C. I. A.*, II, 1298 (KAIBEL, *Epigram. Gr.*, 924; LOEWY, *Inscr. Bild.*, 533) seems reasonable enough to justify the assumption that tripods might be dedicated at times, for dramatic victories, in Athens as well as in the country. More than this can hardly be affirmed in the present dearth of positive evidence either way.—A. C. M.]

²⁷ [*C. I. A.*, II, 1248 and 1283 have the same omission.—A. C. M.]

²⁸ *Wörterbuch der griechischen Eigennamen*.

²⁹ *Die griechischen Personennamen*.

together with the forms of the other letters, places the inscription in the early part of the fourth century.³⁰

Can the Nikostratos of the last line be identified with any person known to us in literature? Among the numerous Athenians of this name connected with the stage, we find a tragic actor who lived about 420 B. C. (Xen., *Sympos.*, 6. 3; Plutarch, *Glor. Athen.*, 6), and the youngest son of Aristophanes, referred to by Athenaios (XIII. 587) as a poet of the middle comedy. The date of the actor is too early to admit of identifying him with the Nikostratos of our inscription. With regard to the son of Aristophanes little is definitely known, and we must resort to comparisons to arrive at an approximation to his date. Aristophanes' death is usually placed at 380 or 376 B. C., but there is nothing to show how long he lived after his last extant work, the second edition of the *Plutus*, which was brought out in 388 B. C., except that he seems to have done a portion at least of the work on two plays which appeared in the name of his son, Araros. Araros first exhibited under his own name in 375 B. C., but must have been active under his father's guidance for some time previous to this. It is reasonable to believe that Nikostratos made his first essays during the last years of his father's life, and a rural deme would afford a young poet an excellent field for the bringing out of his youthful productions, before he had acquired reputation enough to secure admission to the great contests in the city. So it seems plausible, and even probable, that the Nikostratos of our inscription was the son of Aristophanes.

In No. 6, the dedicators are Ergasos and his two sons, one of whom is named after his grandfather Phanomachos. With this we should compare the inscription quoted above (Note 9) belonging to about the same date, and in which the dedication is also by a father and his two sons. Koehler, in publishing this inscription (*Mitth.*, 1878, p. 229), does not express an opinion as to how three persons can be named as victorious choregoi, but perhaps holds the same opinion as Reisch (*De Musicis*, p. 46), who believes that the inscription does not refer to a single victory, but was dedicated in commemoration of several different victories.³¹

³⁰ The form of the *omega* with its side lines nearly parallel is precisely that found in Ionic inscriptions of the middle of the fifth century and later, but this is, I think, a coincidence rather than a survival. However, this form is characteristic of the early part of the fourth century. The sporadic examples of *omega* in Attic inscriptions of the fifth cent. already show a tendency to become rounder, though the legs are very flaring, even throughout most of the fourth century.

³¹ [Cf. *LYSIAS*, xix. 42: 'Αριστοφάνης τολών γῆν μὲν καὶ οἰκίαν ἐκτήσατο πλέον ἢ πέντε τάλαντων, κατεχορήγησε δὲ ὑπὲρ αὐτοῦ καὶ τοῦ πατρὸς πεντακισχιλίας δραχμῶν.—A. C. M.]

But a more plausible explanation, in my opinion, is that the three persons from one family joined in the expense of furnishing a chorus, and so in a private dedication called themselves victors in common although one of their number must have been the official choregos, and his name alone would appear on a monument of the official class. Ergasos is a name found twice in an Eleusinian inscription of 329/8 B. C., and is probably the short form of Ἐργασίων, the name of a countryman mentioned by Aristophanes (*Vesp.*, 1201). The inscription belongs to the early decades of the fourth century.

A cut of the tripod-base of inscription No. 5 is given (*Figure 3*) inasmuch as bases for choregic tripods which show clearly the holes for setting in the tripod are not common, and as this base presents a few variations from those known already. Of the tripods set up by victorious choregoi at Athens no fragment of any value is known, and, to form an idea of the shape of such tripods, we are dependent on the innumerable instances in vase-paintings and reliefs, on the fragments of bronze tripods found in other parts of Greece, and on the bases for tripods which are known. In vase-paintings and reliefs, the tripod is usually represented without any central support, though there are instances in which this feature appears. The legs are commonly represented as plain upright pieces ending in animals' feet. The fragments of the large tripods discovered at Olympia show no trace of a central support, and the legs are simple uprights, not ending in animals' feet. The miniature tripods, however, which have been found

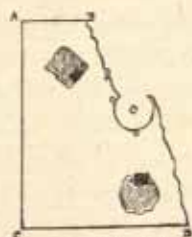


FIG. 3.—Tripod-base found at Ikaria, on which is Inscription No. 5.

there, and must serve as the standard for completing the fragments of the large ones, have, in some instances, a small central support of intertwining wires. The diameter of the bowl is about equal to the height of the legs; but all these Olympian examples belong to a very early period, and we know, from the representations on vases and reliefs, that the ratio of proportion was ordinarily nothing like this; the diameter of the bowls so represented would be less than half the height of the legs.

Of bases of actual tripods, two are represented in cuts by Fabricius.²² One of these is *in situ* on the Akropolis behind the Propylaia, near the fragment of wall belonging to the old Propylaia, and dates at least from the beginning of the fifth century B. C. The three holes for the feet of the tripod are perfectly round, but cut deeper near

²² *Das plattäische Weihgeschenk*, in *Jahrbuch d. deutsch. archäol. Instituts*, 1886, p. 187.

the edge, leaving a kind of knob in the middle. Between the three holes, a circular area is left rough, showing that a cylindrical central support was here present. The second base given by Fabricius has also a circular space in the middle left rough, but the cuttings for the legs are in this example not round but \sqcap shaped. The tripod on the Lysikrates monument also had a central support, as is shown by the deep central hole in the top of the anthemion.³³ The famous serpent-column in the Atmeidan at Constantinople was the central support between the three legs of the Plataean tripod, as is clearly shown by Fabricius in the article referred to above. But the most interesting base for comparison

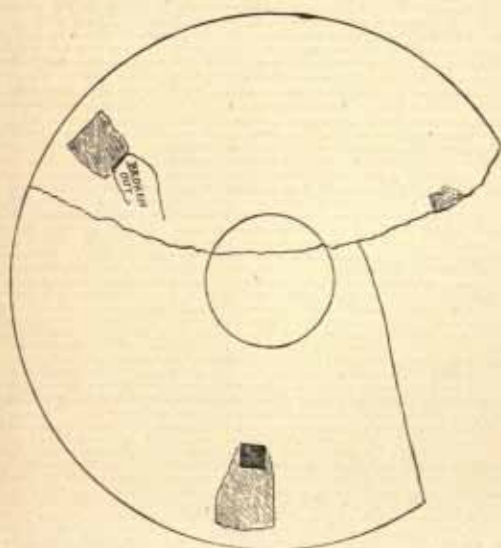


FIG. 4.—Tripod base found near the Ilissos.

with our own is a circular slab³⁴ found in 1878 near the bank of the Ilissos; and a cut of it is here given (*Figure 4*). In the same place as the slab, were found three cylindrical bases with choregie inscriptions³⁵ of the first half of the fourth century; and this slab must have formed the cap of a similar base, it being too large to belong to any of those actually found. In this slab the central circle is not merely a place left rough, but an actual depression 0.02 m. deep.

For the support of the legs there are holes, about 0.05 m. square, cut to the depth of 0.07 m.; and an irregularly shaped area extending from these holes nearly to the outer circumference of the slab is slightly cut away (greatest depth, 0.015). This irregular cutting is held by Koumanoudes to indicate that the legs of the tripod ended in the feet of animals. In the base found at Ikaria, precisely the same arrangement appears for the support of the legs. There are square holes cut to the

³³ STUART and REVETT, *Antiquities of Athens*, vol. I, chap. IV, pl. 9.

³⁴ KOUMANOUDES, *Ἀθήναιον*, I, p. 170.

³⁵ *Ἀθήναιον*, I, p. 169 = DITT., 411, 412, 413.

depth of 0.055 m., and, inclosing these, irregular areas cut out to a slight depth; so that the tripod-legs must here, too, have ended in feet. The central hollow is 0.05 m. deep, and radiating from it are three narrow cuttings of the same depth. Exactly in the middle is a small square hole running through the whole thickness of the slab, and apparently intended for the passage of a rod to secure the central member more firmly. The inscription is on the side *CD* (*Figure 3*), close to the upper edge.

Athens,
December 12, 1888.

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NOTES ON ORIENTAL ANTIQUITIES.

VIII. "HUMAN SACRIFICES" ON BABYLONIAN CYLINDERS.

In a chapter on "Human Sacrifices," in his *Recherches sur la Glyptique orientale* (vol. I, pp. 150-58), M. Ménant, to whom we are so much indebted for the classification and interpretation of Oriental cylinders, describes the scenes in which a naked man, on one knee and with his hands raised in an attitude of fear and supplication, is seized by a "pontiff," whose right hand is raised to kill him with a weapon. This "pontiff," thus officiating in a "human sacrifice," he identifies with another of the most frequent figures on the cylinders—that in which a bearded personage, also in a short robe which leaves both legs free,



FIG. 5.



FIG. 6.—Metrop. Museum.

has one arm hanging down by his side, or a little withdrawn behind him, and holds in his left hand, which is lifted across his waist, a sort of baton (*Fig. 5*). There are slight variations of this figure, such as his holding a basket in his right hand, but the general character is always preserved so as to leave no doubt of his identity.

If M. Ménant be correct in identifying these two figures, then the latter, which is found many scores of times on hematite seals, is a conventionalized form of the personage who is represented in a more active attitude on the other cylinders. I wish to offer a study on this scene, that we may decide whether or not we have here a pontiff offering a human sacrifice. My own study of the cylinders has convinced me that M. Lajard's notion of initiations and mystic scenes must be given up, and that M. Ménant is often misled by a similar tendency to discover ceremonies of worship, where the deities themselves are really represented. The large majority of cylinders contain, I think, chiefly fig-

ures of gods. Where human figures appear, they are to be distinguished sometimes by their nudity, sometimes by their simple garments and bare heads, and sometimes by their attitude of worship and their presentation of offerings. Generally, more than one deity appears on a cylinder, and these deities have their conventional attitude and dress; and, except in the earlier cylinders, no freedom is allowed in drawing them so as to represent a scene that is taking place between them and their worshippers: but the design is, rather, to bring together the figures of a number of protecting deities and thus strengthen the talismanic virtue of the seal. The later seals, even the common hematite ones, are of comparatively little value for the identification of the figures, and we must go back, when we can, to the earlier, unconventional, and artistically freer and better cylinders of serpentine, agate, and jasper, produced near the time of Sargon I and Dungi. Thus, it is these earlier



FIG. 7.—Ménant, fig. 95.



FIG. 8.—Ménant, fig. 96.

cylinders that show us Isdubar and Hea-bani in company, in various attitudes, fighting the bull and the lion. The later hematites have reduced the various free representations of these demigods to a fixed form, omitting the animals with which they fought. So, also, the scene on the earliest large serpentine cylinders, where Šamaš is represented as having come out of the gate of the East, which the porter has opened to him, and as mounting up over the hills of Elam (see explanation of these seals in *Am. Journal of Archaeology*, 1887, pp. 50-56), has been reduced, on the common later hematite cylinders of the period between 2000 and 1000 B. C., to a single changeless figure of a bearded person in a long robe, with one foot on a stool, and a notched sword in one hand. Unfortunately, we get less help than we might hope for, in the investigation now in hand, from the older seals, inasmuch as the scene under discussion is chiefly, or wholly, found on the hematite cylinders.

So far as I know them, the cylinders which present this scene in full are the following.

1. A hematite cylinder in the Metropolitan Museum of New York, obtained by me in Baghdad, and provisionally numbered *G 1* (*Fig. 6*). I mention this first, because the group is more complete than in any other that I know, as it adds an attendant holding the "victim" who is, according to M. Ménant, being slain for sacrifice. A small naked figure, on one knee, turns his head back, and lifts one hand over his head in imploring terror. Behind this victim stands the usual "pontiff," or sacrificing priest, of M. Ménant, clad in a short skirt, with one foot advanced toward his victim. He holds in his left hand what appears to be a club, or mace, while his right hand holds a curved weapon lifted over his head, with which he seems about to strike the suppliant. In front of the victim stands another figure, dressed in a short skirt, carrying a bow (or shield) over his left shoulder, while with his right



FIG. 9.—*Lejard, xxxii. 2.*



FIG. 10.—*Ménant, iv. 5.*

hand he holds down the head of the imploring victim. Two other conventional figures need no description.

2. MÉNANT, *Recherches sur la Glyptique orientale*, I, p. 152, fig. 95: a hematite cylinder (*Fig. 7*). The naked victim is in the same attitude, except that, while one hand is lifted over his head, the other is grasped by the left hand of the god (or "pontiff") who, in the same dress and attitude as on the previous cylinder, lifts his curved weapon over his head. There are four other figures whose connection with the scene is doubtful, although one of them is the seated goddess in full front face, whom Ménant calls Beltis, and to whom he regards this human sacrifice as being offered. The common flounced beardless figure, with both hands lifted, when seen, as here, with Šamaš, is probably his wife Aa, although she may be the female complement of other gods. The two other figures are Šamaš and a worshipper.

3. *Ibid.*, p. 153, fig. 96: a "basalt" cylinder (probably a small black serpentine cylinder, of the same period as the hematites) (*Fig. 8*). The scene is precisely the same as on the last, except that the "victim" is of

full size, and, as drawn by Ménant, the "pontiff" holds his weapon in his left hand. The other figures are a griffin attacking a wild-goat.

4. LAJARD, *Culte de Mithra*, pl. XXXII, fig. 2: material not stated (*Fig. 9*). The same "pontiff," as above, holds the same weapon over his head; but his left hand holds a bunch of eight radiating objects shaped like a slender nail with two heads. Before him cowers the victim in the usual attitude. There are two other figures, one apparently a god holding an emblem, and the other a man pouring a libation.

5. MÉNANT, *op. cit.*, I, pl. IV, fig. 5: material not stated (*Fig. 10*). The same scene as the last, except that the six radiating objects held in the hand have but one head each. There is not room for the victim to hold his hand over his head, and it is pressed against his side. There are three other figures on this cylinder, the one to the right being Šamaš.



FIG. 11.—Lajard, *LIV. A. 5*.



FIG. 12.—Lajard, *LIV. B. 5*.

In the next two cylinders, the god rests his foot upon the victim.

6. LAJARD, *op. cit.*, pl. LIV-A, fig. 5: hematite cylinder (*Fig. 11*). The same god (or "pontiff") with his left hand lifted, holding the weapon over his head, and with a bunch of nine radiating objects in his right hand, as in *Figure 9*, but looking more like flowers held by the stems, rests his foot on the prostrate body of the small naked victim, who holds up one deprecating hand. There are three other figures, two of them apparently duplicates of the god represented in *Figure 5*.

7. *Ibid.*, LIV-B, fig. 5: hematite cylinder (*Fig. 12*). The same scene, except that the radiating star-like object in one hand is not fully developed, and that the victim is not entirely naked. There are three other figures on this cylinder, but quite unconnected with the scene.

8. DE CLERCQ, *Catalogue raisonné*, fig. 167: hematite cylinder (*Fig. 13*). The same scene, except that the figures have been so conventionalized, or are so imperfectly drawn, that the weapons and objects in the hands of the god have disappeared, and the victim has no arms.

9. Hematite cylinder belonging to me (*Fig. 14*). This cylinder has

suffered the loss of two or three millimeters at the top. The god (or "pontiff"), in a long robe, holds one hand lifted, though the weapon held over his head has disappeared with the mutilation of the stone. In his other hand he holds an emblem which forks into a double zigzag. Before him cowers the kneeling naked victim, who is also attacked from behind by a composite winged animal, with open mouth, having the head and body of a lion and the legs of a cock. The victim is very peculiarly provided with three arms, two being presented to the griffin, and one directed toward the "pontiff." Although, so far as I know, this is the only case in which a double relation has given three arms to a figure, the principle is one known to Babylonian art. 'On six or eight cylinders, a figure is represented with two faces to indicate that he is paying attention both to the god before him and to the personages behind, whom he

FIG. 13.—*De Clercq, fig. 167.*FIG. 14.—*Collection W. H. Ward.*

is leading to the god. For a similar reason, the colossal Assyrian lions and bulls have five legs. But, for our purpose, it is more important to notice that the "pontiff" may be represented as clad in a long robe instead of in the customary short one, and that the attack may be also made by this composite mythological creature.

All these cylinders show, almost beyond question, the same god, or "pontiff" (although his dress is varied in *Figure 14*), and also the same victim. Other cylinders have reduced the scene still more. The god appears alone, as in CULLIMORE, *Oriental Cylinders*, No. 19; and DE CLERCQ, *Catalogue raisonné*, Nos. 232, 271; both rudely drawn. A cylinder brought from Kypros by General Di Cesnola (*Transactions of the Society of Biblical Archaeology*, vol. v, p. 442) contains both the god and the crouching figure, but separated from each other by another figure. To these I add two others, which vary from the usual figures of the god already described only in having, instead of the short robe, the long open robe of Šamaš, with one naked leg advanced. These are, MÉNANT, *op. cit.*, vol. I, p. 147, fig. 90, where this god, with his weapon over his

head, cannot easily be Šamaš, because Šamaš appears in his own form on the same cylinder. The other, CULLIMORE, *op. cit.*, fig. 119, is a very interesting one (*Fig. 15*): here the god holds in one hand the bifurcated zigzag emblem, and in the other his characteristic weapon lifted over his head; before him three victims lie slain on the ground. One can hardly help seeing here such a god as Ramman, holding a thunderbolt and destroying his enemies. It is true that the god has his foot lifted on an animal, as Šamaš is sometimes drawn; but the god (or "pontiff") whom we are now considering, also, as we have seen, has his foot lifted and advanced and sometimes resting on his prostrate victim.

The naked cowering victim occasionally appears alone, as in DE CLERCQ, *op. cit.*, figs. 139, 179. Perhaps the small naked kneeling



FIG. 15.—Cullimore, fig. 119.



FIG. 16.—Collection W. H. Ward.

figure in LAJARD, pls. XVIII-6, XXIV-3, and in CULLIMORE, figs. 95, 135, is the same victim. More frequently, the same, or a similar, cowering naked figure appears attacked only by the winged composite creature mentioned above, or by a simple upright lion, as in LAJARD, pl. XIII, fig. 5; DE CLERCQ, figs. 73, 75; on no less than three in the Metropolitan Museum, New York; and on a fourth hematite cylinder lately acquired by me. The last (*Fig. 16*) is interesting because the victim carries a shield.

I have said that the older cylinders are apt to show less conventionalized and more instructive types than do the hematite seals. If this group has yet been found clearly marked on the older Babylonian seals, I am not aware of it. It may be, however, that a considerably different type on the older cylinders, in which also Ménant sees the human sacrifice, is the source of the representation we have been considering. MÉNANT gives a single example of it (vol. I, p. 158, fig. 98) on a carnelian (*Fig. 17*). A more complete example is a green jasper figured in LAJARD, pl. XL, fig. 4 (*Fig. 18*). In both of these,

one personage, in a two-horned cap, attacks and puts his foot upon a second figure who falls on one knee, and who wears a similar hat. An impression which I have of a large archaic lapis lazuli cylinder that belonged to M. Siouffi, French Consul at Mosul in 1884, also shows the same scene. The last two are also allied, through their accompanying fighting figures, with cylinders classed by Ménant as representing human sacrifices, in DE CLERCQ (*Catalogue raisonné*, figs. 176, 177, 180, 181). I would incline more confidently to Ménant's opinion, that these represent the same scene that appears on the later hematite cylinders already mentioned, were it not that the personage whom the victor steps upon also wears the divine horned cap. We must remember, however, that the distinction in the head-dress between gods and men does not seem to be so clearly drawn in the earlier seals, in which the head-dress of the god was doubtless drawn from that ordinarily



FIG. 17.—Ménant, fig. 98.



FIG. 18.—Lajard, XI. 4.

worn, and which later became obsolete, but was continued in art for the gods, as their representation became fixed.

The same god (or "pontiff") whom we have been considering, with his weapon lifted over his head, and wearing indifferently either the usual short dress or the long open robe which leaves one leg exposed, seems to appear on a number of cylinders, leading by a cord a bull or a composite winged animal. In many of these cases, the god carries in the other hand the zigzag forked object which we have already observed, or the cord seems to end with this bifurcated, or trifurcated, or even quadrifurcated emblem. One example (*Fig. 19*) is in CULLIMORE, *Oriental Cylinders*, fig. 132; also given in LAJARD, *Culte de Mithra*, pl. XXXVII, fig. 1. Other examples are in CULLIMORE, figs. 96, 107; DE CLERCQ, *Catalogue raisonné*, figs. 153, 175; and in LAJARD, pls. XVI, fig. 1; XXVIII, figs. 5, 9; XXXV, fig. 2. On two cylinders belonging to the Metropolitan Museum, the god holds the zigzag emblem on the bull, but does not lead the bull by a cord, he simply stands on him. This scene is reduced, in a number of cases,

to the forked zigzag alone on the bull, as in CULLIMORE, figs. 60, 67; LAJARD, pl. XVIII, fig. 5; DE CLERCQ, figs. 169, 173, 230.

I have given this exhaustive account of the class of cylinders identified by M. Ménant as representing a human sacrifice, and of the others which contain similar or related figures, that we may judge, by as full an induction as possible, what they signify.¹

We have, then, the characteristic figure of a personage, generally short-skirted, with a weapon generally held over his head, sometimes threatening a naked man, sometimes leading a dragon or a bull by a thong, in one case (though here he wears a long skirt) with three victims of his fury before him, whom he has hurled to the earth; sometimes represented alone, that is, unrelated to other figures on the cylinder; sometimes carrying in his other hand before him a cluster



FIG. 19.—Cullimore, fig. 132.

of radiating objects, and sometimes an emblem with two, three, or four zigzagging forks. The naked cowering figure appears not only before him, but also alone, and before a lion or a composite monster with mouth open to devour him. In one case, he is before a lion, and the hand over his head holds a shield; and in one case, in which he is threat-

¹ I have omitted several of a very different character, gathered under this head and described by MÉNANT, in DE CLERCQ, *Catalogue raisonné*, because they cannot come under this class. Thus, figs. 176 and 181, which evidently present the same scene, show one personage, armed with a club, pushing another against what seems to be a hill. But, in one of these cases, the attacking personage has what look like flames radiating from his whole body, and, in the other case, he has evident wings, and is therefore clearly a divine personage and not a pontiff. Besides, fig. 181bis shows the same winged figure stabbing, with a dagger, a human-headed bull—certainly not a case of human sacrifice. In fig. 177, the personages attacked have the heads of birds, as in LAJARD, *Culte de Mithra*, pl. XXXIII, fig. 11, and pl. XL, fig. 4, which proves the group in all these cases to be mythological. In fig. 178 we have the sun-god rising over the mountains; and what M. Ménant regards as the victim may be a worshipper kneeling before him. In figs. 180 and 180 bis, we have one personage vanquished by another, but no indication of a sacrifice.

ened by the usual god, or "pontiff," his head is held by a second figure carrying a bow. In yet another case, he is attacked in front by the god and behind by the composite monster.

All these circumstances do not suggest a sacrificing priest, but, as seems clear to me, a god of anger or vengeance. There would be no evident reason for sometimes representing the priest alone; there would be the god. The attendant of the sacrificing priest would hardly carry a bow on his shoulder; a divine attendant of an armed god might himself be armed. The peculiar emblems in the left hand, the radiating objects, or the zigzag object, seem certainly to belong to a god. The only suggestion of a human sacrifice, that I discover, is on the cylinder (*Fig. 7*) where the victim is before a seated goddess; but it is so common to have several gods represented on the cylinders that this has no weight against the other indications.

Assuming, then, the figure with hand uplifted, threatening his victim, to be a god, the question follows, Who is this god? The indications are not fully satisfactory. The sickle-like weapon held over his head is the same as Merodach carries by his side in his pursuit of Tiamat; but this can hardly be Merodach. He must be one of those gods that are represented as the destroyers of wicked men, such are Ramman, Adar, and Nergal. If, as is not impossible, the upright lion, or lion with the legs of a cock, which we have often seen attacking the same victim, is Nergal, then the other god, whom we are now considering, cannot be Nergal, as they both appear in *Figure 14*. The rabbins say that the Nergal of Kutha had the form of a cock, but it is doubtful if they have any foundation for it except the conceit of the connection of *Nergal* with *tarnegol*, "a cock." On a cylinder in De Clercq's collection (*Catalogue raisonné*, fig. 76) Hea-bani appears fighting this composite creature, which militates against its being Nergal.

If we exclude Nergal, the emblem in the left hand of the god, either radiating or zigzag, might very well be the thunderbolt, as the zigzag is called by Lenormant (*Berosé*, p. 94). In that case, the god would appear to be Ramman, who may thus be represented destroying his enemies, or wicked men, with his peculiar weapon. So, also, in his *Histoire ancienne de l'Orient* (vol. I, p. 62), Lenormant gives a figure of this god (in a long robe) with the zigzag emblem, as a figure of Ramman taken from a cylinder. The bull, however, which he often leads, would seem to point to Adar, if it be Adar who is represented on Assyrian seals (LAJARD, *Culte de Mithra*, pls. XXXV, fig. 9; LIV A, fig. 10) adorned with a star, or ball, on his helmet, standing on a

bull, and often accompanied by the goddess Ištar similarly adorned with stars. But it may be worth mentioning that the inscription on fig. 153 in DE CLECRQ, *Catalogue raisonné*, where we see the god leading the bull, makes the owner a worshipper of the god Ramman. Still, we can put little weight on this indication alone. I do, however, very decidedly incline to see Ramman in the god whom Ménant calls "the pontiff." I am not quite sure that I am not in error in supposing that the long-robed god with the zigzag emblem is the same as the god in the short robe who also threatens the victim. I also add that it is probable that Ménant is right in identifying his short-robed "pontiff," attacking the naked victim, with the conventional form of the short-robed "pontiff" in *Figure 5*. While the inscriptions on cylinders are very frequently quite unrelated to the gods figured upon them, yet, as I observe a predominance of the inscription *Šamaš, Aa*, on cylinders which show the god with foot lifted, and the flounced goddess, I seem to find a predominance of the names of Ramman and Sala on cylinders that bear *Figure 5* with the same flounced form of goddess, who may be the female complement to any god.

In order to settle these and many other identities connected with the cylinders, it is essential that we have a more careful study of the attributes and descriptions of the gods as recorded on the tablets. We know that Merodach carries his sickle-shaped scimeter, and that Šamaš carries a notched sword: but the hatchet (probably of Adar), the zigzag fork, the bundle of radiating objects, the light baton carried across his breast by the short-robed Ramman (?) of *Figure 5*, the mace or club, the ring (probably *agu*), need to be fully identified through the inscriptions, and thus the gods who carry them made known. Until then, perhaps our conclusions, in the case of the cylinders now under discussion, will remain rather negative than positive, showing the failure of the evidence for M. Ménant's very seductive theory, which would illustrate not only the translation of a hymn on human sacrifice offered by Professor Sayce, but also *II Kings*, xvii. 31, where we are told that the men of Sepharvaim, settled in Samaria, burnt their children to Adrammelech and Anammelech, that is, Adar and Anu, the gods of Sepharvaim.²

WILLIAM HAYES WARD.

New York City.

²The great debt we owe to M. Ménant for his laborious classification and explanation of the Oriental cylinders will allow some correction of his results by other students, without at all discrediting the value of his original investigations.

A SMALL COLLECTION OF BABYLONIAN WEIGHTS.

A brief description of a small collection of objects of antiquity, believed to belong to the Babylonian system of weights, will be found to possess a certain degree of interest.

TABULAR LIST OF THE WEIGHTS AND THEIR RELATIVE VALUES.


No.	Object.	Grammes.	Grains Troy.	Denomination.
1.	Lion of lead.	569.	8,780	One Mana.
2.	Tablet of Lead.	67.45	1,041	3 Double Staters.
3.	Hematite Stone.	154.75	2,388	$\frac{2}{3}$ of Mana.
4.	Fusiform hematite stone, inscribed, in cuneiform characters, "fifteen measures."	123.33	1,902	$\frac{1}{3}$ " "
5.	Hematite stone, without mark.	14.58	235	$\frac{1}{12}$ " "
6.	Hematite Conoid, marked on the base.	8.10	125	$\frac{1}{24}$ " "
7.	Hematite Spheroid, marked on the base.	6.31	97.4	$\frac{1}{48}$ " "
8.	Duck of white chalcedony, with winged human figure in intaglio on bottom.	5.25	81	$\frac{1}{96}$ " "
9.	Hematite Spheroid, with duck cut on face.	7.98	123	$\frac{1}{48}$ " "
10.	Square lead, with design on face.	1467.	22,636	Three Mana.
11.	Square lead, with figure of elephant.	1012.	15,615	One " "

Nos. 1 and 2 are of lead, and, although of Greek origin, yet, as coming from Kyzikos, they have a place here, as it is well known that the early coinage of Kyzikos was based upon the Babylonian standard. No. 1 is a square piece of lead bearing, in high relief, the figure of a lion, and under the forepaws the mark I. Its weight is 569 grammes or 8,780 grains Troy. It represents the Mana of Kyzikos, and is but little heavier than the heaviest of the lighter Mana weights (561 grs.) published by Brandis.¹ It is possible that by oxidation its present



¹ *Das Münzt, Mass und Gewichtswesen*, p. 100.


weight exceeds slightly its original weight. No. 2 is a small square lead tablet bearing the letters KYZ and TPIΣ with the club of Herakles between them. Its weight is 67.45 grammes = 1041 grains Troy. It represents three double staters, and shows the later Babylonian division by 50 instead of by 60. Dividing the No. 1 by 50, we have $\frac{25}{2} = 11.38$ gram., i. e., 175 grains; doubling that, $11.38 \times 2 = 22.76$ gram. = 350 grains, as the double stater, three of which would weigh 1050 grains = 68.28 gram. The difference of nine grains might have been caused by wear and perforation.

No. 3 is an irregular semicylindrical hematite stone, polished on one side and perforated near the end. It bears no marks save two strokes (||) at the larger end. Its weight is 154.75 gram., i. e., 2,388 grains Troy. It is the one third, or $\frac{1}{3}$, of a Mana of 7,164 grains Troy = 464.25 gram.²

No. 4 is one of special interest. It is a fusiform hematite stone, and bears, in cuneiform characters, the inscription , "fifteen measures" (or units of measure). It is slightly chipped, but, upon carefully filling out the fracture and calculating, by displacement, its original weight has been very closely ascertained. It has weighed 123.33 gram., i. e., 1902 grains Troy. Taking the unit to be $\frac{1}{15}$ of the Mana, this weight represents $\frac{1}{3}$, or one fourth, of a Mana of 493.33 gram. = 7,608 grains Troy.

No. 5 is similar to No. 4 in shape, but smaller, without inscription, apparently perfect, save a slight crack, and weighs 14.58 gram. = 235 grains Troy; corresponding very closely to the Sacred Shekel, or $\frac{1}{12}$ of the Lighter Mana.

No. 6 is a small hematite conoid, perforated, and marked on the base  and . Its weight is 8.10 gram. = 125 gr. Troy, and is $\frac{1}{6}$ of a Mana.

No. 7 is a small hematite spheroid, perforated, marked on the base , which I am as yet unable to explain satisfactorily. Its weight is 6.31 gram. = 97.4 gr. Troy. It shows the secondary division of the unit, $\frac{1}{6}$ of the $\frac{1}{6}$, representing the $\frac{1}{36}$ of the Mana.

No. 8 is a pretty little white chalcedony stone duck, perforated, and having on the base the winged human figure, in making which the lapidary has evidently had reference to bringing the stone to the exact weight. It is in perfect preservation, and I think may be taken as a

² A green basalt weight in the Brit. Mus. with a trilingual inscription, described by Mr. Budge in *Proceedings of Soc. of Bib. Arch.*, June 1888, weighs 2,573 grains Troy.

standard weight. It weighs 5.25 gram. = 81 gr. Troy. It would be the $\frac{1}{1280}$ of a Mana, weighing 472.50 gram. = 7,280 gr. Troy.

No. 9 is a small spheroidal perforated hematite stone, with the engraved figure of a duck or bird, and some marks which are not very plain. I am not quite sure that it is a weight, but, as it weighs very nearly 8 gram. = 123.4 gr. Troy, and represents the $\frac{1}{10}$ of the Mana, I have given it a place here.

No. 10 is a large square lead, bearing, upon the face, some design which it is difficult with certainty to determine; and, on the reverse, two dots, one larger than the other. Its weight is about 1467 gram. = 22,636 gr. Troy.

No. 11 is a square lead bearing the figure of an elephant, but without any numeral marks. Its weight is about 1,012 gram. = 15,615 gr. Troy. It thus corresponds very closely to the Mana derived from the "Talent of the King," as given by Brandis (*op. cit.*, p. 100); and the preceding one (No. 10) is so nearly three times this weight that I conclude this to be the meaning of the large and small dot upon the base. This seems to be very nearly the normal Mesopotamian Mana, and No. 10, the $\frac{3}{10}$ or $\frac{1}{10}$ of the "Talent of the King."

The above described eleven weights, although presenting the usual variations, may serve to throw some light upon the subject of the relative standards of Assyria, Babylonia, Mesopotamia, and Asia Minor, a subject by no means exhausted.

ALBERT L. LONG.

Robert College, Constantinople,
November 15, 1888.

NOTES.

INSCRIPTION FROM KORMASA; RAMSAY No. 7.

Ramsay theilt oben (*American Journal of Archaeology*, IV, s. 265) eine Inschrift aus Kormasa mit, die er zweifelnd, und für einiges auf Deutung verzichtend, so liess: Ἑρμῆς Λουκίου ΓΗΛΟΠΤΟΥ γυνεὲ καὶ Ἑρμῇ ὑφ' ἀπομοίρῳ ἀνέστησε μνήμης χάριν· εἰ μὲν ἰδία μοίρῃ, ὃ φίλε ΝΕΙΔΕΧΕΡΕΙ δολοποιοῖς ἦλκε βλέπε. Für den Namen der Frau weiss auch ich nichts vorzuschlagen; den Schluss möchte ich so lesen: εἰ μὲν ἰδία μοίρῃ ὥφειλεν, εἰ δὲ χερσὶ δολοποιοῖς ἦλκε βλέπε. "Wenn er im Folge seiner μοίρῃ starb, so musste es sein, und wir müssen uns zufrieden geben, starb er aber durch Mörderhand, dann rufe ich die allessehende Sonne an." Δολοποιοῖς, das ich nur aus Sophokles (*Trachinierinnen*, 832) belegt finde, steht hier für δολοφόνος.

Athens, Greece.

PAUL WOLTERS.

THE ARCHITECTURAL INSCRIPTION FOUND AT EPIDAUROS IN 1885.

Mr. J. C. ROLFE, a member of the School at Athens, recently read a paper there upon some peculiarities of the architectural inscription from Epidaurus, of which a summary has already been given in this *Journal*, vol. III, pp. 319-20. The stone is inscribed on both sides, and, as a narrow column is written beside the main column on each face, Mr. Rolfe concludes that the whole account existed in some written form (?) before it was inscribed on the marble. He observes six divisions in the document, with the following characteristics:

I. Lines	1- 31,	verb form ἤλετο;	spurious diphthong ου=ου,	5 times;	ο=ου,	11 times.
II. Lines	31- 54,	" " ἔλετο;	" " "	" 8 "	;" "	6 "
III. Lines	54- 88,	" " ἐδέτο;	" " "	" 23 "	;" "	2 "
IV. Lines	89-112,	" " ἔλετο;	" " "	" 0 "	;" "	13 "
V. Lines	113-271,	" " ἐδέτο;	" " "	" 21 "	;" "	1 "
VI. Lines	271-305,	" " ἔλετο;	" " "	" 1 "	;" "	16 "

No. IV is also characterized by Θ=Ο 15 times out of 76, No. V by Θ=Ο 2 times out of 131, No. VI by Θ=Ο 28 times out of 106; and No. I by the *ethnikon* of the contractors being employed, though not so in the other divisions. The six divisions seem to show a change of scribe for each, and this change coincides with periodical payments made

to the architect at lines 32, 54, 111, but not at 88, where the record of a payment, Mr. Rolfe thinks, may have been omitted. Another payment in line 10 would necessitate a minor division of No. 1 at that point.

EARLY BRONZES DISCOVERED IN THE CAVE OF ZEUS ON MOUNT IDA IN KRETE.

The following notes were made too late for insertion in my article in the last number of the *Journal* (IV, pp. 431-49).

In a late number of the *Journal Asiatique* (Nov.-Dec. 1888, p. 517), M. Halévy calls attention to a passage in a Babylonian hymn to the sun, in which he finds the Babylonian original of the Hebrew word for ark, תֵּכֶה. It is also interesting as giving a description of the Babylonian Sacred tree, from which the Assyrian tree was doubtless derived: it shows that, while with the latter it was especially connected with Aššur, with the Babylonians it was connected with Šamaš, the sun-god. The lines are translated as follows:

"I invoke thee, o sun-god in the midst of the clear heavens,
Thou retest in the shade of the cedar;
Thy feet (= thy rays) rest on the cypress chest (= ark)."

It would be interesting to collect the passages in Babylonian literature that refer to the Sacred tree.

The peculiarity, noted on p. 444, in the *Shield of the Goats*, of reversing the animals in each zone so that half have their backs and half the feet turned toward the centre of the shield, had already been noted by Perrot, in the votive shield from Lake Van which he reproduces in fig. 225 of vol. II. He speaks of it as "a curious arrangement of which we can point to no other example." Perhaps Perrot's theory of the Assyrian origin of this class of objects is the one which has the greatest probability.

Another example where Izdubar holds the lion over his head is on a cylinder published in Lajard, *Culte de Mithra*, pl. XXV, No. 3.

A. L. FROTHINGHAM, JR.

REVIEWS AND NOTICES OF BOOKS.

ORIENTAL ARCHÆOLOGY.

ERNEST BABELON. *Manuel d'Archéologie Orientale. Chaldée—Assyrie—Perse—Syrie—Judée—Phénicie—Carthage.* [Bibliothèque de l'Enseignement des Beaux-Arts] 8vo, pp. 318. Paris, 1888, Quantin.

About a year ago, M. Maspéro published, in this excellent series, a volume on Egyptian Archæology: the present volume is its fellow, and the two together cover the entire history of art before the rise of Greece. M. Babelon has been well prepared for the task by special studies, as shown in his extremely competent revision and continuation of Lenormant's great work: *Histoire ancienne de l'Orient*. As he remarks, there were two artistic currents in the ancient East, one originating in Egypt, the other in Mesopotamia; in them all other minor streams of artistic development have their source. M. Babelon here treats of the second of these great currents in all its ramifications.

I. *Babylonian art.* In this chapter, the writer founds himself almost entirely on the results of the excavations by M. de Sarzec at Telloh, and discusses the subject under the heads of (a) architecture, (b) statues and reliefs, (c) small sculpture and industrial arts, (d) glyptics. A careful description is given of the palace at Telloh, and the theory of the invention and use of the dome and vault by the Babylonians is adopted, on grounds which to us are quite inconclusive. It appears, however, that in its ground-plan at least the Babylonian royal palace was the prototype of the Assyrian. The various stages in the development of early Babylonian sculpture from about 3000 to 2000, as shown by the Telloh sculptures, are clearly given, as well as the later style during the period of decline.

II. *Assyrian art.* Under (a) architecture, we have chapters on the elements of construction, showing how the Assyrians, having stone quarries near at hand, made a considerable use of stone to face their brick walls, and so had the advantage over the Babylonians, who were confined to bricks and could procure stone only from foreign quarries; and that the usual method of covering spaces was by vaults and domes, both Babylonians and Assyrians making but a sparing use of free supports. Sargon's palace is naturally taken as the type, but other phases of Assyrian architecture are treated under the heads of many-storied temples and towers, and cities and their fortifications. In his treatment of (b) statuary and sculpture in relief,

the writer is at home in the characteristics of the different periods and in the general style, but is somewhat prone to minimize its excellencies and enlarge on its defects. There are other chapters on works in metal; works in wood and ivory; on leather and stuffs; and on jewelry and cylinders.

III. *Persian art.* For Persian, as for Babylonian art, perhaps the most important studies and excavations have been made by a Frenchman. The writer's review of this branch of his subject is founded in great part on M. Dieulafoy's *Art Antique de la Perse* and his excavations at Susa, as well as the great work of Flandin and Coste. There are chapters on civil architecture, on sculpture, on painting and enamel work, on religious and sepulchral monuments, and on engraved stones and jewelry.

IV. *The Hittites.* In treating of Hittite archæology, the writer divides it into (a) the monuments of Syria, a mere barbarous reproduction of Assyrian art; (b) those of Kappadokia, which show a compromise between the influences of Egypt and Assyria, though the latter is especially strong; and (c) those of Asia Minor.

V. *Jewish art.* The temple of Jerusalem is restored according to M. de Vogüé's theories, which are closely followed in every respect. The decoration and furniture of the temple, the civil architecture and the tombs, are treated separately.

VI. *Phœnician and Kypriote art.* The temples, of which so little is known, the better-known civil architecture, the tombs, sculpture in its different phases and periods, especially in Kypros, and ceramics, glass, bronzes, jewelry and engraved stones, are summarily exhibited in as many chapters.

The method of the book is clear, the style pleasant, the erudition sure, the correspondence of parts good, and the illustrations numerous, well-chosen, and, though small, are executed with accuracy and artistic delicacy. It will serve admirably as a text-book.

A. L. FROTHINGHAM, JR.

ISAAC BLOCH. *Inscriptions tumulaires des anciens cimetières Israélites d'Alger.* 8vo, pp. III-142. Paris, 1888.

The first three chapters are devoted to an historical account of the Jewish cemeteries of Algiers. These are followed by a description of forty-eight sepulchral slabs with the text and translation of their inscriptions, which are sometimes bilingual, Hebrew and Spanish. To this is added a full biography and bibliography of the persons buried under these slabs, beginning in the XIII century.—H. D. DE GRAMMONT in *Revue Critique*, 1889, No. 3.

GUIL. BUECHNER. *De Neocoria.* 8vo, pp. 132. Giessen, 1888, Ricker.

This is a treatise on the obscure question of the Asiatic cities called, on inscriptions or coins, *neocoria*, because they possessed one or more temples

of the Cæsars. The writer studies the relation between the neocoriat and the provincial cultus. A double list of cities called *neocoria* and of *metropolia* shows many names in common: the writer concludes that every neocoriat city must have had a temple for provincial cultus. Sometimes the title of *neocoria* indicated not imperial worship but that of some local divinity. A careful and tedious examination of the coins enables the writer to settle approximately the time when the Asiatic cities became *neocoria*. An appendix is devoted to the priests of the provinces of Asia. Contrary to Waddington and Marquardt, he proves that there was not one high-priest of Asia with delegates in all the cities of the *κοινὸν Ἀσίας*, but as many high-priests as there were provincial temples. The work is careful and solid.—S. REINACH, in *Revue Critique*, 1889, No. 3.

W. M. FLINDERS PETRIE, with chapters by A. S. MURRAY and F. LL. GRIFFITH. *Tanis. Part II, 1886. Nebesheh (Am) and Defeneh (Tahpanhes)*. Fourth memoir of the Egypt Exploration Fund. 4to, pp. 44 with XII pls.; and pp. VIII–116 with LI pls. London, 1888, Trübner.

The first part of this memoir, on Tanis, is a continuation of the description of the monuments, commenced in *Tanis I*, and there discontinued in the midst of the monuments of Ramessu II. The descriptions are minute and careful, and include monuments of Merenptah, Ramessu III, Siamen, Sheshonk III, Taharka, and the Ptolemaic period. A chapter by Mr. Griffith is devoted to translations of the inscriptions published in both *Tanis* volumes. Nos. 1–65 are from *Tanis I*, and include Pepi I (VI dynasty), Amenemhat I (on his statue), Usertesen I (on his statues), Usertesen II, Amenemhat II (all of the XII dynasty); Sebekhetep, Mermashau (XIII dyn.), Apepi, the Hyksos; a quantity of inscriptions of Ramessu II and Merenptah. Nos. 66–174 are given in the plates of this volume. This series of inscriptions forms almost a corpus of the inscriptions of the great temple of Tanis. From them Mr. Griffith draws conclusions, (1) as to the local worship of Tanis, (2) as to the position of Tanis in the political geography of Egypt, (3) as to the history of the kings.

The succeeding monograph is on Tell Nebesheh. *Chapter I* deals with its *position and history*. It borders on the salt swamps which surround the marshes of lake Menzaleh, 8 miles S. E. of San = Tanis, and is on land which has been so lowered and denuded by the wind, in the course of ages, that in most cases the foundations of subterranean tombs have been carried away. This fact, common throughout this low region of Egypt, accounts for the absence of early monuments, as the level has been lowered sometimes as much as 15 feet. The monuments of the VI and XII dynasties

have usually been swept away many centuries ago, as those of the XIX and even of the XXVI dynasty are often entirely destroyed. The name of the ancient city was Am, capital of the XIX nome (Am Pehu) of Lower Egypt. It seems to have been settled at the same time as its neighbor Tanis, under the XII dynasty, Am being perhaps the legal and religious capital, while Tanis was superior in size and civic importance. The temple of Am, founded in the XII dynasty or earlier, was completely rearranged by Ramessu II, who reestablished there the worship of Uati, dedicating a beautiful statue of that goddess and a pair of colossi of himself, covering the walls with inscriptions, and erecting clustered columns like those of Gurneh. The general resemblance between these two temples is remarkable. Tanis and Am alternated in favor. Tanis was neglected during the Renaissance, but rose under the Boubastites; while Am was then neglected, but recovered under the Saïtes, when Tanis was neglected; while, under the Ptolemies and Romans, Tanis flourished and Am fell to ruin. *Chapter II* is devoted to the *temples*, of which there are two, one large and one small. In front of the propylon of the temenos stood a monument of Merenptah, unique in being a column of red granite around which were carved scenes of adoration and offering, while on its summit stood a group of the king kneeling overshadowed by a hawk. The smaller temple was built by Aahmes II. There are some inscriptions of the "chief of the chancellors and royal seal-bearer," who have a series of scarabs like those of the kings of the XII-XIV dynasties: these viceroys occupy a unique position in Egyptian history and were probably the native viziers of Hyksos kings. This is used to explain the appointment of Joseph, which "was not an extraordinary act of an autocrat, but the filling up of a regular office of the head of the native administration." *Chapter III* is on the *cemetery*. The earliest tombs were of the XIX and XX dynasties, the latest, of the Persian period. The tombs belong to two if not three classes: (1) the great *hoshes* or chamber-tombs, built on the surface and rising to a height of 10 or 15 feet, the earliest of which appear to belong to the XXVI dynasty; (2) subterranean tombs, with wells of access; (3) a development of the subterranean tombs, consisting of large square hollows lined with brick walls and having stone chambers built in the space. Among the later tombs are two important contemporary but extremely distinct classes—the Kypriote and the Saïtic. The former are so called from the pottery found in them. *Chapter IV* treats of the *town*, in which, though several long lines of street may be followed, the houses are mostly separate *insulae*. *Chapter V*, by Mr. Griffith, analyses the *inscriptions*, and describes the *ushabti* or figurines of limestone, sandstone, red pottery and glazed ware; the statuary and sarcophagi. In *Chapter VI*, Mr. Griffith gives an account of the excavations at the small mound of Gemaiyemi, $3\frac{1}{2}$ miles N. W. of Nebesheh, where

a temenos and temple were found with foundation deposits, vases, bronzes, models, *etc.*, of Ptolemaic or Roman periods. It was evidently the place of residence of a group of artistic workers whose unfinished and less portable work has here been discovered. *Chapters VII-XIII* are devoted to Defenneh. "In the sandy desert bordering on Lake Menzaleh, some hours distant on the one hand from the cultivated Delta and on the other hand from the Suez canal, stand the ruins of the old frontier fortress of Tahpanhes, Taphnē, Daphnai, or Defenneh, built to guard the highway into Syria," where the fort still remaining was built by Psamtik I of the XXVI dynasty, and garrisoned by the Ionian and Karian mercenaries. It was built c. 664 B. C. It became the rallying place for the Jewish emigrants fleeing from Judaea and the Babylonian king, the greatest emigration being recorded in the well-known text of Jeremiah. Here Nebuchadnezzar spread his royal pavilion at the time of his invasion, on the vast platform, or surrounding open court, at the place where Jeremiah, at the command of Jehovah, had taken great stones and hidden them in the mortar. *Chapter VIII* treats of the *Kasr* and *camp*. The ruined mass of the fort is popularly known by the name of *Kasr-el-bint-el-Yehudi*, "the palace of the Jew's daughter," and is another instance of the exactness and long continuance of popular traditions, as it reminds us that the "king's daughters" dwelt there. The most important find in the fort was that of the foundation deposits of Psamtik I, the oldest and finest yet discovered. *Chapter IX*, on the *pottery*, is of unusual interest, as it is the complement of the work at Naukratis, and is important for the history of Greek painted pottery. The types most usual at Naukratis are absent at Defenneh, and *vice versa*; and there seems good reason to believe that several classes of the pottery of Defenneh were made in the country. Their age is certain: it is included within the hundred years which elapsed between the foundation of the fort, c. 665, and the complete removal of the Greeks by Aahmes, c. 565. The dates given to varieties of the Naukratis ware, between 565 and 595, are sustained by corresponding varieties at Defenneh, which, as seen above, must date from the same period. Mr. Murray publishes, in *Chapter X*, some interesting observations on some of the Defenneh vase-paintings, mostly of the archaic black-figured ware. One fragment is noticed in detail as having a striking likeness to scenes on the François vase. *Chapter XI* is devoted to the *small antiquities*, and *Chapter XII* to the *weights*. In the latter, a very important general study of ancient weights is made, accompanied by elaborate catalogued tables. At Naukratis, 874 were found; at Nebesheh, only 21; while, at Defenneh, the supply was inexhaustible. In all, over 4000 weighings were performed. Some of the weights were of stone, but the great majority were of metal. The standards used were found to be the following: Egyptian *kat* standard;

Assyrian *shekel* standard; Attic *drachma* standard; Aiginetan *drachma* standard; Phœnician *shekel* standard; *Eighty-grain* standard; Persian *siglos* standard; Roman *uncia* standard; Arab *dirhem* standard. There are three interesting plates of curves. Pl. XLVIII shows the "Naukratis curves of weights, 1885 and 1886": pl. XLIX the "Defenneh curves of weights," and pl. L the "comparisons of curves" (1) of (a) Naukratis, (b) Defenneh, and (c) all previous collections; (2) of the (a) Naukratis Assyrian $\times \frac{1}{4}$, (b) Asiatic Assyrian $\times \frac{1}{4}$, (c) Naukratis Phœnician, (d) Asiatic Phœnician; and (3) of the (a) Naukratis Assyrian $\times \frac{1}{2}$, (b) the Asiatic Assyrian $\times \frac{1}{2}$, and the (c) "Eighty grain." The conclusion is drawn, that, for the later periods of Egyptian history, there were different families of *kat* weights, perpetuated and transmitted without their archetypes ever being quite masked in the process, and that these families were distributed throughout the country. The origin of the different standards is discussed in detail. The last, Chapter XIII, is on the site called *Qan-tarah*, by Mr. Griffith.

A. L. FROTHINGHAM, JR.

H. POGNON. *Les Inscriptions Babylonniennes du Wady Brissa*. Ouvrage accompagné de 14 planches. R. 8vo, pp. 22 and 199. Paris, 1887, Vieweg.

For the past ten years, M. Pognon has been a constant contributor to Assyriological study and literature. His government positions in the East have given him exceptional opportunities for study and original investigation in this line. Previous to the publication of the work in hand, he has given us *L'Inscription de Bavian* (1879) and *Inscription de Mèrou-Nérar I'* (1884). Both of these works were close critical studies of the inscriptions named, and were contributions of a very decided nature to Assyriology.

This new work contains inscriptions which are now published for the first time. Their originals are found in the Lebanon Mountains, about two days' march east of Tripoli of Syria. Two hours north of the village of Hermel, on the left bank of the Orontes river, is found *Wady Brissa*. One and one-half hours up this *wady* brings one to the Babylonian inscriptions published by M. Pognon. On the right side of the *wady*, upon the rock-wall, the inscription is written in archaic Babylonian characters. On the left side of the *wady*, the inscription, not identical with that of the right side, is written in the cursive, or later, Babylonian characters. On the right side, a rectangular space about 16 ft. \times 10 ft. had been chiselled out and polished down to a smooth surface, to receive the inscription. Upon this surface, however, are seen the remains of a basrelief. The dim outlines of a man in an erect position, seizing an animal, probably a lion, which stands on his hind feet and raises one paw to strike his adversary,

are readily discernible. This relief occupies the extreme left of prepared space. Over and under this figure, and filling all the available space, are found nine columns of inscriptions. The entire surface has been badly mutilated by the natives, supposing that it marked hidden treasures. In fact, the lower border of rough rock which encloses the whole space has been entirely cut away, even below the level of the ground. The entire inscription contains 291 lines and parts of lines.

On the left side of the *wady*, the rock-wall had been prepared in like proportions. Upon the surface is found the Babylonian inscription in cursive characters. It is in a much better state of preservation than its mate. Upon this surface also, one notes the remains of a basrelief. It seems to have been a man standing before a leafless tree. The remaining fragments of the relief are simply the top of the tree, and the tiara of the man. The scribe of this inscription had miscalculated. The inscription not only covers all the prepared rectangle at his disposal, but, of its ten columns, between three and four are written upon the rock outside of the originally prepared space. Of this inscription we have intact 420 lines and parts of lines: so that the two inscriptions give us about 700 lines of additional Babylonian inscriptions from the time of Nebuchadnezzar.

The archaic inscription contains very little that will add to our knowledge of Nebuchadnezzar. The principal theme is his loyalty to the gods, in worship, festivals, and restoration of temples, palaces, and Babylon. In the third column there is a digression for Nebuchadnezzar, in that mention is made of an expedition over difficult ways and across the desert. The cursive-character inscription repeats somewhat from the archaic. But there is a considerable amount of material found only here. Nebuchadnezzar constructed a levee between the Tigris and Euphrates. He made an expedition into the mountains of Lebanon—and here the inscription is too mutilated to be made out. Undoubtedly, if the inscription were intact, we should here find an exception to Nebuchadnezzar's supposed rule in his inscriptions. We should discover a detailed account of his sieges and victories in the West.

In his translation, M. Pognon leaves large numbers of ideograms unread and unpronounced, especially in the enumeration of the articles received as tribute, and the offerings to the gods. This method is rather more commendable than that employed by the Rev. C. J. Ball, M. A., in his translations of the Nebuchadnezzar inscriptions in the *Proceedings of the Society of Biblical Archaeology* (vol. x, No. 2, pp. 87-129; No. 3, pp. 215-30; No. 4, pp. 290-99; No. 7, pp. 359-68). M. Pognon asserts his substantial agreement with M. Halévy in the belief that there is no such language as the Accadian. This belief is gaining ground constantly, and counts among its adherents to-day even the learned author of the new *Assyrisches Wörterbuch*, Professor Friedrich Delitzsch of Leipzig.

The first 22 pages of our work are printed and contain the author's translations. Next follow 123 pages of philological notes on the inscription. The most uncommon ideograms then follow on 20 pages. The phonetic words expressed in cuneiform characters are then arranged, on 53 pages, after the order of the Hebrew and Arabic alphabet. This arrangement and expression of the words is too mechanical and stilted. It would be much more simple and plain to every one, and serve all its ends as well, if expressed in Latin characters. All the foregoing, except 22 pages, is autographed in a clear and beautiful hand. Four phototype plates then follow, giving two views of each side of the *wady* where the inscriptions are found. They are not first-class in workmanship, and give one but a poor idea of the things they attempt to present. Ten folding autograph facsimile plates give us in a clear, steady, strong hand the whole body of inscriptions, both archaic and cursive. They are a real and valuable contribution to the already large number of inscriptions belonging to the time of Nebuchadnezzar.

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CLASSICAL ARCHÆOLOGY.

P. H. ANTICHAN. *Grands voyages de découvertes des Anciens.* 8vo, pp. 318. Delagrave, Paris.

The first half of the volume deals with mythical voyages, the Argonauts, the Odyssey, the Aeneid—the second half deals with Alexander's Journey to India, the voyages of the Phoenicians, Himilco, Pytheas, Hanno, the voyage under Necho, Sataspes' travels, Skylax, Eudoxos, Polybios, the Ptolemaic geography, and the traditions of the Atlantidai. By no means uncritical, the little volume is simple, intelligible and well-written.—*Berl. phil. Woch.*, 1888, No. 52.

HUGO BLÜMNER. *Über die Bedeutung der antiken Denkmäler als kulturhistorische.* Rede, gehalten am 28 April 1888 beim Antritte des Rektorats. R. 8vo, pp. 28. Meyer u. Zeller, Zurich, 1888.

Following his predecessor's energetic appeal for the retention of the ancient languages in the gymnasial curriculum, Dr. Blümner emphasizes the importance of the study of ancient art in connection with the literary and historical study of ancient authors. To-day, when discoveries are being made in Greece which give new solutions to old problems and raise new questions, no philologist can deny that the monuments are of the highest importance in furnishing material in the departments of political history, religion, and mythology, and, more than all, in the history of culture.—OTTO KERN in *Woch. f. klass. Phil.*, 1889, No. 4.

HEINRICH BRUNN. *Geschichte der griechischen Künstler*. Zweite Auflage. Vollständig in circa fünfzehn Lieferungen. Ebner und Seubert, Stuttgart, 1889.

This is a reproduction of the first edition without changes, with the exception of a new paging and the introduction of a few typographical errors. It will place the book on the market for less money, but otherwise interests no one. The ground broken by Brunn thirty years ago has produced so much fruit in the knowledge of Greek art and artists that it is greatly to be regretted that the history of art, for which his history of artists was considered only as preparatory, has not yet made its appearance. If, in the new edition, merely the names of artists recently discovered or a compendium of recent literature were given, these would be additions of value.—F. KOEPP in *Berl. phil. Woch.*, 1888, No. 49.

ROBERT BURN. *Roman Literature in relation to Roman Art*. Pp. x-315, with illustrations. London, 1888, Macmillan.

The object of the author is to show how some of the erroneous tendencies in Roman history and glyptic art had their origin in the national character and circumstances. There are five essays, on (1) Portraiture; (2) Historical and National Tendencies; (3) Composite and Colossal Art; (4) Technical Finish and luxurious Refinement; (5) Romano-Greek architecture. The conclusion is, to find in the Romans extreme realism, a ponderous love of detail, a tendency towards the colossal, and over-refinement and the display of technical skill. The final chapter on architecture is good, and taken mostly from the author's previous work, *Rome and the Campagna*.—CECIL SMITH in *Classical Review*, Nov. 1888.

HANS DROYSEN. *Kriegsalterthümer*. I Hälfte. Aus Hermann's Lehrbuch der griech. Antiquitäten. II. 2, 1. pp. 184. Neuherg. von Blümner u. Dittenberger. Freiburg in B.

This work is distinguished from other treatises on the subject, except Rüstow u. Köchlys's *Geschichte des griechischen Kriegswesens*, in making the art of war of primary and political, and other issues of secondary, importance. The *first* book treats of weapons, classes of troops, and elementary tactics of the Greeks; the *second*, of the art and conduct of war until the time of Philip of Macedon; the *third*, from Philip to Pyrrhos; the *fourth*, of the Hellenistic period. It is more comprehensive and more critical than Rüstow and Köchlys.—ADOLF BAUER in *Berl. phil. Woch.*, 1888, No. 40.

C. HASSE. *Wiederherstellung antiker Bildwerke*. Zweites Heft. Mit 7 lithographierten Tafeln. Fol., pp. 21. Jena, 1888, G. Fischer.

It is a cause for congratulation when an anatomist undertakes reconstructions of ancient sculpture, as he is usually in a better position than

an artist or an archæologist to determine from the muscular indications how the original design was executed. Such attempts, however, made upon anatomical considerations alone are not always successful, as, for instance, the reconstruction of the Aphrodite of Melos, suggested by Hasse himself in 1882. It were better also in the present attempts, if our author had made more careful use of archæological literature. For the reconstruction of the Ilioneus, he brings forward no new material, and acknowledges his incapacity to determine it in the absence of the head. In restoring the Torso Belvidere, anatomical considerations determine the position as one of rest, but do not afford a basis for placing in the left hand of the Herakles the apple of the Hesperides.—P. WEIZSÄCKER in *Woch. f. klass. Phil.*, 1888, No. 51.

RODOLFO LANCIANI. *Ancient Rome in the light of recent discoveries.*

With 100 illustrations. 8vo, pp. XXIX-329. New York, 1888.

All those who were privileged to listen to Comm. Lanciani's course of lectures on Rome, delivered in this country during the winter of 1886-87, will enjoy seeing them in book form in this elegant volume. It is divided into the following chapters: I. *Renaissance of archæological studies.* II. *Foundation and prehistoric life of Rome.* III. *Sanitary condition of ancient Rome.* IV. *Public places of resort.* V. *The Palace of the Caesars.* VI. *The House of the Vestals.* VII. *The public libraries of ancient and mediæval Rome.* VIII. *Police and fire department of ancient Rome.* IX. *The Tiber and the Claudian Harbor.* X. *The Campagna.* XI. *The disappearance of works of art, and their discovery in recent years.* Under these headings the widest possible field is covered. In Rome's history, we pass from the time previous to its foundation, through all the various periods, to that of the present modernizations: we are also led, step by step, not only through all the sections and groups of important buildings of ancient Rome, but to the port of Ostia and over the Campagna. Certain subjects are dwelt upon at especial length, because illustrated by the more recent discoveries, as, for instance, the House of the Vestals, the police, the bronze statues, and the harbor of Ostia, the excavation of which Professor Lanciani is himself directing.

There is no claim in this book to absolute novelty of material or of opinion: it professes to be simply a popular presentation of the latest results. As such it is extremely attractive from the easy style of the prose, the excellence of the illustrations, and the general typographical elegance. The greater part of the preface is devoted to an apology for the present condition of Rome, the rebuilding of the city and the consequent damage to monuments. It is no doubt true that much exaggeration has been shown in the attacks on the municipality and the government, and that a great

part of the harm done is a private account to be settled between the speculative building associations and private owners. In this part of his work and in the interesting chapter on the renaissance of archaeological study, the author, through a tendency to view the Italian Middle Ages through exclusively Roman glasses, not only falls into the injustice of stigmatizing the entire period previous to the Renaissance as one of "barbarism" whose "poverty and ignorance" "made the raising of new structures either difficult or impossible," thus ignoring even the share in an early Renaissance (of which Frederick II was the central figure) taken by the Roman school which we are accustomed to individualize under the name of the "Cosmati"—but he also is led into giving to the Tribune Cola di Renzo the title of the first archaeologist, a title to which our learned friend M. Müntz would probably not agree, as it does not accord with the mass of material which he has brought forward to prove a Renaissance in North Italy during the XIV century. But it would be hardly fair to seriously raise a question with the author regarding a period which he has not made his special study. Several corrections regarding the chapter on the *Pre-historic life of Rome* have recently appeared in the N. Y. *Nation* from the pen of Mr. Henry W. Haynes and others, especially in regard to the mistake of attributing the earliest tombs to a period anterior to the use of iron, *i. e.*, to the bronze age. Lanciani is quite right, according to the best evidence, in denying Middleton's assertion of the preëxistence of an Etruscan city on the site of Rome, and in supporting its Alban origin, so completely proved by the recent discoveries in the archaic necropolis. In his chapter on the obscure question of the sanitary conditions of ancient Rome, he is obliged to resort to the vague hypotheses of the "purifying action of telluric fires, of sulphuric emanations, and of many kinds of healing mineral springs," in order to explain the better sanitary condition of the entire region in the earliest period of the city; and he considers the change for the worse to be due to the extinction of volcanic life in Latium. Professor Lanciani might, however, on this subject have used the results of the recent interesting investigations of the well-known French archaeologist, M. René de la Blanchère,¹ into the entire system of drainage of the region of the Campagna in the neighborhood of Velletri and a great part of Latium, employed by the pre-Roman tribes to drain off the infiltrating waters from the high lakes into the sea. In Imperial Rome Professor Lanciani is thoroughly at home: no one knows it better in a practical way, through the experience of many years of personal work, and the picture he gives us of it is wonderfully graphic and real.

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¹ A brief summary of these investigations is given in the *Journal of Archaeology*, vol. iv, pp. 211-12.

MAX MAYER. *Die Giganten und Titanen in der antiken Sage und Kunst*. Berlin, 1887, Weidmann'sche Buchhandlung.

This book intends to be a contribution to the study of Greek religion and archæology. It is ingenious but paradoxical, and unsatisfactory from both lack of clearness and narrow range of hypotheses—chiefly solar. He expounds the myth of the giant satisfactorily, although he does not sufficiently emphasize their character as elemental forces. His chapter on the character and myth of the Titans contains many unproved conclusions and unreal arguments. The writer denies any early worship anterior to or separate from that of Zeus as chief god, and considers the Titanic personages as hypostases of Zeus, Poseidon, or Helios. A large part is occupied with attempts at a philological analysis of names for which the author shows no special acquirements: he emphasizes unreal contradictions, makes much of apparent verbal connections, and attempts to crystallize what is vague. Although little independent archæological judgment is shown, the latter part contains a valuable compendium of monuments relating to the gigantomachy.—*Classical Review*, Nov., 1888.

WALTHER MÜLLER. *Die Theseusmetopen vom Theseion zu Athen in ihrem Verhältniss zur Vasenmalerei. Ein archäologischer Beitrag*. 8vo, pp. 63. Göttingen, 1888, Akad. Buchhandlung.

After having compared the metopes of the Theseion with the painted representations of the deeds of Theseus by Euphronios and his school, Gurlitt concluded that not the metopes but an older monumental work, possibly a frieze in the temple of Theseus, afforded the prototype for the vase-painters. W. Klein, in his *Euphronios*, considered these metopes the first monumental expression of the deeds of Theseus, to which Euphronios and his school were immediately indebted. W. Müller now takes up the subject as a special question, collects a large number of examples from vase-paintings, and, comparing them with the eight metopes, reaches a conclusion which coincides with that of Gurlitt.—*M. GURLITT in Berl. phil. Woch.*, 1888, No. 46.

L. PRELLER. *Griechische Mythologie. Vierte Auflage von CARL ROBERT*. Bd. I, erste Hälfte.

This fourth edition is a far greater improvement on the third than that was on its predecessor, in thorough revision, alteration and enlargement, thus increasing the usefulness of the work and placing it abreast of recent advance in the subject. These improvements are due to Professor Robert. His changes are of several kinds, *e. g.*: (1) the frequent elimination of the naturalistic origin assigned to Greek gods by Preller; (2) a greater completeness in the history of the artistic representation of each deity; (3)

the remodelling of many passages with fuller literary references and more precise knowledge; (4) the recognition that *cultus* does not change like mythology, and is consequently important for the study of early mythological conditions; (5) numerous additions from the cults of Asia Minor, and a fuller recourse in general to the historical method.—W. M. RAMSAY in *Classical Review*, Nov., 1888.

OTTO PUCHSTEIN. *Das Ionische Capitell*. Siebenundvierzigtes Programm zum Winckelmannsfeste der arch. Gesell. zu Berlin.

This is a critical treatise in which the Ionic capitals hitherto brought to light are classed according to the age and geographical distribution of the various types. Great success is shown in the strict classification into groups, thus making evident the separate influence of certain forms of the capital through long periods, as shown in successive monuments. The writer, however, seems seriously at fault in his references to the history of the early development into the perfected Greek Ionic capital, especially in attributing a totally different origin to the horizontal and vertical spirals, considering the first to be a purely linear ornament, and the second a floral form in linear presentation.—J. T. CLARKE, in *Classical Review*, Oct., 1888.

ETTORE DE RUGGIERO. *Dizionario epigrafico di antichità romane*. Fasc. 1-10 (*Abacus-Aeternus*). Roma, Pasqualucci.

The first ten parts form only the beginning of this extensive work, in which Ruggiero is accomplishing even more than he promised. Instead of the brief explanations with which he wished to accompany the inscribed monuments, he furnishes us with thorough-going treatises, which not only illustrate but advance the present condition of our knowledge. If merely all public and private legal relations should be treated with the same elaboration as in the article *Aedilis*, divided as it is into many divisions and subdivisions, it is questionable if the author would live to complete the task. Such, however, is the care with which Ruggiero has gathered and managed his materials, that it is to be hoped that he will himself do as much of the work as is possible. Not only Italian, but other epigraphical and archaeological sources have been freely utilized. The work will be specially valuable for the history of Roman law.—A. CHAMBALU in *Berl. phil. Woch.*, 1888, No. 51.

BRUNO SAUER. *Die Anfänge der statuarischen Gruppe. Ein Beitrag zur Geschichte der griechischen Plastik*. 8vo, pp. 82. Leipzig, 1887, Seemann.

After a brief introduction, the author considers Greek statuary groups prior to the time of Myron, and promises to continue the subject in a sub-

sequent work. It is unfortunate that he leaves out of sight statuettes and relief sculpture, and confines his attention exclusively to larger sculpture in the round, as archæology has already suffered sufficiently from the exclusive consideration of the larger as distinguished from smaller works of art. Gable sculptures, for example, are not properly understood except as the limit in the development of gable reliefs. This should not be forgotten when they are considered with sculptures which stand in the line of development of independent groups. His treatment of individual groups, especially that of the Tyrannicides, is at once thorough and sympathetic.—O. BIE in *Berl. phil. Woch.*, 1888, No. 48.

OTTO SCHULTZ. *Die Ortsgottheiten in der griechischen und roemischen Kunst.* 8vo, pp. 84. Berlin, 1889, Calvary.

The great majority of Hellenic divinities preserved to the end their primitive local character, in particular the divinities of the earth, sea, mountains, rivers, and springs. It is difficult to recognize them in works of art. The author distinguishes rightly between personifications of localities (*e. g.*, river Kladeos) and local divinities (demon Sosipolis in Elis). Representations of local divinities increase greatly after the time of Alexander the Great with the increasing taste for personifications and the picturesque. The author makes a special study of the river-gods, and enumerates, to illustrate them, a quantity of reliefs, paintings, and coins; this latter part being somewhat confused on account of a lack of classification.—S. REINACH in *Revue Critique*, 1889, No. 3.

L. URLICH. *Über griechische Kunstschriftsteller.* 8vo, pp. 48. Würzburg, 1887.

This pamphlet treats of Greek writers on art and artists: (1) of artists like Polykleitos and Pamphilos, who wrote systematic and technical instructions for their pupils; (2) of lay writers on art and artists, as Duris of Samos, Xenokrates, Antigonos and Polemon. The meaning of the author is not always clearly expressed, but his work exhibits sound critical judgment and acquaintance with his subject.—*Woch. f. klass. Phil.*, 1888, No. 44.

MAX ZOELLER. *Griechische und römische Privatalterthümer.* R. 8vo, pp. 427. Breslau, 1887, Koebner.

The favorable reception given to the author's *Römische Staats- und Rechtshalterthümer* led to the publication, two years later, of this compendium of Greek and Roman private antiquities. The work shows a clever arrangement of material, but lacks accuracy and completeness. As a text-book it cannot replace H. Blümner's edition of K. F. Hermann's *Lehrbuch der griechischen Privatalterthümer*, and A. Mau's edition of Marquardt's *Privatleben der Römer*.—O. SCHULTHESS in *Woch. f. klass. Phil.*, 1888, No. 44.

CHRISTIAN ARCHÆOLOGY.

RUDOLF EITELBERGER-ALBERT ILG. *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Neuzeit. Begründet von Rudolf Eitelberger von Edelberg. Fortgesetzt von Albert Ilg. Neue Folge. I. Band. Der Anonimo Morelliano. I. Abtheilung. Text und Übersetzung von Dr. THEODOR FRIMMEL.* 8vo, pp. 126. Wien, 1888, Carl Graeser.

In 1871, Rudolph Eitelberger began to publish a collection of original documents illustrating the history of art during the Middle Ages and the Renaissance, under the patronage of the Austrian Ministry of Worship and Public Instruction. Of this useful and important publication eighteen volumes, edited by various writers, had appeared in 1882 before the death of the general editor. These included Cennino Cennini's treatise; the early mediæval writers, Heraclius and Theophilus; documents for Byzantine art collected by Unger; Condivi's life of Michelangelo; Leonardo da Vinci's Book of Painting; and the writings of Dolec, Albrecht Dürer, Biondo, Alberti, and others. Dr. A. Ilg, a pupil of Dr. Eitelberger, has now been charged with the continuation of this task on the same plan, except that the period succeeding the Renaissance is included. It is with great pleasure that we find that those works which had remained incomplete will be finished, as this will involve the continuation of Dr. Unger's important collection of Byzantine documents. Among the works to be published in the new series the following are announced: (1) Morelli's *Anonimo*, by Dr. Th. Frimmel; (2) Filarete's *Trattato*, by Dr. W. von Oettingen; (3) Piero della Francesca's *Trattato*, by Dr. Sitte; etc.

The volume before us includes the Italian text with a page-for-page German translation of Morelli's *Anonimo*, otherwise termed Marcanton Michiel's *Notizia d'opere del disegno*. This edition shows a careful study of the one MS. of the text, later additions and corrections being carefully noted, as well as all the points in which the readings differ from those adopted in Morelli's and Frizzoni's editions. Part II will doubtless soon follow with a critical treatment of the text and its contents, and, perhaps, interesting attempts at identifications.

It is well known that the book of the *Anonimo*, written in the first half of the sixteenth century, is one of the most precious records of Italian art and art collections. It professes to be nothing more than a summary description of monuments, and a catalogue of works of art seen by the writer; but the very period in which it was written shows its value; in fact, it comes next to Vasari in point of interest. The cities visited are Padova (careful descr. of everything in S. Antonio), Cremona, Milano, Pavia,

Bergamo, Crema, and Venezia, the descriptions of the first and the last being especially full. The works of art in churches and in the hands of private individuals are described with dates, names of authors, and details of subject: whenever the object was considered antique it was so noted. It will be seen that the theatre of the author's visits was North Italy exclusively. The visits are sometimes dated: those in Venice being of different dates, in the years 1512, 1521, 1525, 1528, 1529, 1530, 1531, 1532, 1543.

A. L. F., JR.

HEINRICH HOLTZINGER. *Handbuch der altchristlichen Architektur. Form, Einrichtung und Ausschmückung der altchristlichen Kirchen, Baptisterien und Sculptur-Bauten.* Mit circa 180 Illustrationen. Vollst. in ca. 8 lfgn. Erste Lieferung. 8vo, pp. 48. Stuttgart, 1889, Ebner & Seubert.

Only the first number of this work has been issued, so that a full notice of it will be deferred to a future date. In the interest, however, of those who are seeking for a clear, simple, systematic and masterly exposition of the subject of early-Christian architecture, these few lines are written in recommendation of this book. It can already be said of it, as is claimed by the author, that here the subject is for the first time treated from the archaeological (instead of from the purely historical or æsthetic) standpoint. In this number we have: I. *Position and Orientation of the churches.* II. *Peribolos, Atrium and Narthex*, considered under the headings of (a) name, (b) origin, (c) form. III. *The main building: A. Basilicas*; 1. The body; (a) position; (b) proportions; (c) ground-plan; (d) cross-section, including lighting, galleries. IV. *Single members of the construction*, such as piers, cross-arches, columns, columnar orders, shafts, capitals, imposts. The subject is not only subdivided with judgment and ingenuity, but is treated with clearness and with a touch that shows a thorough mastery of the material. In previous works on this subject, even if a good acquaintance be shown with existing monuments not only in Italy but in Syria and Africa, no account is taken of literary sources. This very important side of the subject is one to which Dr. Holtzinger has given great attention and for which he has collected abundant material. He makes use not only of such well-known works as those of Optatus, Prokopios, Eusebios, Sokrates, Paulinus, the *Liber Pontificalis* of Rome, but of more unusual sources, such as Coricius of Gaza, Tertullian, many inscriptions, the *Liber Pontificalis* of Ravenna.

This method makes the work invaluable: (1) for a guide in class-room instruction; (2) as a skeleton for the specialist, who can classify his notes under these headings. Finally, for any one desiring to learn about the subject, this is the clearest form of presentation, though, for questions of

style and historic sequence, the reading of it should be supplemented by that of Reber's handbook or Schnaase's, Lübke's, or Kugler's, larger works.

A. L. F., JR.

CARL NEUMANN. *Griechische Geschichtschreiber und Geschichtsquellen im zwölften Jahrhundert.* 8vo, pp. vi-105. Leipzig, 1888, Duncker u. Humblot.

The main object of this book is to give an account of the historical works of Anna Komnena, of Theodoros Prodromos, and of Johannes Kinnamos; but the author also touches upon many interesting points of Byzantine history and literature. His attempt to define Byzantine civilization is helpful, but should be accepted as a provisional definition only. Amongst the results of his investigations may be cited the proof that there were two writers of the name Prodromos, and that in the text of Johannes Kinnamos we have only an epitome of the original work. An interesting parallel is found between the poems of Ptochoprodromos and those of Walther v. d. Vogelweide.—WÄSCHKE in *Berl. phil. Woch.*, 1888, No. 49.

OTTO POHL. *Die altchristliche Fresko- und Mosaik-Malerei.* 8vo, pp. 203. Leipzig, 1888, Hinrichs.

The book is divided into five sections: 1. Relation of the Christians to the art of the ancient world. 2. Monuments: (a) Catacomb-pictures; (b) Mosaics. 3. Documents. 4. Interpretation of early-Christian paintings. 5. Decadence of early-Christian painting. In the second section, the existing early-Christian pictures are mentioned in chronological order, and references are given to the catacombs, churches, etc., when they are found, and to the books in which they are reproduced. In the fourth section, he opposes the extreme Catholic position of E. Frantz (*Gesch. d. christl. Malerei*), that these pictures arose under clerical guidance in illustration of Catholic dogmas, and also the extreme classical view of A. Hasenclever (*Altchristl. Gräberschmuck*), who sees in early-Christian art nothing more than a soulless imitation of the antique. The style of the work is fascinating and will win for the author many adherents to his views.—F. W. SCHWARZLOSE in *Berl. phil. Woch.*, 1888, No. 36.

THE RENAISSANCE.

EUGÈNE MÜNTZ. *Histoire de l'Art pendant la Renaissance* [tome] I. *Italie. Les Primitifs.* Ouvrage contenant cinq cent quatorze illustrations insérées dans le texte, quatre planches, etc. 4to, pp. 744. Paris, 1889, Hachette.

Finally, we are to have a general history of art during the period of the Renaissance, covering not only every one of its branches but all the various

countries in which it developed under different forms and aspects. It is by a writer in whom we may have perfect confidence, for he has shown himself by previously published works¹ a thorough master of the subject and the period. This is the first of several bulky quarto volumes. It is devoted to Italy and to its early Renaissance of the xv century. It cannot be expected that a full idea be given of its contents in this short notice. In the introduction, M. Müntz gives a short but graphic picture of the broad features of Italian society in the xv century, its classes and its tendencies, of the condition of literature and of the general role of art as connected with the public and private life of the period, and of the general periods into which the art of the Renaissance may be divided. Before attacking the history of art proper, the writer studies the various factors which determined its development. He has adopted the following sequence: (1) the patrons (lords, communes, and private individuals) who directed and encouraged the efforts of artists, grouped according to regions and accompanied by a map of artistic Italy in the xv century—a life-like sketch of the society in which the artists lived; (2) the sources and constituent elements of the early Renaissance—antiquity on the one hand and nature and contemporary society on the other, with especial stress on the realistic side, i. e., on the elements taken from the life of the day; (3) the body of the work, treating of the arts in themselves, divided into (a) Architecture, from Brunellesco to Bramante (book III); (b) Sculpture, from Donatello to Verrocchio (book IV); (c) Painting, from Masaccio to Mantegna (book V); (d) Engraving and the decorative arts (book VI).

This first volume embraces, then, the whole of the early Renaissance in Italy, finishing in the last quarter of the xv century. The subject is well adapted to a separate treatment, and the treatment is clear and systematic. The various points made by the text are fully supported by admirably chosen illustrations, done, for the great part, in the new half-tone process which is becoming so deservedly popular in all countries. A rapid glance is sufficient to bring out certain general qualities of excellence running through the book. We notice, for example, a broad acquaintance with the literature of the Renaissance and with contemporary documents; an element which contributes to round out a picture which otherwise would be incomplete. Besides, M. Müntz has not the fault of so many, a contemptuous ignoring of the Middle Ages, with which he is thoroughly in touch, and so is able to better appreciate the transition to the Renaissance. In handling the vast accumulation of material which he has been collecting with marvellous industry, he shows the skill in arrangement, the

¹ *Les Précurseurs de la Renaissance*, 2 vols; *Les Arts à la Cour des Papes*; *La Renaissance en Italie et en France à l'époque de Charles VIII*; *Donatello* (in *Les Artistes Célebres*); *Les Collections des Médicis au XV^e siècle*; *Raphael: Sa vie et ses œuvres*.

lightness of touch, and clearness of exposition that characterize the best French writers. The interest of the reader is kept unflagging by the constant introduction of ideas, inferences, deductions and analogies suggested by the facts. The writer's optimism is evident; he is himself conscious of it, and administers every now and then an antidote, exposing some of the evident weaknesses or errors of the Renaissance.

M. Müntz thus resumes, at the close, his own impressions of this period: "The multiplicity of the means of expression chosen or discovered by the artists and Maecenases of the fifteenth century would alone be sufficient to show to what degree the quattrocentists possessed plastic sense, and how far this faculty predominated over all others—over the literary sense, the scientific sense, and even the moral sense. They sought after progress and perfection anywhere, among the ancients as well as among the Germans or the Eastern nations; they opened their souls . . . to every thrilling impression that could be expressed by the arts of design, united the ardent worship of nature with an almost superstitious respect for classic tradition, and, by combining these very distinct elements, produced a style less pure and less powerful than that of the following period, but certainly more picturesque, vigorous, characteristic, and life-like."

A. L. FROTHINGHAM, JR.

CORRESPONDENCE.

REPORT ON RECENT EXCAVATIONS AND EXPLORATIONS IN EGYPT DURING THE SEASON OF 1888-89.

During the winter just past, the soil of Egypt has yielded to the ever-busy villagers the usual abundance of saleable antiquities; and the decree that these may not be exported without consent from the museum at Bâlaq, is not so uniformly enforced as to prevent smuggling. Instead of being put on public sale, which is now permitted everywhere, the best small objects are apt to go, as soon as found, into private collections, at prices varying from 5 to 50 dollars.¹ On the other hand, those who dig to interpret what they find have also made progress, though the results, taken together, correspond rather to the lowness of the Nile this year, though they should have been favored by it.

TELL BASTA=BOUBASTIS.—M. Naville, with whom I have stayed, completed here, between Feb. 4 and Mar. 30, the third and last season of work for the Egypt Exploration Fund upon this important site. [At the General Meeting in London on April 12 M. Naville is to make a brief report.]

The previously exposed area of the temple, which was densely strewn from 1 to 4 met. below the surface with granite blocks, has been extended lengthwise by several meters, and a few more fragments have thus been revealed. The use of the fallen pile as a mill-stone quarry, and the softness of the mud beneath it, have made it impossible to trace angles or foundations. Fragments of a pavement of basalt are found on all sides, but there is no certain trace of the low surrounding wall mentioned by Herodotos. The small lotus-bud columns of a gateway (?) lie north of the western end, six or seven rods from where the blocks are most thickly strewn; but the remains of the once lofty eastern entrance are too fragmentary to be of use.

The general depression of the temple site, the level bed of the surrounding lake, and the strata of ruined dwellings rising high on every side,

¹ Nevertheless, the Museum is rapidly growing, and the removal to the spacious quarters at Gizeh will perhaps be welcome. It is to be hoped that all its treasures will then become available to students, and that it will be able to carry out its own or some other system of labelling. The Budget already contains an item of £1000 towards the expense of the transfer. If other foreign schools be established here upon a plan similar to that of the *Mission Française en Égypte*, to afford facilities for the study of Egyptology in Egypt, it may be expected that the student-colony will be forced to remove, build, and reside near the Gizeh palace.

accord precisely with the description that Herodotos wrote after he had looked down upon "the most beautiful temple in Egypt," where 70,000 persons assembled to do homage to the goddess. Like most mounds in the Delta, this ancient town, which covers about three-fourths of a square mile, is gradually being carried away to be spread upon the fields of the villagers. Corners and sections of mud-brick walls still rise irregularly above the layer of potsherds that have been sifted out; but old street-lines are rarely traceable, and ultimate levelling is almost certain to follow.

The finding, last year, of many statues of all periods, especially while rolling the blocks of the second hall—the Festival Hall of Osorkon II—gave promise of similar rewards for work to be done in the eastern and western ends: but the famous Hyksos heads remain incomplete, and no more examples of the broad face and crisped hair of the Ancient Empire have appeared. All the stones of the first hall have been turned, and a careful search has been made among the less-frequently inscribed remains covering the great area in which were the fragments of the shrine to the west of the hypostyle hall. It is only the number of inscribed and sculptured blocks that has been materially increased. One of these shows the original red paint upon the red granite throughout the deep carving of a full-length figure, with accompanying words; and on another fragment of basalt the figure of Nefer Tum is still distinctly yellow. Further, the number of kings who left their names at Boubastis has risen to twenty-six.

The high antiquity of the temple, and the extended influence of the fourth dynasty within the Delta are made clear by the recent discovery, in the eastern hall, of the standards of Khufu and of Khefren (the pyramid kings) deeply and carefully cut and perfectly preserved. That Khufu's block, a heavy architrave, shows the usurpation of Rameses II is only one of many signs that the temple had been more than once ruined and rebuilt. The cartouches of Pepi of the VI dynasty were the oldest that had already been found: now, Amenemhat I appears in addition to Usertesen I and II of the XII dynasty, under which the temple seems to have been increased upon the grandest scale. Here belong the massive lotus-bud capitals and columns and the Hathor-head capitals² of the hypostyle hall; and the deep cutting characteristic of the period is traceable even upon blocks imperfectly erased in later times. Next comes a rare monument of the XIII dynasty with the cartouche of Sebekhotep I.

The presence of colossal Hyksos statues five or six meters high, the architrave of Apepi, and the statue of Khian, argue that these rulers must have found the temple in reasonably good repair; and they must have left it so, for Amenhotep II and Amenhotep III and the reformer Khuenaten

² A specimen of each of these enormous monuments—a matter of 30 or 40 tons—has lately been sent to Boston.

of the XVIII dynasty also inscribed their names at this point, so far to the north. It was after Seti I that the great period of usurpation came, marked by the work of Rameses II, who rudely erased the inscriptions of his predecessors, appropriated their statues, reconstructed fundamentally, and spread the monotony of his signature. Memorials of Merenptah and of Rameses III were afterwards erected, and it will be remembered] that many statues of Rameses VI have been found at Boubastis.

The temple may well have been in ruin after the wars that intervened about this time. The Hathor capitals must have fallen, for Osorkon II has inscribed his name on the under side of one in putting it to some different use. This XXII dynasty rebuilt Boubastis. It is only a fragment that bears Sheshonk's name: the great builders were the Osorkons I and II, who renewed and practically appropriated the first and the second halls. The name of Achoris alone succeeds until the XXX dynasty, when Nectanebo I enlarged the western hall and built the shrine, upon which the most delicate of carving has scarcely been affected by time. With Hophra, Nectanebo II, and Ptolemy Evergetes, the list of kings is ended.

During Roman times the eastern end of the temple site seems to have served other than religious uses. Fragments of statues were built into a low wall at the southeast corner, near which there ran a small limestone water-conduit emptying into a cistern. Below the present water-line an upright column and a few rude slabs or blocks, also of limestone, were all that remained of another late construction. It was above some Roman bricks, near the middle of the eastern hall, that was found one of the two granite blocks that alone had remained horizontal. On it, above a thin layer of bronze and resting upon an inverted saucer of bronze, there was set in metallic cement and bound by granite wedges a concave-sided eight-inch cube of bronze with a hemispherical socket above (corresponding to one below) as for a pivotal hinge. The other horizontal block (of about two cubic meters) appeared to have served at a doorway at the western end. The name of Nectanebo I was written on it, upside down.

From about a meter and a half below the surface and near what was probably the eastern gateway, comes a fine alabaster copy of the Melian Aphrodite, though also the head and the feet are gone. The fragment is between three and four decimeters high.

The site of the temple of Thoth was next sought out. Herodotos says that it lay three stadia to the eastward along the market street. This thoroughfare is still easy to trace between the bordering ruins, but the direction is more nearly s. e. by s., like the fronting of the greater temple. Less than half a mile away, where the mound slopes off to the alluvial level, a few granite blocks were seen cropping out in a clover-field. Fragments large and small were all that could be found. They lay, near

the surface, scattered within a small area and resting on a natural stratum of sand. A ponderous architrave bore the cartouche of the Great Rameses, but the most of the inscriptions were due to Osorkon I. A valuable statistical tablet records great donations of gold, silver, and other metals, made to different temples of Egypt. As the owner of the field would have made this tablet cost something like £15, it was left to the Egyptian government to arrange with him for its preservation. Here may indeed have been a treasure temple that Herodotos attributed to Hermes, but unfortunately the name of Thoth seems nowhere to have survived. The stones are now again buried more deeply than we found them, but paper-casts of all have of course been made.

Boubastis was one of the most populous towns in the Delta, but all attempts to find where its dead were buried have thus far failed. A few bone-pits have been found here and there beneath the houses, and a few interments were made in brick, and in wooden or terracotta coffins, near the enclosure-wall of the town—but at a comparatively late period. The desert is many miles away: but, unless the tombs have disappeared in the cultivated lands about the town, it is somewhere in the desert that the search must be continued. The famous Necropolis of Cats in the S. E. part of the town—now tenanted by rats and ranged by dogs—extends over many acres and has been largely worked out, and practically exhausted, by the natives in their search for antiquities. A considerable amount of time has now been given to exploration here, and a number of unrifled bone-pits in different parts of the cemetery have been carefully emptied. Often marked on the surface by enclosure or district walls, they lie from three to six meters below, and are sharply defined by the hard Nile-mud in which they were sunk. They are always more than a meter wide, from one to two meters deep, and of various lengths, sometimes exceeding nine meters. They are filled with the partially burned—sometimes previously mummified—bones of cats, or of other small animals not yet determined. The most of the skulls appear to belong to the wild-cat of Africa, not to the domestic cat. The bones are often interspersed with some embalming or other material that was buried with them, and they almost always contain a few objects in porcelain or bronze, not well preserved, in the pits that remain untouched. Bronze heads or images of cats, of the goddess Bast, of Nefer Tum; or of Osiris, occur most frequently; but in porcelain Isis and Horus and other divinities are represented along with the usual variety of beads and other small ornaments. The pits appear to have had some temporary covering, and, when very long, to have been partially filled through successive openings, now marked by the presence of bones in the form of extremely sharp cones running up toward the surface from the general level of the deposit. There are several enclosures

of burned bricks near the surface, in which the bones may have first been burned, for a shorter or longer time, and have assumed the colors of brown, black, red, and white, which they present in different pits. Of the bronzes found here this year none have greater interest than a rare and beautiful standing figure, about ten inches high, of the Cat-headed goddess holding the sistrum and the lustral basket, and with four kittens sitting rather demurely and quadrangularly before her.

Although the sculptures remaining upon the temple site will almost certainly be destroyed if left there long, little has yet been taken away this year except the hinge above mentioned; a small fragment of a stele of Ptolemy Euergetes; and a large fragment of a black granite stele, found deep in the mud of the eastern hall, and containing a colloquy of reciprocal praises, as upon the tablet at Abu Simbel, between Rameses II and Bast—the selection of Bast in this case being certainly due to the local cult. The task of removing the heavy monuments selected after the excavations of the previous season proved to be a most laborious and expensive one; and it has only lately been completed. It required several months to box up and transfer to canal boats one or two hundred tons of granite, and the personal supervision of Count d'Hulst lasted through the worst part of the Egyptian summer in a treeless malarial region.

The Division of Antiquities.—The *Bulâq Museum* receives the broken statue of the new king Khian; the head and leg of one of the other large Hyksos statues; a statue of Rameses III, and part of a Rameses VI in red sandstone; a large cartouche of Pepi and one of Khuenaten; one of the scribes of Amenhotep III; a part of the shrine of Nectanebo I; an historical inscription; and a Greek dedication of a statue from Cleopatra and Apollonios to Ptolemy Euergetes. I am told that the *British Museum* is to receive the other Hyksos statue; a palm column and capital; a large head with crisped hair, usurped (?) by Rameses II; a standing figure and also a head of Bast; several sculptured blocks, including one from the Festival Hall and three from the shrine; a Greek torso in white marble; and, in black granite, a Roman torso wearing a peculiar dress. The *Boston Museum of Fine Arts* receives a highly polished lotus-bud column and capital two-thirds complete; a large Hathor-head capital without the column, which seems to have been entirely quarried away; a large head with crisped hair, the counterpart of that sent to London; a crouching statue of a son of Rameses II; one of the sculptured blocks of the Festival Hall portraying, in low-relief, Osorkon II and his wife Karoama. The limestone blocks which Mr. Griffith brought from the Hathor temple at Terraneh have been divided between these three museums.

HAWARA.—Mr. Petrie's work here has already been reviewed (*Academy*, Jan. 26, March 16: see *News*, pp. 81-3). He tells me that there were

recovered, from under the water in one deep tomb, twelve bodies wearing sets of amulets, the position of which was noted so as to be able to reproduce the arrangement of them. He also discovered in this tomb many fine *ushabti* of a noble Horuta, which were built up in recesses within the masonry-filling around his sarcophagus. And he reports having found—carefully wrapped up and buried in a jar—three large papyri of the fifth century A. D., being Greek deeds concerning monastic property, quite complete and in good condition; two large iron rings of the modern barrel pattern; a very fresh and perfect glass lens—a bull's eye for condensing light—likewise of Roman age; and, from the great pit and caverns excavated for tombs under the XII dynasty, many pieces of sculpture from the tomb-chapels of that age. Though he believes the cemetery to be practically exhausted, the work is still unfinished at a single point, and may yield some of the best results.

ILLAHUN.—Mr. Petrie is now partially occupied at the temple and tombs of the pyramid of Illahun, into which he has already tunnelled about thirty meters. Of his work there he says: "The temple of the pyramid was found opposite its eastern face at some little distance on the edge of the desert. It was completely pulled to pieces for the stone, apparently by Ramessu II for building his temple at Ahnes; but among the chips several pieces of the names of Usertesen II were found. The work is very beautiful, and the chips of colored sculpture are as fresh and bright as when first painted. A smaller shrine, joining the eastern face of the pyramid, was similarly desecrated. The pyramid itself has not yet been opened.

"The site of the larger temple was used as a cemetery in the VI and VII centuries A. D., and a great quantity of coloured woollen garments embroidered with patterns have been found on the bodies there. The tombs at Illahun are mostly between the XX and XXVI dynasties; nothing of importance has been found in them so far; many of the burials of this age are however in tombs of the XII dynasty which have been rifled. A large number of carved and painted coffin-lids and of beads from networks on the mummies are the main results at this place."

TELL GUROB.—Mr. Petrie is also working at the tombs and straggling ruins of Tell Gurob about three miles to the south of Illahun at the opposite end of the great dyke which crosses the entrance to the Fayûm. Here I found him making a thorough investigation of the topography of the ancient town, the importance of which seems to him to consist largely in the shortness of its history and the consequent accuracy attainable in dating what is found there. He says: "The earliest building seems to have been a temple of Tahutmes III, of which the bases of some columns, and two pieces bearing his name remained. This was in a walled area or temenos. Apparently it was ruined and cleared away by Khuenaten, as the houses built

over it contain articles with the names of Amenhotep III, Khuenaten, Ra-saakukhepru, Tutankhamen, Ai, Horemheb, Seti I, and Ramessu II. Here this series of two or three dozen dated objects, rings, scarabs, *etc.*, entirely ends. Not a single name later than Ramessu II, and not a single object that can be certainly proved to be later than his time has been found here. The greatest depth of house-remains is only a few feet, and often only a single foot; and there is no sign of rebuilding. Hence the duration of the town was not longer than the age of a mud-brick house, which agrees fairly well with the period of a century and a half covered by the objects found here.

"Of Egyptian remains, there are two funeral stelae, two large inscribed bronze pans with handles, several tools—chisels, hatchets, and knives—glass beads and variegated glass-work, many bone bobbins, balls of thread, nets, *etc.*, besides a variety of pottery—the main value of all these objects arising from their being so nearly dated. Some unripped tombs of this same age were also found, containing some fine wooden statuettes, and other funeral furniture.

"But the main interest of the place is in the foreign element. On the tombs foreigners are found indicated by their light hair, by western pottery being buried with them, and by their names. One man is called Antursha, the double ethnic determinative after the name shewing it to be formed from that of the Tursha or Etruscans, who largely occupied the west of Egypt (with Libyans and other races) at the close of the reign of Ramessu II. Another man is Sadiamia, also a foreigner. These foreigners have left many examples of western pottery here, and it is of the greatest value to be able to date the archaic Greek and Italian geometrical pottery to a fixed period. Besides this foreign pottery, the native pottery is of even greater historic value, as it bears various alphabetic letters, both incised as owners' marks after baking, and marked in the clay while soft. As the whole town is apparently limited to about the XIX dynasty, and the pottery so marked is characteristic of that same age, these letters are probably the earliest alphabet that we have, several centuries before Phœnician or Greek inscriptions yet known. The discovery of these gives a fresh value to the letters marked on the backs of the tiles of Ramessu III at Tell Yehudiyeh, and shows that there is no need to invent a theory of restoration of that palace solely to account for such marks. We must now on the evidence of these remains date our history of alphabetic writing from the Ramesside age.

"In far later times a cemetery was formed near the town of Tell Gurob; it seems to be entirely of the earlier Ptolemies. The regular burial there was in cartonnage head-piece painted blue, with pectoral and leg cover, all painted with figures, seldom with a name. The bodies are in very rude coffins, strangely contrasting with the neat work of the inner decoration. These cartonnage coverings are made up of papyri; and dozens of them are

being now cut to pieces, in order to recover the manuscripts, demotic and Greek, which have been so long hidden. A household account, a royal decree, or a piece of a tragedy are the proceeds of this re-destruction."

LAKE MOERIS AND THE RAIAN BASIN.—It is believed that the Egyptian Government will soon take measures to utilize as a storage basin that great depression in the desert to the south of and connected with the Fayûm, known as the Raian Basin. Mr. Cope Whitehouse has collected all necessary information for the purpose; great numbers of surveys, reports, maps, and plans have been prepared; and the feasibility and advantages of the project have been acknowledged. To the question of identity between this Raian Basin and the ancient Lake Moeris he has given much attention, and has taken many careful surveys and levellings. His view may be stated briefly as follows: "The theory of Linant de Bellefonds, which was published by Lepsius in the *Denkmaeler aus Aegypten* and approved upon the basis of his own examination of the Fayûm, and which has been generally accepted to the present time, rejected the statements of the ancient historians in all respects but one; namely, that there had been a small reservoir in the upper part of the Fayûm. The theory was in error (1) in putting the depth of the depression at 90 ft. instead of 250 ft.; (2) in diminishing its area by one-half; (3) in ignoring the existence of the adjoining Raian Basin; and (4) in making the inexplicable assertion, that there are ancient ruins older than the time of Herodotos near the long lake at the west, the Birket el Qerun or Kurun, and below the level of low-Nile at Illahun."

Mr. Cope Whitehouse has recently visited the desert to the north of this lake in company with Commander Ackley of the U. S. Ship *Quinnebaug*, who is well known for his hydrographic surveys; and he has photographed an ancient temple, which his levellings show to be *seven miles* from the water's edge and 220 feet above it. From these photographs, which represent a well-preserved structure, M. Naville has formed the opinion that it belongs to two different epochs, the façade being as old as the temple of the sphinx, whereas the rear wall may have been rebuilt in a Greek-Roman period.

"This," Mr. Cope Whitehouse continues, "accords precisely with the historical account of artificial changes within the depression. At first, there was a vast natural lake having a surface of 1400 square miles, with a depth, over a considerable area, exceeding 200 feet, and a temple was erected on its northwestern shore 33 miles from the inlet. Here the fisheries were controlled as well as the direct route from Alexandria to Upper Egypt. Afterwards, dykes were placed at Illahun and Hawara. Water was supplied and the supply was regulated at low-Nile by the long canal—the River of Joseph—from Assiût. The greater part of the northern depression was put under cultivation, and this temple was left—a shrine far away from habitation.

Troublous times intervened. The dykes were broken. The northern and the southern basins, once more united at high-Nile, spread over a surface whose circuit is so singularly diversified that it might fairly be measured (as the historian gives it) at 450 miles. The water rose to the temple's edge and to the quay at Dimeh. The temple was repaired while Dimeh on its island became an important town. So Herodotos saw it. In Strabo's time the upper plateau of the Fayûm was protected against the high-Nile. Pliny was shown where the lake had been. The southern or Raian Basin only is the *Lacus Moeridis* of those maps of the 2nd century whose genuineness and authenticity are no longer disputable." Mr. Cope Whitehouse has also prepared a comprehensive scheme for thorough exploration of the ruined towns which encircle the inhabited part of this district, where much, without doubt, remains to be discovered.

BERENICE.—At this place on the Red Sea, M. Golenischeff of the St. Petersburg Museum reports that the remains of a Roman temple found there by an Egyptian officer a few years ago have now been washed away. He has also been working with a view to determining the probable route of the Exodus: but I do not know with what result.

LUQSÔR and EDFÛ.—M. Grébaut has been clearing away from the interior of the temples; and elsewhere in Upper Egypt he has been taking measures this winter to prevent the destruction of monuments, as by shoring up the temples at Medinet Habu and at Abydos. Professor Sayce is said to have found some inscriptions in a Hittite dialect; but he has scarcely been able to work, being chiefly occupied in recovering from the heroic treatment applied when he was bitten by a sand-snake. Another ms. fragment of the *Iliad* has been obtained here [Luqsôr] by M. Greville Chester. Professor Euting of the Strasburg University, who has now gone in disguise as a Beduin to the peninsula of Sinai to look for Aramaic inscriptions, made a short excursion to Edfû and found on the temple walls about fifty hitherto unknown *graffiti* in Karian and Phœnician characters.

HORBEIT.—The few remaining slabs of a fast-disappearing limestone tomb of an otherwise unknown son of Rameses II have been bought by M. Naville in order to save them from the lime-kiln. They are fully inscribed and will probably be kept at Bûlâq: but the existence of the monument has been well known for a year, and it is unfortunate that the government should not of itself have been able to preserve it.

Count d'Hulst is expected to read papers in June before the Society of British Architects and before the Union of Architects of Gt. Britain and Ireland, upon "Modern Architecture in Egypt," and "The Arab House in Egypt." At the request of the Administration of the Royal Museums there are soon to be exhibitions in Berlin, Munich, and Dresden, of 1500

of his photographs of Arab subjects in Egypt; and he purposes within two years to complete his collection for Mohammedan Art and its branches, by tours in Sicily, Malta, Tunis, Algeria, Morocco, and Spain, and in Asia Minor, Syria, Mesopotamia, Persia, Russia, Turkestan, and India.

FARLEY B. GODDARD.

Cairo, April 5, 1889.

THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

Dr. Charles Waldstein, who was chosen Director in November 1886, assumed the direction of the School at the opening of the present academic year. He has been unable to reside in Athens during this first year so long as had been hoped and expected; but he has, on two visits of several weeks each, made his talents, training, and energy strongly felt for good. In the present number of this Journal, he gives an account of the head of Iris, which he was happy in identifying as part of the Parthenon frieze. He was invited by the Greek Government to be one of a small committee to advise as to the treatment of the Akropolis. During Dr. Waldstein's absence, the interests of the School have been in the hands of the Annual Director, Professor F. B. Tarbell, whose administration has been thoroughly able, judicious, and stimulating.

It is expected that, for the next three years, Dr. Waldstein, without altogether giving up his present work in Cambridge, England, will reside in Athens during the winter or somewhat longer.

As has been before stated, the practice will be maintained of sending from one of the co-operating colleges an Annual Director, who, while reaping the benefits of the year in Greece for himself and his college, will assist the Director in the conduct of the School, and will have charge of its interests in his absence. Professor S. Stanhope Orris, Litt. D., of Princeton College, has accepted the invitation to act as Annual Director for the year 1889-90, and expects to go to Greece in August.

During the past year, eight students have been in attendance—six of them for the major part of the year. Regular exercises have been held by the Directors for the study of Topography, Inscriptions, and the History of Greek Art, as well as for the reading of ancient Greek authors. There have been also occasional meetings for the presentation of papers embodying the fruits of original research, to which meetings have been invited others than students, whether residents at Athens or visitors, who are interested in archaeological work. Similar meetings are held by the German and British Schools and prove of great service in promoting scientific activity.

The American School has been enabled, also, thanks to the Archæological Institute of America and other friends, to conduct excavations on a more considerable scale than heretofore. The remarkably successful work begun at Dionyso (Ikaria), (in the year of Professor Merriam's administration) by Mr. C. D. Buck in the spring of 1888 was completed by him in the autumn. Another member of the School, Mr. H. S. Washington (a classmate of Mr. Buck at Yale, 1886), was entrusted with investigations carried on at his own expense at two points in the neighborhood of Stamatata, a village to the north of Pentelikon, about half way between Kephissia and Marathon. These resulted in the identification, by means of inscriptions, of the site of the deme Plotheia.

This spring, Dr. J. C. Rolfe took charge of excavations in Boiotia; first, for three weeks at Anthedon, afterwards for a few days each at Thisbe and Plataia. The campaign at **ANTHEDON** resulted in laying bare the foundations of a large and irregular building, of which a portion had been previously in sight and which Leake mistakenly supposed to be a temple; in unearthing the foundations of a small building, perhaps the temple of Dionysos (Paus. ix. 22. 6); in the discovery of various small objects of terracotta and of a large and important collection of bronze tools; and in a considerable harvest of new inscriptions. The work at **THISBE** was comparatively unproductive. That at **PLATAIA**, which in Dr. Waldstein's opinion is destined to yield rich treasures, was suspended before noteworthy discoveries in the line of architecture or sculpture had been made, but not without securing a long Latin inscription in a tolerable state of preservation.

Even moderately successful excavations have great value to those engaged in them—there being nothing so stimulating as the discovery of fresh materials for study.

Full accounts of the enterprises above named will appear in the *Journal of Archæology*.

ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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AFRICA.

EGYPT.

VANDALISM.—Professor Sayce writes from Assûan, Feb. 13: "Little progress seems to have been made with the excavation of the temple of Luqsôr since I last saw it three years ago. The most important part of the work had already been accomplished at that time. But it is a pity that the ruin cannot be properly protected. Before the work of excavation commenced, a portion of the building was kept under lock and key; now the whole of the temple has been allowed to become the common refuse-heap of the village. The tourist who has been induced to pay a hundred piastres in Cairo for permission to visit the monuments of ancient Egypt, upon the understanding that something was being done in return to protect them, will be grievously disappointed. The tourists have done their duty manfully, but the government have neglected to do theirs. Karnak is still open to the ravages of goats and herdboys, and Medinet Abu, like Dér el-Medineh, to the intrusion of beggars and *antika*-sellers, who scrape the blue paint off the walls to mix with their forged scarabs; while a tomb at Thebes, reopened a few weeks ago by M. Bouriant, has already been wantonly defaced by the natives; and in the tombs discovered by Sir Francis Grenfell at Assûan the paintings have been disfigured by Arabic *graffiti*. It is true that, outside some of the tombs, placards are lying on the sand with a request in English that visitors should refrain from injuring the monuments; but it is to be presumed that the inscribers of the *graffiti* cannot read English. The interesting inscriptions over the tombs of the Third

Dynasty at Médum have been literally smashed to fragments; and, since my last visit to Beni Hassan, the paintings in the tombs have suffered severely, easily protected though they might be. In fact, the only place so far where our 'permits' have been of use was the temple of Edfû; and even here the 'guardian' did not conceal his disappointment at being shown a piece of printed card instead of the old *bakshish*. The temple of Edfû is well cared for; but so it has been ever since I have known Egypt. If the Egyptian government expects to receive another golden crop of guineas from the visitors to the monuments next winter, the ancient monuments of the country must be looked after in a very different way from that in which they are being looked after now."—*Academy*, March 9.

BŪLAQ.—*Tablets from Tel-el-Amarna.*—Professor A. H. SAYCE wrote from Egypt (Jan. 3): "I have copied all the tablets and fragments of tablets from Tel-el-Amarna, now preserved at Bûlâq. The tablet containing the dispatch from the king of Arzapi to Amenophis III now seems to me even more interesting than I thought it at first. I am beginning to believe that the language of the greater part of it belongs to some Hittite dialect. If so, the forms of the personal pronouns *mi* 'my' and *ti* and *tu* 'thy' lend support to Mr. Ball's hypothesis that the Hittite language or languages belonged to the Indo-European family. On the other hand, *bibbid* 'chariots,' and *kilatta*, which appears to mean 'brother,' have nothing Indo-European about them; and the verbal forms are Accadian.

"Among the tablets I have copied since I last wrote are two which relate to affairs in Palestine. Unfortunately they are both fragments, about one-half the tablet having been lost in each case. It is possible that, in the second fragment, *Kirjath* is Kirjath-sepher, which seems to have been one of the most important of the Canaanitish cities in the south of Palestine, just as it is also possible that the word *Khabiri*, which I have translated 'confederates,' may really denote the people of Hebron, since it is followed by the determinative of locality. The word occurs in one of the tablets belonging to M. Bouriant, which I copied last year. Another tablet at Bûlâq is a long letter to *Nimutriya*, or Amenophis III, from a certain *Lan-makhši*, who calls himself 'king of the country of Karandu,' about the marriage of his youngest daughter. There is a second royal despatch from *Subbi-kuzki*, the king of a country the name of which is lost with the exception of the last syllable *ti*. It is addressed to the Egyptian king *Khûri[ya]*, a name in which we may see the original of the Horos of Manetho. A third tablet, which is much worn and injured, tells us that 'at that time the king of the Hittites was captured in the vicinity of the country of Kutiti'; and the statement is followed by the mention of 'the king of the country of Mittani' on the eastern bank of the Euphrates, and of 'the king of the country of Nabuma.' There is another curious text

in the collection which is of a mythological character. Fragments only of it are preserved, but these relate to *Namtaru*, or destiny, who 'consulted with the gods' and marched behind the narrator of the legend. Unless the missing portions of the tablet are at Berlin, it is not likely that we shall make much out of the story, which may be of either Babylonian, Egyptian, or Canaanitish origin."—*Academy*, Jan. 19.

GIZEH.—*Incrustation of the Great Pyramid.*—The excavations of Howard Wyse at the foot of the Great Pyramid have been resumed by M. Grébaut. The most fantastic speculations have long been indulged in with regard to its revetment. Howard Wyse was the first to state that some blocks of a stone revetment were still in place along a part of the first course. M. Grébaut has uncovered a number of admirable blocks on the north face. These enormous masses, trapezoidal in shape, are cut in a compact calcareous stone with such precision and with such exactitude of edging as could be obtained probably only by a continuous rubbing to and fro against the row below and the side block. It would appear, from coloring found at the base of the pyramid of Khafra that this polished revetment was covered with a coat of red coloring.—*Paris Temps*, Jan. 13.

HAWARA.—*The opening of the Pyramid.*—Mr. W. M. Flinders Petrie has at last succeeded in forcing an entrance into the sepulchral chamber of the Pyramid of Amenemhat III, at Hawara, in the Fayûm. He had tunnelled a passage from the north face of the pyramid as far as the stone casing of the central chamber, which proved to be enormously massive and resisted all his efforts. The summer was then so far advanced that he found himself compelled to postpone the completion of his operations till the present winter. Returning to Hawara in November last, Mr. Petrie made trial excavations at various points round the base of the pyramid, in the hope of discovering the original entrance. Failing in these attempts, he decided to quarry down through the roof of the central chamber, which he had reached last season. The roof is fifteen feet thick and it took three weeks to cut a very small vertical shaft through it.

Mr. Petrie says, in a letter dated Hawara, Jan. 12: "We know, for the first time, the arrangement of a royal tomb of the XII dynasty. The entrance is not on the north side, nor in the middle of the side; but it is on the south side, a quarter of the way from the southwest corner. It is, moreover, outside of the pyramid, on the ground, and probably opened from the labyrinth, as Herodotos states. The passage does not run straight into the chamber, but slopes down some way northwards; then a branch turns east, while the main line continues as a blind. The east passage ends blank, and is left by a great trap-door in the roof. Thence the passage goes north again, and turns west; here it ends blank again, and another roof trap-door leads up into a passage running further west. From this a forced entrance

has been made into the chamber, by which we at present enter. The passage, however, ends in a well, leading to a short passage southward; then another well, which is now full of water. This, I conjecture, leads to a short passage eastward, from which a well ascended into the chamber.

"The chamber itself is nearly all cut in one block of sandstone, which is 22 ft. long and 8 ft. wide inside, and all one up to 6 ft. high. It must weigh between 100 and 200 tons. A course of stone supports the roof-slabs, of which there are but three. In the chamber is a great sarcophagus also of polished sandstone, quite plain and without inscription; but around the base is a projecting foot decorated with panelled ornament. By the side of this another sarcophagus has been made by adding two slabs between it and the wall, and a narrower lid has been put over this. There were also two boxes in the chamber, one now broken up; both decorated around the foot like the sarcophagi. In the chamber we have found some pieces of the funereal furniture in alabaster, but without any inscriptions. The chamber is at present over three feet deep in water, which makes it difficult to explore. The present entrance is by the forced hole in the roof."

Entry from a distance, by means of a subterranean passage, is a novelty in construction, and has no precedent in any of the Ghizeh pyramids (iv dynasty), nor yet in those of the vi dynasty, of which so many were recently opened at Saqqarah. This is the first time that the plan of a royal tomb of the xii dynasty has been laid open, and it differs very considerably from the plan observed by the architects of the ancient Empire. The Great Pyramid and all the other pyramids of the Ghizeh group, the pyramid of Meydûm, and the Saqqarah pyramids have the entrance-passage in the centre of the north face of the structure, and at some height from the level of the desert; but the pyramid of Amenemhat III is entered from the south side, by an opening at about one-fourth of the distance from the southwest corner. It is here that the subterranean passage, from whatever point conducted, strikes the south face of the structure. The ups and downs of the passages in the earlier pyramids are not many, and the obstacles placed in the way of possible intruders consist chiefly of a series of massive granite portcullises, let down from above, after the mummy had been deposited in its last resting-place; but the defences of the pyramid of Amenemhat III are of a different kind, and more nearly resemble the baffling turns and windings and wells of the rock-cut sepulchre of Seti I, at Thebes. It marks, in fact, the transition from the Memphite to the Theban style of sepulture. The pyramid, as Mr. Petrie feared and expected, had been broken into and plundered long ago; probably in the time of the Persian rule in Egypt. A forced entrance had been made from the second roof-trap into the sepulchral chamber, and anything of portable value which that chamber contained has, of course, disappeared.

In a second letter, dated Illahun, Feb. 14, Mr. Petrie adds the following details: "The examination of the inside of this pyramid is now tolerably complete; the passages in general have been cleared, except where they sink below the water-level, and all the chips and blocks in the chambers have been turned over. The results are that we have fragments of a half-dozen or more alabaster vases from under the water in the sepulchral chamber, many inscribed, and one with the cartouche of Amenemhat III, proving this pyramid to be his. Beside these, the question of the second added sarcophagus is settled by one piece bearing the name of the "king's daughter Ptahnefru," showing that there was a sister of Sebeknefru, bearing a name of the same type, who must have died between the dates of the building up of the chamber and the death of Amenemhat III. But the main honoring of this princess was in the outer passage-chamber, which led to the sepulchre. Here we found an alabaster table of offerings, 27×17 in., of beautiful work and very unusual type. It bears figures of over a hundred offerings, vases, plates, loaves, birds, *etc.*, each inscribed with its name: seventy different names in all. Scattered around this were fragments of at least nine alabaster bowls in the form of half a trussed duck, most of which also bear the name of Ptahnefru. These were mostly about 18 or 20 in. long; one small one is 8 in.

"I, myself, carefully cleared out the sarcophagi under the water. Much charcoal showed plainly what had become of the inner wooden coffins; but I was puzzled by scales of mica and grains of quartz in the Ptahnefru sarcophagus. These were explained by finding in the chamber a piece of an unmistakable beard for inlaying, cut in the finest lapis lazuli. This showed that the features of the wooden coffins had been inlaid with carved stone.

"Both of the wells in the passage-chamber proved to be blinds, and after carefully examining the sepulchre it appears that there never was any door to it; the entrance was by one of the sandstone roof-slabs, which was elevated in the upper chamber, and then let fall into place after the interment. As it weighed forty or fifty tons, it was tolerably safe not to be lifted again. The trap-doors in the passages I now see to have been for sliding and not for falling; but the two inner ones never were drawn, only the outer one having been closed, and the others merely built up solid with masonry filling.

The Cemetery.—"The cemetery here proves to be pretty well exhausted; but I have explored the great pits and caves of the tombs of the XII dynasty and obtained a few pieces of inscription from them. Many minor objects have been found of a late period, beside a few more wax portraits.

ILLAHUN.—"I have begun (Jan. 12) work at Illahun; and great numbers of wooden coffins with carved and painted heads have been found, probably of the XXIII dynasty; also a fine stela of the XII dynasty.

"I am now (Feb. 14) living at Illahun, and working at the pyramid and

cemetery there, and the town of Tell Gurob. The latter had a peculiarly brief history; a dozen or twenty cartouches have been found, all between Khuenaten and Ramessu II, and not a fragment of anything there suggests a wider range of date. Some pieces of rudely decorated vases found here are, therefore, peculiarly interesting, as they are un-Egyptian in style, and are identical with archaic Greek pottery. The patterns are radial lines rising around the vessel; and on a bottle with a solid false neck are concentric quadrant lines. To have such pieces dated to the xv century B. C., and connected with an inland town in Egypt, is of much importance historically."—*Academy*, Jan. 26, March 16; *London Times*.

THEBES.—The late work directed by M. Grébaut has been directed mainly on three points of the site of Thebes—Luqsôr, Medinet-Abu and Deïr-el-Bahari. At Luqsôr the work of removing the sand has been continued, and the hypostyle hall already comes out in places in all its height. Two new chambers have been recovered, as well as the staircase leading up to the terraces. A similar work is being done for Medinet-Abu.—*Paris Temps*, Jan. 13.

TUNISIA.

CARTHAGE.—*An early Phœnician Nekropolis.*—At a meeting of the *Académie des Inscriptions* (Feb. 15) M. de Vogüé described in detail the recent explorations of Father Delattre at Carthage and their important results. He has discovered on the hill of Byrsa a primitive nekropolis. One tomb was of especial interest: it was built of large blocks of stone and contained two tiers of bodies, together with vases, bronze arms, etc. It furnishes the first authentic specimens of the Carthaginian art of the VII or VIII century B. C. Some tombs which appear to date from the fourth and fifth centuries contained terracotta figurines of pseudo-Egyptian style, glass necklaces, Phœnician vases, analogous to the antiquities of the nekropoleis of Kypros and Sardinia.

Drawings and photographs sent by Father Delattre show that the nekropolis discovered at the site called Gamart was that of a Jewish colony contemporary with the Roman period.—*Paris Temps*, Feb. 16.

Discovery of Christian Antiquities.—In the January number of the *Revue de l'Art Chrétien* (p. 138), Father Delattre speaks as follows of an important discovery (cf. *JOURNAL*, vol. II, p. 351): "We found, on Monday, in our basilica of Damous-el-Karita, a high relief in white marble of very fine workmanship, representing a scene very rare in Christian monuments of the first centuries . . . the appearance of the angels to the shepherds." It is of the same style—of the fourth century—as the fine high relief representing the Virgin discovered here seven years ago and illustrated by MM. de Rossi and Héron de Villefosse. Several more fragments of the latter relief have now been found.

Antiquities stolen.—In the same Review (pp. 135–8), Father Delattre publishes a list of the large lot of antiquities recently stolen from the museum of St. Louis. The thieves have been arrested, but had already disposed of their booty. The list published will assist in identifying the objects which have found or will find shelter in various European museums and collections. They comprise (1) lots of Phœnician, Punic, Numidian, Greek, Roman, Vandal, and Byzantine coins, several being unique; (2) many lead seals of bulls, *etc.*, consular, archiepiscopal, episcopal and imperial seals; (3) mediæval French, Spanish, Papal, and Arabic coins; (4) 105 engraved stones; (5) rings, disks, plaques, animals, and other objects in gold, silver, bronze, tin, lead, glass, ivory and marble.

SOUSSA = HADRUMETUM.—*A Punic Nekropolis.*—Certain general results of importance have been brought about by the excavations carried on for fully three years in the nekropolis on this site. The sepulchral chambers, instead of containing skeletons placed in niches, are filled with large earthen cinerary urns, many of which are covered with Punic inscriptions containing the name of the defunct with the words translated *vase à ossements* or some similar formula. It had been supposed, in consequence of the excavations carried on in Phœnicia, at Kypros, Malta, and Carthage, that the Phœnicians never burned their dead. This is the first time that cremation is found to have been practised by Punic populations. The writing of the inscriptions is midway between the ancient Punic writing and the neo-Punic writing of the Roman period; and it seems hardly probable that the practise of incineration could have been, at such an early date, borrowed from the Romans.—*Chronique des Arts*, 1889, p. 54.

ASIA.

HINDUSTAN.

A new Indian Inscription.—Mr. M. F. O'Dwyer has recently discovered an inscription at the village of Kura, in the Salt Range, where there are some large unexplored ancient mines. A considerable part of the inscription is in very fair preservation; but the ends of the first two or three lines are much obliterated, and from the lower part of the slab four or five lines appear to have been erased. The characters are what are usually called Gupta, of about 500 A. D. It is dated in the reign of "Mahārāja Toramāna Shah," and the record is of certain donations to a Buddhist monastery. The slab was sent to the Lahore Museum. It will be published in the *Epigraphia Indica*. The coins of Toramāna are known, but the only epigraphic record of his reign hitherto found is the inscription on the boar at Eran, in the Central Provinces. This, found in the middle of the Pan-

jâb, would indicate that his rule extended far to the northwest of Mâlwa, and may possibly identify him with the Toramâna of Kasmîr, whom Gen. Sir A. Cunningham considers quite a separate prince.—J. BURGESS, in *Academy*, Jan. 12.

Discovery of Buddhist relic-coffer.—Mr. J. M. CAMPBELL, of the Bombay Civil Service, who ten years ago discovered the Buddhist relics at Sopara, has recently, in another mound in the forest of Girnar, some six miles south-east of the city of Junagadh, in Kattywar, unearthed another series of caskets containing what appear to be veritable relics of Buddha. The new mound is nearly three times as large as the Sopara mound, being between 80 and 90 ft. high, instead of 27 ft., and about 230 yards round, instead of 65 yards. In position, character, and detail the two mounds are much the same, however, and in all probability date from the same time—namely, about 150 B. C., or some five hundred years after the death of Gautama Buddha. After three weeks' excavation, Mr. Campbell found a stone relic-box or coffer, measuring 1 ft. 2 in. square and 9 in. deep. It contained a reddish clay-stone casket, which in turn contained a small copper casket or bottle, green with verdigris, almost round in shape. This copper casket held a silver casket, within which was a small, round, spike-topped gold casket, in shape and size like a small chestnut. In this tiny bowl were four precious stones, two small pieces of wood, and a fragment about the size of one's little-finger nail of what seems to be a bone. Mr. Campbell believes this last to be a relic of Buddha.—*Athenæum*, April 6.

PERSIA.

ERA OF THE ARSACIDAE.—Justin (lib. xli, ch. iv) fixes the date of the beginning of the dynasty of the Arsacidae in the year of the consulship of A. Manlius Vulso Longus and M. Attilius Regulus (256 B. C.). The cuneiform texts of the Arsacidae usually bear two dates belonging to different eras, 64 years apart. It had been erroneously thought that the first of these was the era of the Seleucidae (312 B. C.), and the second that of the Arsacidae, which was said to begin in 248 B. C. Professor Oppert has recently shown, by a study of a recently published inscription, that the first of these eras is that of the Arsacidae, and the second a local Babylonian era connected with some event of which we are still ignorant. This inscription contains details relating to a lunar eclipse of the year 232 of Arsaces or 168 of the second era, in the month of Nizan. This can only be the partial lunar eclipse of Monday, March 23, 24 B. C. This unique document proves Justin to be correct in making the Arsacid dynasty begin in 256 B. C., in the month of Tisri. The inscription begins as follows: "In the year 168, which is the year 232 of Arsaces, king of kings, this is what was predicted by Urudâ (Orodês) the astronomer. In the month of Nizan,

on the 13th night, at 5.51, the hour predicted, 5 degrees in front of the point" of conjunction, the moon was eclipsed on the side of the south and east.—*Journal Asiatique*, Jan. 1889, pp. 116–18.

CAUCASUS.

KOUBAN (valley).—*The opening of the Great Kourgan*.—The Russian Archaeological Commission has opened in the valley of the Kouban, near Krimskaya, a tumulus called by the inhabitants the *Great Kourgan*: the artificial hillock seems to have served as a necropolis to one of the Meotian dynasties which had come into contact with Hellenic civilization, about the first century of the Christian era. The monument is composed of three chambers joined by a corridor, the height varying from 7 to 11 ft. The walls are constructed of solid masonry, covered on the inside with stucco on which appear fragments of frescos. The central hall was empty. Hall No. 1 contained the skeleton of a woman; the remains of a chariot for two horses, whose bones were found; and a quantity of pieces of fine jewelry; a royal fillet in gold filigree; gold ear-rings; a gold plaque with the head of a bull in *repoussé* work; another triangular gold plaque representing a youth offering a drinking horn to a woman wearing a pointed cap adorned with a triangular plaque exactly like the one found. There are also mentioned beads of glass (sometimes engraved) and of beaten gold; a serpent-shaped bracelet, ending in horse-heads; a ring on whose bezel is Erato playing the lyre. In hall No. 3 was the skeleton of a king; the objects found here were vases, cups, and horns, of silver; a gold necklace on whose ends were represented lions fighting with boars; a silver, gold-plated quiver containing 50 copper arrows; a cimeter; twelve javelin-points; *etc.* The mere metal value of the objects excavated is estimated at 200,000 francs. The entire find has been sent to St. Petersburg to be placed in the collection of Antiquities of the Bosphorus.—*Revue des Études Grecques*, 1888, p. 467.

MESOPOTAMIA.

Babylonian and Egyptian Chronology.—At a recent meeting of the *Académie des Inscriptions*, M. Jules Oppert read a paper upon "The Date of Amenophis IV, King of Egypt, and of the two Chaldaean Kings, Purnapuriyas and Hammurabi." A tablet of the reign of Nabonidos (555–538 B. C.) records two monarchs who worked at the decoration of the temple of the sun at Sippara—Hammurabi, and Purnapuriyas—the latter of whom lived seven centuries after the former. Now, the tablets recently discovered at Tel-el-Amarna in Egypt mention a Purnapuriyas, King of Chaldaea, as a contemporary of Amenophis IV. It has been hitherto agreed that Amenophis IV lived about 1450 B. C.; and it has therefore been in-

ferred that the reign of Hammurabi must be assigned to about 2150 B. C. But M. Oppert brought forward arguments which seemed to him decisive for fixing the reign of Hammurabi between 2394 and 2339 B. C. It would thus become necessary, either to push back the date of Amenophis IV by two centuries, or to assume the existence of two kings named Purnapuriyas at that interval of time from one another.—*Academy*, April 6.

BAGHDÂD.—*Site of the ancient city.*—Dr. ROBERT F. HARPER writes from Baghdâd, Jan. 13: "On January 11, in the company of M. Henri Pognon, the French consul, I visited the site of old Baghdâd. It is on the Mesopotamian side of the Tigris. The remains of the old mound are still plainly visible. The ruins of a very large and compact wall face the river, forming one of its banks. We entered a boat and were rowed along the wall, which is 16 to 20 feet higher than the water. Bricks (32 cm. \times 32 \times 7) were taken from different places; and every one bore the stamp of 'Nebuchadnezzar, King of Babylon, the restorer of Esagila and Ezida, son of Nabopolassar, king of Babylon.' We noticed three different kinds of stamps. Baghdâd was then an old Babylonian site. Does this not argue for Delitzsch's reading *Bagdadu*?"—*Academy*, Feb. 23.

ARABIA.

Inscriptions of Arabia Petraea.—At a recent meeting of the *Académie des Inscriptions*, it was announced that M. Bénédicté, charged with a mission in Arabia Petraea, in search of Sinaïtic inscriptions for the *Corpus Inscriptionum Semiticarum*, had begun his work and already copied more than three hundred inedited inscriptions.—*Revue Critique*, 1889, p. 100.

PALESTINE.

PALESTINE EXPLORATION FUND.—*Publications.*—The Committee have concluded to publish at once, uniform with the *Survey of Western Palestine*, the following works, which they have in MS.: (1) CONDER, *Survey of Eastern Palestine*, with numerous drawings; (2) CLERMONT-GANNEAU, *Archæological Mission*, with many hundred drawings. Herr SCHUMACHER'S *Report on Abil* (the Abila of the Decapolis), with numerous illustrations, will be published during 1889.—*P. E. F.*, Oct. 1888.

JERICHO (near).—The Russian mission, in digging for a foundation near the site of the ancient Jericho, found capitals, columns, lintels, iron weapons and instruments, pottery lamps and jars, bronze trays, candlesticks, rings, etc.; in fact, all the indications of important buildings.

JERUSALEM.—Herr Schick reports that, during certain excavations conducted by the Russians, southeast of the Church of the Holy Sepulchre, a cave was found, at a depth of 47½ ft. below the surface. When the cave is cleared, he will report further upon it.—*Pal. Explor. Fund*, Oct. 1888.

SYRIA.

BÂNÎÂS and SOUBEIBE.—*The Castle and its Inscriptions.*—In the *Journal Asiatique* (Nov.–Dec. 1888), M. Max van Berchem gives a long description of the little-known but important mediæval ruins of Bânîâs and Soubeibe. These, together with their inscriptions, had already been cursorily noticed by Seetzen, Newbold, Socin, Robinson, Gildemeister and Clermont-Ganneau, but the texts and a complete description of the castle are here published for the first time. The ruins of the Castle of Soubeibe occupy the summit of a steep mountain which overlooks, on the east, the village of Bânîâs, and leans on the first spurs of the Hermon. The view takes in the plain of the Jordan and the mountains of Galilee. It is a strategical point of the highest importance. As a whole, the ruins are mediæval, and the entire arrangement of the constructions shows the hand of the Crusaders. Much was added, however, by the Mussulmans, as shown by the inscriptions, and some parts are to be referred to an earlier period, perhaps the Byzantine. The plan is an immense oblong *enciente* following the conformation of the rock, and fortified with especial care on the east and south, the weakest sides. There are many points of similarity with several castles described by M. Rey in his *Étude sur l'architecture militaire des Croisés en Syrie*, especially with that of Margat. The constructions have great artistic and archæological interest, with their domed and vaulted circular or octagonal halls, long tunnel-vaulted passages, and halls with ribbed cross-vaults. The masonry is usually in large blocks of carefully-squared stones accurately joined together. The southern and northern sides, with two towers at the w. corner and the dungeon, belong substantially to the Crusaders. The west side is of mixed construction, but predominantly Saracen as it now stands, bearing certain characteristics of Arab fortresses which were imitated by the Templars at the time of the Crusades. The dates of the castle may be determined as follows: Bânîâs was taken in 1130 by the Franks, who awarded it to Foulques. In 1132 it was retaken by Tadj-el-Moluk Bouri, sultan of Damascus. In 1139 the Franks retook it. In 1164 the town of Bânîâs and the castle were taken by Nour-ed-din, and never returned to the Franks. The constructions of the Crusaders must then be placed between 1139 and 1164. Later, Bânîâs and Soubeibe belonged to Saladin, who gave it to his son. In 1218 the castle was dismantled by El-Malik el-Mo'azzam. Then El-Malik el 'Aziz 'Othman received it from his father and restored it, as shown by an inscription. But this and later restorations by Mohammedan princes never gave back its former aspect. The inscription referred to says: "Has ordered the construction of this strong fortress . . . 'Othman, son of . . . the sultan El-Malik-el-'Adil . . . This fortress . . . was built in the month of Rebi I of the year 627 (1230 A. D.)."

The architect was Abu Bekr ibn Nasr el-'Azizi, of Hamadhan. Further restorations were undertaken by 'Othman's son, Hasan, during the year 637 (1240 A. D.), as is shown by a second inscription, on the south side. A second inscription of Othman, dating from 625 A. H., is found on the advanced work on bastion F. Later reconstructions were undertaken by the famous sultan Bibars, and proofs of this fact are found in three fragments of a gigantic inscription carved on large blocks of stone.

SINDJIRLI.—Dr. R. F. HARPER, visiting Sindjirli last October, after the Germans had left the site of their excavations, found in the trenches a perfectly preserved large statue of a Hittite lion resting on a base: the height of the lion is 1.45 met. The sculpture, though exceedingly rude, reminded Dr. Harper of the lions in the British Museum.—*Old Testament Student*, Jan. 1889, pp. 183-4.

ASIA MINOR.

PERGAMON.—*Sarcophagus.*—There has been found a large sarcophagus containing objects of gold with ornamentation, vases, and other valuable treasures. This discovery, made by a peasant digging his field near the slope of the akropolis, determines the position of the long-sought-for nekropolis of that city. MM. Fontrier and Kontoleon have given, in the *Néa Σμύρνη* (No. 3764) of Smyrna, an account of this discovery, at the foot of the akropolis at Pergamon. The sarcophagus contained three bodies.—*Mittheilungen Athen.*, 1888, pp. 442-3; *Athenæum*, March 2.

TRALLEIS.—*Theatre.*—Professor Dörpfeld, in his recent excavations, has uncovered a part of the theatre, the only remaining building of the ancient city. It had been much altered by the Romans. The seats are formed of two stones, instead of the usual single stone. Peculiar stelai supported the proskenion.—*Chronique des Arts*, 1889, p. 51.

The steps of the theatre discovered by Dr. Dörpfeld, which were of great importance in both an artistic and a scientific point of view, have been destroyed in the search for building materials. The Turkish Government must be held responsible for this destruction of most interesting architectural Greek remains.

The torso of Apollo has been found on the same spot where the head belonging to the statue was discovered a short time ago. The work belongs to a good period, and is of the Tralleian school. It has been transferred to Constantinople.—*Athenæum*, April 6.

VIZÉ (*casa of*).—*Ancient baths.*—The following item is taken from the *Levant Herald* of Oct. 19: "Precious antiquities have been unearthed at different points of the *casa* of Vizé in the district of Kirk Kilissé. About two years ago, very interesting discoveries had been made in this locality. Excavations in a mound called Tchemlekdji Tépé brought to light a mag-

nificent marble construction which must have been a bath. On the inner walls, carved in marble were figures of divinities in relief, with gold rods. In the neighborhood were found many pieces of gold and bronze, which have since disappeared. The sculptures are, however, in the hands of private persons. A correspondent writes from Vizé to a Turkish journal that the whole ground on this site contains antiquities near the surface."—*Revue des Études Grecques*, 1888, p. 466.

KYPROS.

Dr. Ohnefalsch Richter's activity continues unabated. Not only has he started a weekly paper entitled *The Owl*, which devotes a considerable space to archaeology, but he announces for March the appearance of a journal devoted entirely to Science, Literature and Art, under the title of *The Journal of Cyprian Studies*, a large portion of which will be filled with archaeological matter. In the Supplement to the *Owl* of January 29, Dr. Richter publishes an illustrated report on excavations conducted by him for Sir Charles Newton, in 1882, on the site of the temenos of Artemis-Kybele at Achna. He describes their commencement as follows. "In the spring of 1882, some villagers from Achna, Famagusta district, were engaged in digging pits for the destruction of locusts. To the south of the village, in a small valley in the direction of the village of Xylotimbou, before arriving at a rocky plateau, they came across a heap of statuary, stone, and pottery. Some of these they sold in Larnaca. On hearing of it, I went to the spot and succeeded in saving the place from further destruction by excavating it systematically for Sir Charles Newton."

IDALION.—On Nov. 16, the important discovery was made on the site of the temple of Aphrodité of a group of Aphrodité enthroned with two children: the base of the group bore a Phœnician inscription in badly-washed-out black letters: also were found four very remarkable, rich capitals, a fragment of a column, and a fragment of a colossal sphinx, all of sandstone and dating from the sixth century B. C. The group is perhaps slightly later. The capitals are richer than those given in Perrot, III, figs. 51-53. —*Berl. phil. Woch.*, 1889, col. 43.

POLIS-TIS-CHRYSOCHOU=ARSINÖE.—ERNEST A. GARDNER, writing under date of Feb. 15, announces that the work of the Cyprus Exploration Fund for the second season was begun on February 13. The first site attacked was the vineyard belonging to Mr. Williamson; one-half of this was excavated two years ago, and in it were found most of the finest vases then discovered, two of which have attracted so much attention at the British Museum. The other half still remains to be tried.—*Athenæum*, March 9.

EUROPE.

GREECE.

ATHENS.—THE PROCEEDINGS OF THE GREEK ARCHÆOLOGICAL SOCIETY IN ATHENS (Πρακτικά τῆς ἐν Αθῆναις Ἀρχαιολογικῆς Ἑταιρίας) for the years 1886 and 1887 have been recently published within a short time of each other. They contain much interesting material, and particularly the detailed reports of the excavations and investigations carried on under the direction of the Society during these two years. The report on Mykenai in 1886 is accompanied by five interesting plates. A summary of this is given below (pp. 102-4).

FINAL EXCAVATIONS ON THE AKROPOLIS.—The excavations on the Akropolis have come to an end, the entire surface having been explored down to the rock. After the space comprised between the Parthenon and the wall of Kimon had been completed, the finishing touch was given to the exploration of the quadrilateral formed by the west front of the Parthenon, the Sacred Way, the south terrace of the Propylæa, and the wall of Kimon, where the sanctuary of Artemis Brauronia is, by some authorities, supposed to have been. The Pelagic wall, running nearly parallel with the long sides of the temple, was met at a considerable depth. Toward the west, near the supposed site of the temple of Artemis Brauronia, there appeared the foundations of a rectangular building measuring about 40 by 15 met., not anterior to Kimon. Full accounts of the last stage in the work have just appeared in the recent issues of the *Mittheilungen*, the *Bulletin de Correspondance Hellénique*, and the *Ἀρχαιολογικὸν Δελτίον*. Of special interest is the discussion of the interesting walls of many periods lately uncovered, given in the *Mittheilungen* by Dörpfeld. A large plan of the Akropolis executed by Herr Kawerau has been published in the December number of the *Δελτίον*. The excavations were advanced along the south side of the Parthenon and beyond its southwestern corner. At a depth of one or two meters below the present level, was reached a mass of stones and *débris* thrown there after the Persian invasion. It was found to extend down to the native rock. The earth from the surface to a depth of one or two meters showed evidence of being deposited in much more recent times. In it were discovered remains of cisterns, of ramparts, and of a Byzantine church; likewise a piece of sculpture from the *frieze of the Erechtheion*. This represents a seated woman clad in a long chiton and himation; and, except for the head, it is in excellent preservation. Here, too, was found, imbedded in a late wall, where it joins on to Kimon's wall, a marble head of a woman from the Parthenon frieze, whose identity was recognized by Dr. Charles Waldstein. It is reproduced in PLATE II accompanying his paper on the subject (pp. 1-9). During the excavations, the large poros-stone subtruc-

ture, 41 by 15 meters, already mentioned (IV, 492), was uncovered. Its south side coincided with the southern wall of the Akropolis, though it did not rest upon the rock, but upon the *débris* noticed above. An examination of this filled-in matter brought to light some archaic sculptures which are described under *Marble Sculptures* (pp. 94-5).

The usual finds of bronzes, terracottas, and fragments of vases occurred, but nothing unusual is to be noted among them: two fifth-century inscriptions, one of which was traced with red, were also discovered. As soon as it became evident that no more pieces of poros-stone sculpture were likely to be found, the work of fitting together the pieces already collected was begun (see *Groups of archaic poros Sculpture*, pp. 95-6). Kabbadias notices the likeness of these groups to others in the frieze of Assos, and, taking into consideration the number of artists from the islands whose signatures have been found on the Akropolis, he concludes that these poros-sculptures are products of an Asiatic-Ionic school, introduced by way of the islands into Attika.

Excavations carried on in and about the Odysseus-bastion led to the discovery of several inscriptions built into the wall. A slab of marble bears reliefs of two olive crowns inclosing the names of *thesmothetai* of the Imperial period. Lolling connects them with an inscription published in *Mittheil.* III, 144, and thinks they belong to a large substructure or altar near the cave of Apollon Hypakraios. Another marble relief represents Pan holding a shepherd's staff in his left hand. It belongs to the third century, and lacks head, feet, and the right hand. A decree from the years 307-301 B. C. relates to the honors of a certain Medeios, a friend of Alexander the Great and of Antigonos, who had taken part with Antigonos' son Demetrios in restoring freedom to Athens. There was also found a piece of a tribute-list dating probably from the earlier years of the Peloponnesian war. It gives us a hitherto unknown city of the *Σεριοραχίται*, situated near the Hellespont, and some new forms of abbreviation for proper nouns. A decree of the year 284/3 is interesting from information it contains about sacrifices and festivities to Aphrodite Pandemos. Higher up on the Akropolis, in the temenos of Athena Ergané, was found a base that seems to have rested against a wall: on the front of it is a votive inscription to Athena. Of more importance is a long decree, found in the same place, in honor of a certain Oiniades (see page 97). From this decree, it seems that there was an annual archon in the Island Skiathos, just as at Andros. The inhabitants of the island seem also to have been divided into Skiathioi and Palaiskia-thioi, and the latter, Lolling thinks, dwelt on the northern shore of the island at a place now called Castro.

Agora.—Excavations near the Gate of the Agora brought to light a round arch cut out of a single block of marble 1.74 meters wide. On the face is an inscription of 156-161 A. D. relating to the institution of an Agoranomion

(place of supervisors of the Agora) by Herodes Attikos, who constructed it and dedicated it to the Emperor Antoninus Pius. This discovery confirms the theory, that this square served as a market-place even in Roman times. There was also found a base that showed, by its inscription, that it had been used for a statue of the famous orator and financier Lykourgos, son of Lykophron. The letters of this base belong to the Macedonian period.—'Αρχ. Δελτίον, Oct.-Nov.; *Chronique des Arts*, 1889, p. 60.

Marble Sculptures.—(1) The earliest of the marble sculptures recently found appears to be a circular plinth around whose edge are placed standing female figures—all from one piece of marble. The lower parts of six figures remain: there must originally have been ten. Not a single head is preserved. The figures are squarely built, at right angles; the drapery is indicated only in front by some heavy parallel folds falling down to the feet, the nude extremity of which projects as in the Hera of Samos. Each figure seems to have measured about 0.40 met. It is a *χορός* of *ξόανα* without any artistic merit. (2) A winged Niké, analogous in type to that of Delos by Archemos, but much smaller, measuring only 40 cent. as it stands, with head, forearms and lower half of legs wanting. The statue is an interesting combination of traditional conventionalities and certain new tendencies. Though the attitude is archaic, there is considerable skill in the modelling of the nude, and the hair and drapery are represented as flying in the wind. (3) A statue of Athena armed: on her breast is the aigis with the gorgoneion in the centre, while the round shield she holds in her left has been swung around and covers her back. The two lower limbs have disappeared, also part of both arms and the head. The work is still archaic. (4) Several more archaic female statues to be added to this long series: (a) a statue, broken in four pieces, of which the feet and forearms alone are wanting: it measures c. 1.30 met., and is finely preserved. It is among the most advanced of the archaic statues—with long limbs, slender waist, and small head. The two arms are thrown forward, the smile is almost imperceptible, and the projection of the cheek bones has almost disappeared. The predominant color is red. Though the artist evidently aimed at originality, the statue lacks expression. (b) This statue is lacking in part of both lower limbs and arms. The costume and its coloring are of the usual type and well preserved. It is entirely archaic in style, though the modelling of the face is exquisite and wonderfully soft: the eyes do not stare, but seem modestly lowered, and the smile is not semi-ironical, as usual, but sweet and attractive: the whole expression is calm and candid. This statue is, according to M. Lechat, one of the most remarkable known works of Greek art. (c) Fragment of a female statue, badly mutilated, and less than life-size. (d) Fragment of a similar statue. Both are without heads, arms, or lower limbs. There are some other pieces of mar-

ble sculpture antedating the Persian wars. (1) Male head, of an interesting type, similar to that in bronze reproduced on pl. xv of the *Musées d'Athènes*: its workmanship is free but careful. (2) Female head, of natural size, remarkable artistically, as well as for the *polos* with which it is covered: only the front is preserved. (3) Fragments of an equestrian group like that discovered in 1886: only a small portion remains. (4) Torso and head of the statuette of a nude and beardless youth, whose hair, arranged in front in regular ringlets, falls freely down the neck: the smiling face is turned gracefully to the right. It is a charming addition to the archaic series. (5) A large and horrible Gorgon-head of the earliest and most hideous type.—*Bull. Corr. Hellén.*, 1889, pp. 142–8; cf. *Mittheil. Athen.*, 1888, pp. 438–40; 'Αρχ. Δελτίον, Oct.-Nov., 1888.

Kalludis, the restorer, has put together two more archaic marble female figures with rich coloring, which are among the more highly developed of the series.—*Berl. phil. Woch.*, 1889, col. 139.

Statue by Antenor.—Since the article published by Studniczka (*Jahrb.*, 1887, p. 135), it was known that an authentic statue by Antenor existed in the Museum at Athens. It has now been for the first time put together, and it is found that the right forearm is the only important missing fragment. It is placed on the antique base bearing the artist's signature and put on a high pedestal in the usual archaic form of a column. It is the largest of the statues of the Akropolis, and is extremely impressive. Although it has the archaic style of the sixth century, it possesses considerable grace, beside dignity. It is narrow at the feet and fuller in the upper part of the body.—*Bull. Corr. Hellén.*, 1889, pp. 150–1.

Groups of archaic poros Sculpture.—M. Henri Lechat, in his review of the latest discoveries on the Akropolis (*Bull. Corr. Hellén.*, 1889, pp. 131–42), devotes considerable space to a careful examination of the three groups formed by the reunion of the greater part of the fragmentary archaic sculptures in poros-stone found during the past year or more. They have been referred to in more or less detail in previous numbers of the JOURNAL (IV, pp. 93, 203–4, 352–6, 493–4), as the separate pieces were found. As soon as it was clear that no more fragments were likely to come to light in the excavations, the reconstitution of the groups was finished. (1) *Herakles and Triton*, analogous to the same subject in the Assos sculptures: length 3 met., height 75 cent. Herakles has lost his left leg and both arms and head. Triton has lost head and greater part of torso. The principal role in the struggle is taken by the back and right leg of Herakles, which are preserved. This group occupied one-half of the gable of a temple. (2) *Typhon(?)*. This unique and interesting sculpture has been only cursorily described. It represents three monsters, or rather a triple monster composed of three human torsi, each with a man's head, with large wings on

the back, ending in interlaced serpent-bodies. The first is in very low relief, hardly projecting from the background, and showing only the left hand. The second is still somewhat compressed, its right arm being cramped, though the forearm is free; but the left part of the chest and the entire left arm are free. The third is perfectly free: he is slightly back of the second, is joined only by the right shoulder and elbow, and is almost entirely carved in the round. The heads correspond exactly: the first is seen only in profile, the second three-quarters (with its right side not carefully finished), the third is seen almost frontwise, and is completely finished. The third torso has wings, now partly broken: the others may be supposed to have had them, though they were not represented, as they would have been concealed. The serpent-bodies are covered with alternate red and blue painted bands, and are nearly two met. long. The heads have already been mentioned (IV, pp. 93, 203, 355): they have very long and pointed beards. The wings are painted red and blue, like the bodies. The two hands preserved hold an attribute which resembles a thunderbolt. A black-figured vase representing the combat of Zeus and Typhon, and descriptions of the latter by Euripides and Antoninus Liberalis, lead to the identification of this triple monster as Typhon. The dimensions seem to be the same as those of the combat of Herakles and Triton. M. Lechat suggests the possibility, that these two groups formed the two halves of the same gable. There is a doubt expressed in regard to the third head: both Lechat and Kabbadias think it may rather belong to the figure of Herakles.

(3) *Bull attacked by Lions.* This group, the latest discovered, has an even more striking resemblance to the Assos sculptures. A bull is represented as succumbing under the attack of two lions: he still lives, but has been struck down and lies under their claws. One has attacked him from the rear, the other from the front, and they are beginning to devour him, while the blood pours from the wounds they have made in his sides. The group is in high relief on several blocks of poros: the length is about 4 met., the height about one met., and the figures are about life-size. A great many pieces are still wanting, though all have not yet been put in place. The colors employed are mainly red and blue. The bodies of the lions are a pale red; their mane a dark red; the hair and pores of the paws are black. The entire bull was painted blue, except the running blood and the tail, which are red, and the head, which is elaborately painted in various colors.—Cf. *Arch. Δελτίον*, November, 1888; *Mittheilungen Athen.*, 1888, p. 437; *Berl. phil. Woch.*, 1889, col. 139, 170, 171.

Small Bronzes.—Among the many small bronzes the following may be mentioned: (1) figure of a nude man, dancing, 20 cent. high; (2) handle of a box or vase, formed by two lions devouring a deer; (3) head of Medusa, extremely archaic. (4) On the Ergané-terrace, in the lowest part

of the rubbish, was found a bronze circle 90 cent. in diameter, within which is a large Medusa, of the most archaic technique, made of a bronze plate. The head is square, extremely hideous, the body thin and covered with a wide robe which reaches to the ankles. Marks of the rudimentary technique are the eyelids, which are chiselled in, while the pupils are punched out.—*Ἀρχ. Δελτίον*, Oct.-Nov. 1888; *Bull. Corr. Hellén.*, Jan.-Feb., 1889; *Berl. phil. Woch.*, 1889, col. 138.

Inscriptions.—A part of a decree of 98/7 B. C. gives some interesting details regarding the young girls in the service of Athena, taken from the ten tribes, who numbered over a hundred. They worked the wool for the peplos of Athena, and took part in the Panathenaic processions.

In January, was found a plaque which partly supplements another already in the Museum: both give details of the expenses for the purchase of the ivory and gold used in the execution of the chryselephantine statue of Athena by Pheidias. The *epistates* charged with watching over its execution acknowledge having received from the treasurer the sum of one hundred talents: over 87½ talents had been spent for the gold, and over 3½ for the silver.

Several of the inscriptions recently found are interesting for the history of art: (1) on a large marble base, with the signature of the artist *Euphron*; (2) on another base in the shape of a channelled column, the signature of *Endoios*, ΕΝΔΟΙΟΣ ΕΠΟ, to which is added that of *Philermos*, ΠΙΛΕΡ[μος] ΕΠΟΙΕΞΕΝ; (3) the signature of *Hegias*, ΕΛΙΑΔ; (4) the signature of *Kresilas*, . . ΚΡΑΣΙΛΑΞ; (5) a long plinth which supported an equestrian group, seen by Pausanias and thought by him to represent the sons of Xenophon: the inscription shows that the artist was *Lykias* of Eleutherai, son of Myron.—*Bull. Corr. Hellén.*, 1889, Jan.-Feb., p. 150, etc.; *Mittheil. Athen.*, 1888, pp. 441-2; *Ἀρχ. Δελτίον*, Oct.-Nov., 1888.

Honorary inscription to Oiniades of Skiathos.—This inscription (referred to on page 93), written στοιχιδόν, was found on a block of Pentelic marble, somewhat chipped at the bottom: θεοί εδοξεν τῇ βολῇ καὶ τῷ δήμῳ, Ἀντιοχὺς ἐπρυτανεῖν, Εὐκλείδης ἐγραμμάτευσεν, Ἱεροκλῆς ἐπείστατε, Εὐκτήμων ἥρχε, Διαιτρεφὴς εἶπε. ἐπεὶ δὲ ἀνὴρ ἐστὶ ἀγαθὸς Οἰνιαδὴς ὁ Παλαιοσκιαθὶος περὶ τὴν πόλιν τὴν Ἀθηναίων καὶ προθυμὸς ποιεῖν ὅτι δύναται ἀγαθὸν καὶ εἰς αὐτοὺς τὸν ἀφικόμενον Ἀθηναίων ἐσκιαθὸν, ἐπαινεῖσθαι τὴν αὐτῶν καὶ ἀναγραφῆαι αὐτοὺς προξένων καὶ ἐνεργητῶν Ἀθηναίων καὶ τὸς ἐκγονοὺς αὐτοῦ καὶ ὅπως ἀν μὴ ἀδικηταὶ ἐπιμε[λ]ῶσθαι τὴν τε βολὴν τὴν αἰ βουλευουσάν καὶ τοὺς στρατηγούς καὶ τὸν ἀρχόντα τὸν ἐν Σκιαθῷ ὅς ἀν ἡ ἐκάστοτε, τὸ δὲ ψήφισμα τοῦ ἀναγραφῆαι τοῦ γράμματός τῆς βολῆς ἐν στήλῃ λιθίνῃ καὶ καταθέναι ἐμὸ ὅλοι· καλεῖσθαι δὲ αὐτὸν καὶ ἐπὶ ξένια εἰς τὸ πρυτανεῖον εἰς αὐριον. Ἀντιχάρης εἶπε· τα με[ν] ἀλλὰ καθάπερ τῇ βολῇ, ἐς δὲ [ἐ τῇ] γνώμῃ ἀναγραφῆαι ἀντ[ὶ] τοῦ Σκιαθίου ὅπως ἀν ἡ γεγραμμένον Οἰνιαδὴν τὸν Παλασκιαθὶον.—*Ἀρχ. Δελτίον*, Oct.-Nov.; *Berl. phil. Woch.*, 1889, col. 202.

Inscription relating to the building of the Parthenon.—There has been found another considerable fragment of an inscription recording constructions which were overseen by the *epistates* between 447 and 432. It now seems certain that all the fragments relate to the building of the Parthenon (cf. Koehler and Kirchhoff). According to them, the Parthenon was commenced in 447; a fragment of the accounts of the *epistates* for 444 is preserved; in 438 it was far enough advanced to receive Pheidias' Athena; in 434 the treasurers began to draw up an inventory of the objects deposited in different parts of the temple, showing that the interior was finished, though on the exterior the sculptures were not completed, nor the columns channelled, nor the paintings executed. Work was still going on in 433/2.—*Bull. Corr. Hellén.*, 1889, pp. 174–8.

Architectural fragments.—Among these, the most interesting are the fragments of columns which have flutings not parallel to the axis but arranged in spirals around the drum.—*Classical Review*, March, 1889.

Temple of Aphroditê Pandemos.—Pausanias enumerates the monuments on the Akropolis in the following order: the theatre and temple of Dionysos, the temple of Themis, the tomb of Hippolytos, the temples of Aphroditê Pandemos, Demeter Chloë and Gé Kourotrophos. The sites of the theatre and the Asklepieion are now fixed. At the w. end of the Ergané-terrace have been found the substructures of several small sanctuaries. It is here that the temple of Themis, the tomb of Hippolytos, and the temple of Aphroditê are placed. The main doubt has been, whether this temple of Aphroditê, called, as early as the fifth cent. B. C., ἐφ' Ἰππολύτῳ, is the same as the temple of Aphroditê Pandemos. It has now been proved, that there were two temples, and that the second must be looked for on the s. declivity of the Akropolis. Three inscriptions relating to Aphroditê have just been found in the earth near the s. tower by the Beulé-gate; they evidently come from the Pandemos temple, which was probably near by. The first inscription dates from the beginning of the fifth century, and is dedicatory. The second is on an architrave, and of the fourth century. The third is on a stele exposed in the temple, and bears a decree of 284/3 B. C. regulating the service in the temple under the care of the *astynomoi*. A short dedicatory inscription evidently comes from the small temple of Demeter Chloë, and is of the Imperial period.—*Bull. Corr. Hellén.*, 1889, pp. 156–68.

Site of the Chalkothêkê.—ERNEST A. GARDNER writes to the *Athenæum* (Jan. 12): "As a topographical gain, we may mention that the Chalkothêkê has for the third—and let us hope the last—time been identified in a large building that backs on to the Kimonian wall in the so-called temenos of Athena Ergané. The foundations only remain, but Dr. Dörpfeld thinks we have enough grounds for believing this identification of his

to be the final one. The building is large enough to contain the numerous and bulky articles which we know from inscriptions to have been stored in the Chalkothéké; but we must await Dr. Dörpfeld's publication of his views, and not anticipate beyond a mere mention of the fact."

Review of the Excavations on the Akropolis.—Dr. CHARLES WALDSTEIN has sent the following report, dated Athens, December 31: "To-day the excavations on the Akropolis have been brought to an end. They have now been carried on continuously for three years, and have been most successful and fruitful in results, both artistic and purely archæological. The Greek authorities have spared no trouble and expense in making them the success they have proved to be. . . . In every instance the diggings have been carried down to the primitive rock, thus exhausting the possibilities of future finds on this site and obviating a future disturbance of the surface of the Akropolis. Some of the most interesting Cyclopean or Pelasgic remains of the earliest settlers of Athens have been laid bare, to do which it was necessary sometimes to dig to a depth of 14 meters. The surface of the Akropolis will be restored to its former state, excepting where interesting early remains have been laid bare; these will remain visible, the necessary precautions being taken not to endanger the visitor.

"In all, from 30 to 40 marble statues have been exhumed, of which 20 were discovered this year; over 50 articles in bronze have been found, the most important of which are a perfectly-preserved large bronze head, together with statuettes of Athenê, athletes, and warriors, discovered this year; over 100 terracottas; over 1,000 fragments of vases, some with important inscriptions; and over 300 inscriptions, some of great historical value, while others recording the names of early, especially Ionian, artists, are of supreme importance in throwing light upon the early history of Greek art. Besides all this, the results as regards Greek and post-Hellenic architecture can hardly be estimated, and it will take years of study to utilize the important material offered.

"As to future work, it may be interesting to know that the Greek Government has invited the coöperation of the foreign archæologists here resident, and that a committee was appointed to consider the plan of proceeding with the work on and round the Akropolis. This committee, consisting of the General Ephoros of Excavations, M. Kabbadias, and the Directors of the French, German, English, and American Archæological Schools here, met yesterday, and it was decided to resume excavations immediately, beginning below the Propylæa at the west end of the theatre of Herodes Attikos, and to continue round the north and east slopes of the Akropolis below the wall. It was also decided to collect all the extant stones and architectural remains of the tower abutting on the west end of the so-called Beulé-gate, and to place them in their original position;

and to support the tower upon which the temple of Nikê Apteros stands by means of a buttress, as there is considerable danger of its falling in. On the Akropolis, it was decided, with due consideration to the safety of the building, to clear away the portions of the Turkish minaret so far as it distorts the actual plan of the Parthenon, and to lay bare the original door of the west end. Finally, it is proposed to take down some portions of the late barbarian wall above the wall of Kimon, where it is likely that important fragments of sculpture and inscriptions are immured. A fragment of the frieze of the Parthenon has just been found in a portion of this wall. It may be interesting to know that a clause was introduced in the report of the committee, stating that every consideration is to be given both to the picturesque appearance of the Akropolis as a whole, and to the historical interest of the Akropolis as regards the periods not purely Hellenic. The small portion of wall just referred to, for instance, will be put up again, after it has been examined, out of the material of which it is now composed.

"Last, but not least, I must mention the admirable advance made in the exhibition of these articles in the museums and elsewhere. The Central Museum is being re-organized, and will form a kind of British Museum. The monuments are exhibited very soon after their discovery, and catalogues are at once prepared. The arrangements and facilities for study, as compared with my last visit several years ago, are so much improved that all students and tourists have reason to be grateful to a government which finds time and means to advance the cause of humanism so efficiently, and for the energy and skill displayed by M. Kabbadias, the General Ephoros of Museums and Excavations, M. Stais, and all the other officials."

International Commission on Excavations.—M. LAMBROS writes from Athens, in regard to the committee mentioned in Dr. Waldstein's report: "The Ministry of Public Instruction has named a commission, on the pattern of the General Ephorate of Antiquities, to investigate the question of the embellishment and the further excavations of the Akropolis at Athens. This consists of the directors of the foreign archaeological institutes existing in Athens—M. Foucart, Mr. Gardner, Dr. Dörpfeld, and Dr. Waldstein. The commission has made the following recommendations:—(1) That all the walls of the *peribolos* of the Akropolis of late date should be destroyed down to the ancient level. Only those walls should be left which stand where no ancient walls or no ancient foundation exist. (2) That the side walls on either side of the door of Beulé and the Propylæa ought also to be levelled and be replaced by iron railings. (3) That the great Turkish vaulting and all later additions should also be destroyed, and that a part should be laid bare down to the rock. (4) That every trace of the Turkish minaret on the Parthenon, as well as the later *antæ* of the western door of

the Parthenon, is to be destroyed, but after an examination as to whether this can be done without any injury to the building. (5) That the western wing of the Propylæia should be restored, so far as ancient stones of it are available."—*Athenæum*, Feb. 2.

THEATRE OF DIONYSOS.—In the excavations of the German Institute in the upper portion of the *cavea* of the theatre of Dionysos, besides traces of an ancient road, and of some buildings on the rock before the erection and extension of the theatre under Lykourgos, has been discovered an *oinochoe* almost entire, bearing black figures representing a bacchanalian scene, with the inscription "Xenokles has made," and "Kleisophos has painted," in letters of an older period than Eukleides.—*Athenæum*, March 23.

CENTRAL MUSEUM.—*Additions.*—(1) Small marble image used for the support of a large statue (instead of the usual tree), recently found in **LAMIA**. This xoanon-shaped figure wears an aegis-gorgoneion and long breastplate, and has a serpent twisted around it. The inscription, Παξέρελης Ἰ Ἀθηναῖος ἐποίησεν, shows that it belongs to this artist of the Roman period, who is known also by other inscriptions. (2) Bronze Corinthian helmet found in Lamia. (3) Late marble figure of Dionysos, found near the **OLYMPIEION**. (4) Bearded head of a man, well preserved, also from the Olympieion. (5) Two late statues of women clad in himatia, brought from **THERA**. (6) Various pieces of sculpture from **ELEUSIS** and from **AKRAIPHIA**, including some bronzes. (7) Terracotta figurines, mostly from **BOIOTIA**. (8) Coins from many quarters.—*Ἀρχ. Δελτίον*, Oct.–Nov., 1888.

DELPHOI.—No progress has been made toward excavating at Delphoi. When the French rejected the treaty of commerce with Greece to which was attached the permission to excavate Delphoi, the project was abandoned by the French School, and the Greek Government offered the work to the American School. Before anything definite had been accomplished toward raising the necessary funds in America, the Greek Archæological Society made an unsuccessful attempt to secure money for the undertaking. At present, the work is open to the American School, without competition, provided the sum necessary for the purchase of the village of Kastri, on the site of ancient Delphoi, can be raised. This sum is variously estimated at between \$25,000 and \$50,000. If this sum can be procured, the American Archæological Institute is ready to pledge the greater part of its income for five years to carry on the excavations. An appeal to the public will shortly be made, in order that America may have the honor of excavating this the most important site of ancient Greece.

MOUNT LYKONE.—*Temple of Artemis Orthia.*—The Ministry of Public Instruction gave M. J. Kophiniotis leave to make excavations on the site, which proved the existence of the sanctuary (*JOURNAL*, IV, p. 360). He reports that the peribolos of the temple has been almost entirely laid

bare. The length of the north wall was 12.30 meters, and that of the eastern and western 9.80 met. each. The eastern and western were connected at the sixth met. by an inner wall, a portion of which remains. There is an empty space 7.30 met. long between the fragment of this interior wall and the western wall. The northwest was, however, surrounded by a wall of its own. This enclosed portion of the sanctuary has a mosaic floor, half formed of large pieces, the other half of small ones. Of the stones of the peribolos some were not worked at all, the rest finished. The worked stones are almost all of the same dimensions, 1.10 met. long, 0.35 broad, 0.35 thick. The unworked stones are of varying dimensions, from 0.70 to 1.60 met. long, and from 0.40 to 0.60 broad. Within and without the peribolos, it is reported, have been found various roof-tiles, lion-heads, and other fragments of the building; also, fragments of marble drapery, and of an arm and a leg belonging to a great statue, which the report considers to have been one of the statues that, according to Pausanias, adorned the temple, to wit, those of Apollo, Artemis, and Leto: they were the works of Polykleitos. On the east side of the peribolos has been found a well-preserved torso of the marble statue of a female: it is 0.20 met. high; the head, hands, and feet are missing. The workmanship is admirable. The discovery of three muses of the Roman period shows that the sanctuary was visited and prosperous as late as the time of Geta and even of Constantius II, that is, till the middle of the fourth century after Christ.—S. P. LAMBRUS, in *Athenæum*, Jan. 19.

MYKENAI.—Two tombs have been explored by M. Tsountas. One of them contained ivory objects, while the other was empty. Two ivory cylinders were found, but were so covered with accretions that they were sent to Athens to be cleaned: they were covered with circles of scales in relief. Besides these, there were: (1) 3 ivory reliefs: one representing the upper part of a woman holding in her left hand a branch or a flower; another, the lower part of a seated woman; the third (a well-preserved plaque), representing a sphinx: (2) pieces of a stone vessel: (3) a peculiar clay vessel bearing an incised ornamentation, the incisions being filled with a white substance. Excavations will next be made in the prehistoric palace discovered last year.—*Ἀρχ. Δελτίον*, Oct.-Nov.; *Chronique des Arts*, 1889, p. 60.

The Akropolis.—CHR. TSOUNTAS in the *Ephemeris* and in the *Praktika*, and CHR. BELGER, from these sources, in the *Berl. phil. Wochenschrift* (1889, No. 4), give the conclusions to be drawn from the latest excavations at Mykenai. In the first place, it is proved that the city was not abandoned after its destruction by the Argives. There was a *κώμη Μυκηνέων* in the time of the Spartan tyrant Nabis, as is proved by an inscription of considerable length: another inscription proves the same fact for the second century B. C. Of great importance are the results for the history of architec-

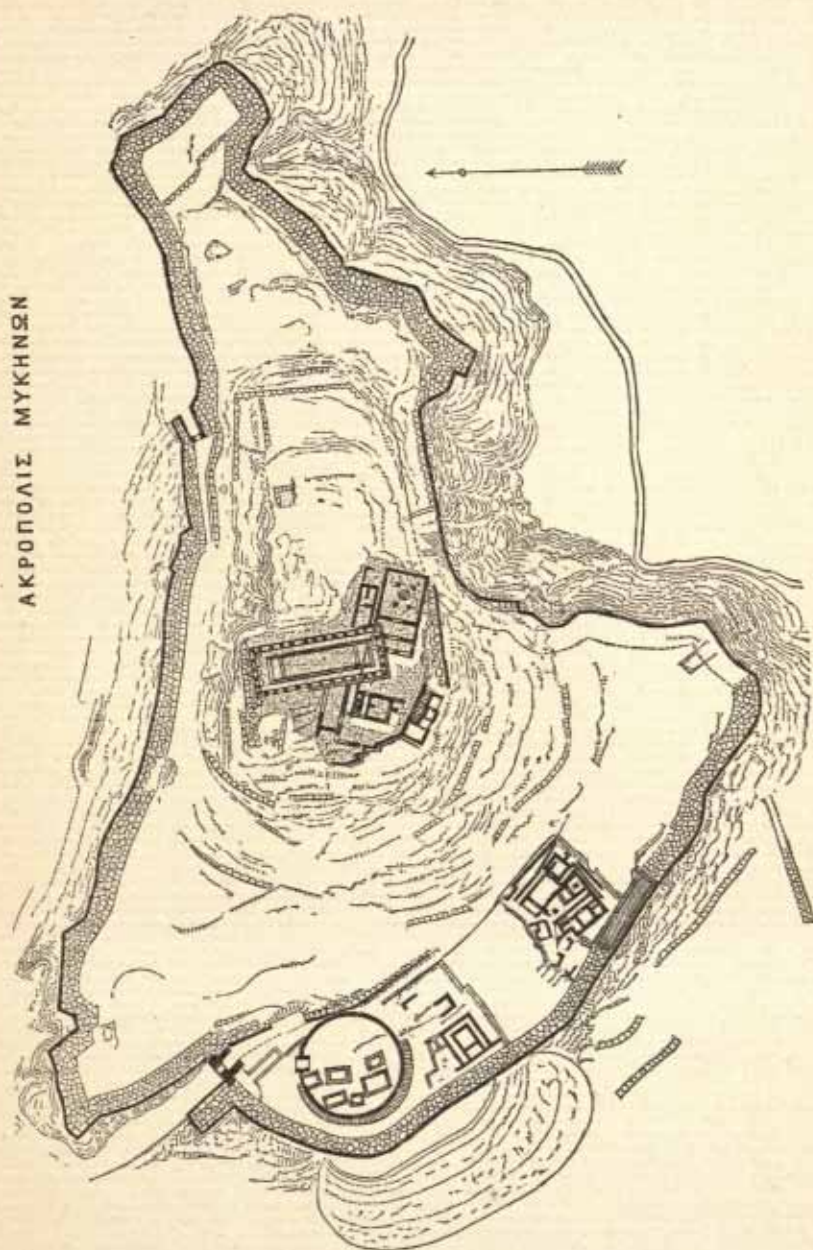


FIGURE 20.—Ground-plan of the akropolis of Mykenai.

ture. A PLAN is given, (*Figure 20*) from Dörpfeld's drawings, in the *Praktika* for 1886, lately issued. The plans of Tiryns and Troja will afford interesting points of comparison. If we seek to distinguish the various strata from each other, the uppermost discloses the foundations of a long Doric temple, part of which was built directly above the ancient palace. The temple probably dates from the time of the Persian wars, when the inhabitants of Mykenai were strong enough to send a special body of soldiers to Plataia. Of the architectural members only a block from the cornice has been found (so Tsountas in the *Praktika*: Dörpfeld in the *Mittheil. Athen.*, 1886, p. 330 announces the discovery of a capital, architrave, and triglyphs). Possibly, two fragments of archaic relief-sculpture belonged to this temple. Beneath the temple was found a layer of careless construction, and, still lower, the remains of a palace like that at Tiryns. The chief room is the μέγανον or men's dwelling, in the midst of which was the hearth surrounded by four columns that supported the roof. The hearth was here made of clay and ornamented with brightly painted stripes. The apartment is divided, as at Tiryns, into vestibule, antechamber and court. To the southeast of the μέγανον was probably a propylaion, analogous to that at Tiryns; though the descent from the μέγανον was not by means of a ramp but by a stately stairway 2.40 meters broad. To the north, separated by a long corridor, lies the women's palace. Here golden ornaments were found, and rich wall-decoration. The walls were built of large stones below, and smaller ones above, were strengthened by horizontal beams, plastered and ornamented with paintings of at least a geometrical character. Leaving the summit of the citadel, we pass southwards over the remains of a winding ramp to a group of buildings of various periods, some of which seem to have been annexed to the citadel at an early date. Here were discovered, painted on the walls, a line of ass-headed monsters, hitherto known only from the so-called Island-gems. These carry the long staff, but lack the suspended booty represented on the gems. The ass-head surmounts a brightly-dressed human body, like a minotaur. The rectangular buildings to the left of these, and the circular enclosure of graves, belong to the earlier excavations of Schliemann.

PEIRAIEUS.—Not far from the east end of the great harbor, have been found three statuettes of the goddess Kybele, about 30 centim. high. The figure is seated in a niche, above which is an *aëtoma*; she bears upon her knees a lion, and has a phial in her right hand. In one of these statuettes, upon the side columns of the niche, is seen the relief of a boy on the right hand, and of a girl on the left. As other statuettes of Kybele have been found at the Peiraieus, they may point to the existence of an ancient temple to the goddess. In the same district has been found a sepulchral stele, with *aëtoma*, and the inscription *Euthenika Tebana*; also two *loutrophoroi*, wholly

decorated, the one in relief, the other in painting. These large water-vases have lost neck and base, but they bear inscriptions of names. The vase in relief represents a man seated; before him stands a woman with right hand stretched toward him, and behind her a female slave holding in her hand a small basket: the man's name is *Lysippides*, that of the woman *Lysimache*. The painted vase still shows traces of color and has inscribed the name *Pytheos*.—*Athenæum*, March 16.

In the place where the statues of Asklepios were found, other antiquities have since come to light. A headless statue of a boy, resting chiefly on the right foot and having the left foot advanced. In his left hand he holds some spherical object, and from the left forearm the himation hangs down to the ground. The right hand and part of that arm are missing. Besides this, there were found a head of a youth, complete excepting the nose; and, in another part of the town, a long and as yet incompletely deciphered inscription.—*Ἀρχ. Δελτίον*, October, 1888.

STAMATA (Attika).—*Discovery of its identity*.—Stamata is a small village lying just beyond the ridge which shuts in on the north the valley leading into Ikaria. Some have placed at Stamata the deme of Semaehidai. Others, including Lolling, believe it to be the site of Hekalê. Mr. Washington, of Yale, a member of the American School at Athens, decided to excavate both at Old Stamata, a little to the s. of the present village, and at the ruins of three churches partly built of ancient materials, half an hour distant to the north. In his excavations at Old Stamata, Mr. Washington found, besides various fragments of sculpture, an unusually well-preserved female torso larger than life, and several inscriptions which establish this as the chief centre of the deme Plotheia, which may have extended into the valley beyond.—*N. Y. Nation*, No. 1231.

TANAGRA.—The latest excavations have yielded several noteworthy statuettes, besides sepulchral stelai and inscriptions. At the suspension of work for the winter, the more portable antiquities were transferred to the Central Museum, Athens.—*Ἀρχ. Δελτίον*, Oct.-Nov., 1888.

THESPIAI (near).—*Temple and Theatre of the Muses on Mount Helikon*.—Pausanias describes the temple that stood in the Grove of the Muses, and the works of art contained in it (ix. 29-31). The statues of the Muses themselves were works of Kephisodotos, Strongylion, and Olympiosthenes, and belonged to the fifth century B. C. It is the first occasion on which we find the Muses attaining the orthodox number of nine. But the grove was adorned with statues of other divinities, and also of poets and musicians. A festival of the Muses, styled the *Museia*, was celebrated in the grove under the superintendence of the Thespians, in whose territory the grove lay. Inscriptions previously found had informed us of the cult of the Muses, which continued into Roman times; those lately discovered are in

the Boiotian dialect, and have been met with in the churches of the village of Karanda, upon the road from Thisbe to Leuktra. One of them mentions the offerings to the Helikonian Muses by Philetairos, the son of Attalos I, King of Pergamon.

The interest which the French Archæological School showed as early as 1884, when M. Foucart published these inscriptions in the *Bulletin de Correspondance Hellénique*, determined him to proceed to the systematic investigation of the site of the temple. After the French had obtained the necessary permit from the Minister of Worship, they set to work in October and November. M. Jamot superintended the work. The results attained have proved most interesting.

The centre of the excavations has been the modern church of the Holy Trinity, which exactly occupies the site of the Temple of the Muses. It is situated at about an hour's walk from the village of Palaïopanagia, on the lower eastern slopes of Helikon. The church, of which only the foundations remained, has had to be entirely removed. The temple below proves to have been 12.50 meters long by 6.50 broad. The entrance was on the west side. It was an amphiprostyle of four Ionic columns, similar, therefore, to the Temple of Nikê on the Akropolis. It had, it would seem, neither forecourt nor *opisthodomos*, so that it had the look of a *cella* flanked on two sides by pillars. It is noteworthy that the temple had been rebuilt in Roman times, when it was lengthened 6 meters so as to form a square. The discoveries of objects of art are limited . . . on the other hand, the store of inscriptions is large; they are dedicatory inscriptions, among them an epigram in verse.

The excavations will be resumed in the spring. It is intended to proceed to the complete opening of a hemicycle lying at about fifteen minutes' walk from the temple, and probably the ancient theatre.—LAMBROS in *Athenæum*, Jan. 5.

The 'Αρχ. Δελτίον for Oct.-Nov. and the *Berl. phil. Woch.* (1889, col. 74) inform us that the stage arrangements were found to be similar to those of the theatre of Epidauros. The stage, which was covered with a mass of *débris* over four meters deep, has a width of 18.10 met. (20 met. acc. to *Woch.*), and is adorned with half-columns of the Doric style, 14 of which are still in position, according to the Δελτίον; while the *Woch.* reports that there were originally only 13 columns, of which but seven have been found.

VOLO.—*Government of Magnesia*.—Among the inscriptions recently found at Volo, there is one of the second century B. C. of singular importance, as it makes known to us some particulars of the government of the Thessalian city of Magnesia, which proves to be very similar in constitution to the Ætolian League. In this decree of the city in honor of a certain Hermogenes, son of Adymos, who was secretary of the *synedroi*, appear the names

of the chief magistrates of the district of the Magnetes, viz., the strategos, the hipparchos, the navarchos, the tamias, and the priest of the Askraian Zeus.—*Athenæum*, March 23.

KRETE.

KNOSSOS.—*Proposed excavations by Dr. Schliemann.*—Dr. SCHLIEMANN, supported by the Syllogos of Candia, is at present in treaty for the purchase of a hillock named Kephálaton Tshelebi, on the site of the ancient city of Knossos, in order to clear out a large archaic building, amongst the ruins of which have been lately found *pithoi* and vases of the so-called Mykenai period. Mr. Stillman has pronounced this building to be the Labyrinth of Daidalos, but it is more likely to prove to be an *andreion*, or a hall for the *syssitia* of the inhabitants of Knossos, or at any rate a public building of a remote epoch. At present all that is to be seen are some very thick walls of local gypsum stone, which were partially disinterred by the Spanish vice-consul, M. Calocherínos, in 1877. Some of these stones bear figures of ancient character, probably masons' marks. The form of the building appears to be rectangular, about 44 met. by 55, and both the walls and mode of construction have striking points of resemblance with the prehistoric palace of Tiryns. Dr. Schliemann has been induced to enter on this work by the information given him in 1884, and first published in 1886 by Dr. Fabricius; but, when he and Dr. Dörpfeld visited Kreta at that time, the negotiation did not meet with the success it now seems likely to obtain.—*Athenæum*, Jan. 26.

ITALY.

PREHISTORIC AND CLASSIC ANTIQUITIES.

NATIONAL SCHOOL OF ARCHÆOLOGY.—The king of Italy has authorized the institution of an Italian School of Archæology, to be directed by Senator Fiorelli. The members of the School will receive a subvention from the State for three years. They will spend the first year at Rome, the second at Naples, where they are to take part in the excavations at Pompeii, the third in Greece. The preparatory courses for membership, entitling to this stipend, will include: Italian Epigraphy; Roman Antiquity and Epigraphy; Greek Antiquity and Epigraphy; Archæology and History of Art; Roman Topography; Palethnology. The competition is open to doctors of philosophy and letters, but not to doctors of law.—*Chronique des Arts*, 1889, p. 60; *Cour. de l'Art*, 1889, p. 54.

NATIONAL MUSEUM OF ANTIQUITIES.—A new museum has been instituted at Rome, bearing the above title. It is divided into two sections: one is to contain the antiquities found in the City proper; the other, those found in its vicinity. Collections of casts, for the use of students, will be

comprised in the new museum; and it will contain archives, open to students, in which will be preserved all documents relating to the excavations made in Rome and its vicinity. They are preparing, at the Baths of Diocletian, the permanent locality to receive the objects of this museum. In the mean time, it is provisionally installed at the *Villa di Papa Giulio* (Villa Glori), near the *Porta del Popolo*: they have finished the classification and exposition of the most important objects coming from the excavations made for two years past at Civita Castellana, the ancient Falerii (*cf. JOURNAL*, III, pp. 460-7). The antiquities of the necropolis have been arranged according to an excellent method. Each tomb is numbered, and its funerary furniture has been collected in a glass case or in a part of one; and the cases arranged chronologically. The furniture taken from the most ancient tombs consists of objects in amber, silex, arms of bronze, vases not worked on the wheel. The less archaic tombs show Phœnician importations; then, one distinguishes Greek influence; afterward, appear the works of a school of local art; finally, it is the Græco-Roman art which they exhibit. The series is uninterrupted from the VIII century B. C. to the last part of the Empire.—*Cour. de l'Art*, 1889, pp. 51, 66-7.

AMENTINUM.—*A new Latin City.*—CHR. HÜLSEN, in the *Berl. phil. Woch.* (1889, col. 35), starting from the readings of two manuscripts of Vitruvius restores to light a forgotten Latin city, Amentinum, which in this case had been read Amiternum. He is helped by the inscription of the time of Tiberius (*C. I. L.* VI, 251) dated 27 A. D. The site cannot by these means be accurately determined, but it may lie on the right bank of the Tiber, near the Sabine hills, or on the Monti Corniculani.

BAIAE.—*A Porticus Triumphalis.*—Comm. de Rossi (*Not. d. Scavi*, 1888, pp. 709-14) calls attention to an unexplained but exceedingly interesting inscription recently found at Baiae: PORTICUS · TRI[umphi] · LONG · EFFIC · PE[d · d · lvi] · ITUM · et · RED · P[ed · ∞ · cxii] · PASS · CCXXII[· semis] · QUIN · QUIES · IT[um · et · red] · EFFICIT PA[ssus] · ∞ · CXIL. This triumphal portico of Baiae was evidently a reproduction of that in Rome, an example of the imitation of monuments of the great city so common throughout the Empire. The characters of the inscriptions are fine monumental letters of the first century of the Empire. A similar inscription, dating from the third cent. A. D., was found near Rome in 1852, and is an example of the application of the public triumphal porticos, on a small scale, to private villas and gardens. In all of them we find the peculiar form of calculating the measurement of the monument according to the number of paces covered by passing backward and forward through it a certain number of times, *i. e.*, 1112 paces for five times or a single length of 222½ paces equivalent to 1112 ft.; and the half of this, or the *itus* alone (without the *reditus*), and the length of the portico, 556 ft. The original *porta triumphalis* in

Rome cannot be exactly located, but it was near the *campus Flaminius*, probably in the *villa publica* or *Saepta*. Its original name was probably lost at the time of the magnificent constructions of Agrippa, finished in 728 u. c.

BREMBATE (*sotto*).—*Prehistoric Antiquities*.—In last July, there came to light, along the road from Osio to Trezze, near Brembate, a cemetery of the first iron-age, nearly corresponding to the third period of Este, and in topographico-chronological respects with the groups of Lodi and Como illustrated by Castelfranco and Barelli. At the depth of one meter, the excavators found numerous cinerary urns of terracotta and of bronze, containing small earthen vases and an abundant collection of objects in bronze and iron, as well as arms of iron, and skewers (?) placed above or outside the large vases. Through neglect or ignorance, the authorities were not informed, and many of the objects were thrown away. The greater part were, however, recovered. A complete list in 137 numbers is given, from which is the following selection. *Silver*: a ring. *Bronze*: a *cista a cordoni*; several *situlae*; a large number of *fibulae* of a great variety of forms; rings, armlets, earrings, *etc.*; a sword-handle with a fragment of the decorated blade, with a bit of the scabbard; also the sword-point, covered with a piece of the wooden scabbard over which is a thin strip of brass. This rare object must have been nearly intact when found. Other important pieces are: (1) a rod, perhaps for religious use, in the shape of a rectangular shaft surmounted by a globular end; (2) a large ornament, composed of a central plaque highly decorated, similar in part to the Gallic baldric found at S. Florentin near Sens; (3) a superb iron two-edged sword, still retaining a large part of the scabbard, with a highly decorated handle.—*Not. d. Scavi*, 1888, pp. 673–81.

CASTEL SAN PIETRO.—*A Roman Bridge*.—In enlarging the present bridge over the torrent Silaro, near Castel S. Pietro, the discovery was first made of a solid Roman wall built of immense blocks and intended to protect the banks above the bridge. Then came the discovery of parts of the Roman bridge, and, finally, of two identical inscriptions on marble cippi: IMP·CAESAR·DIVI·NERVAE·FILIVS·NERVA·TRAIANVS·AVG·GERM·PONT·MAX·TRIB·POT·IIII·COS·III·P·P·F· The sub-structure of the bridge was a large palisade, then came a very thick layer of cement from which rose the stepped piers. As the Via Aemilia was built in 187 B. C., it would seem natural to suppose that the bridge dated from that time and not from A. D. 100 in the time of Trajan. This is supported by the evident erasure of earlier inscriptions from the two blocks, the surfaces, fresher than any others, being smoothed down to receive the inscriptions of Trajan, to whom was due, evidently, a restoration of the bridge.—*Not. d. Scavi*, 1888, pp. 617–22.

CHIETI=TEATE.—*New Inscriptions*.—Some interesting inscriptions have

come to light on the slope of the hill on which rises the city of Chieti, the ancient *Teate Marrucinorum*. First is a large sepulchral inscription, then many masses of stone with architectural decoration which formed a monument. Seven of these have gladiatorial scenes in relief. Four formed the summit of the front and represented the spectators of the circus with the *tibicini* at the angles; and three other pieces, which must have formed an ornamental band, showed the gladiators fighting. The art is of the best imperial period, and the figures are often very well preserved. The monument may be that to which a large inscription belongs, found last year, erected by *C. Lusius storax sibi et coniugibus suis*. To it belongs an inscription with a long list of members of a funerary college; another long inscription contains nine distichs.—*Not. d. Scavi*, 1888, pp. 745–50.

CORNETO=TAQUINI.—The last report, on the excavations undertaken last spring from March 5 to May 12, contains little of interest. The work was begun to the s. of the Arcatelle, and gave the following results. March 5th, a trench-tomb: 8th, a chamber-tomb with flat ceiling, already sacked: 9th, a second similar chamber-tomb, fallen in; and a ribbed-vaulted tomb containing two bronzes similar to those in well-tombs and trench-tombs: 10th, a similar chamber-tomb, also fallen in, which also contained some bronzes: 12th, another ribbed-vaulted tomb with interesting terracotta vases imitating bronze vessels: 15th, a ruined chamber-tomb: 26th, a ribbed-vaulted chamber-tomb, etc. The earthenware found in these tombs was not of much importance, though including quite a number of pieces of Greek manufacture.

Through dissatisfaction with the above results, excavation was suspended on that site and begun on April 9 in front of the new cemetery. This was somewhat more successful; in a tomb discovered Apr. 16 were found nine rude sarcophagi; the bust of a woman on a stone aedicula; the head of a man inside one of the sarcophagi, which also contained an amphora with yellow figures.—*Not. d. Scavi*, 1888, pp. 691–6.

MASSA MARTANA (Umbria).—*Via Flaminia.*—Comm. Gamurrini calls attention to the following inscription, as important for the course of the *Via Flaminia*: IMP CAESAR | DIVI · TRAIANIPARTHICI · F | DIVI · NERVAE · N | TRAIANVS · HADRIANVS · AVG · PONT | MAX · TRIB · POT · VII | COS III PROCOSVIAM PROLAPSAM | NOVA · SVBSTRVCT | REST. This is a record that the Emperor Hadrian had, *nova substructione*, restored the ancient road in 877 *U. C.* (224 *A. D.*), while Hadrian was in the East, for which reason, he assumed the title of proconsul. The road is the *Flaminia*, which from Narni passed through Carsulae. The inscription was found near the middle station on this part of the road, called *ad Martis* (*i. e.*, *ad fanum Martis*); the itinerary is *Mevaniam* (= *Bevagna*)—*ad Martis XVI*—*Narniam XVIII*.—*Not. d. Scavi*, 1888, pp. 681–2.

MONTEGIORGIO.—*Site of Falerium Picenum.*—The discovery of a sepulchral inscription near the present commune of Montegiorgio places here the site of the ancient Falerium Picenum (*cf. C.I.L. ix, p. 517*). It reads: T · SILLIVS KARVS | VIVOS POSVIT · SIBI · ET · | VENITIAE · PRISCAE · CON | TVBERNALI CARISS | ET IANVARIA · FIL · | INFR · P XX INAGR · P · XX | QVI · HOC · VIOLARIT | DABIT · AERARIO · FA | LERIENS HS ∞ ∞.—*Not. d. Scavi, 1888, p. 725.*

ORVIETO.—*Excavations in the Southern Necropolis.*—In September, remains of a two-chambered tomb were found near the *Cannicella* on the land of Cav. Luigi Fumi. There were fragments of black-figured and red-figured vases, many remains of bucchero vases with reliefs, the feet of a bronze chair, a small bronze lion, *etc.*

In the same region, two tombs, each with two chambers, were found on the property of Sig. G. Onori. They contained remains of burnt and unburnt bodies, and many fragments of trachyte belonging to two or three cinerary urns, the largest of which was carved in very fine style. As the tombs had been already visited, only fragments were found of Attic red-figured vases (amphora and two kylikes), of local black-figured ware, and of common unpainted ware.—*Not. d. Scavi, 1888, pp. 622, 726.*

OSTIA.—Awaiting final excavations in the zone between the Theatre and the so-called Temple of Matidia, which will settle the problem of the nature and use of large buildings now partly uncovered, Professor Lanciani describes briefly some of the chambers in one of them, a bathing establishment. This building is practically intact, preserving not only its architectural but its figured decoration. Its public character is shown by the heaviness of walls and vaults, and by the size of the halls. Perhaps these are the well-known baths of Antoninus Pius. A plan is given of the chambers discovered: these are, (1) a frigidarium, where the piscina is divided off by an archway supported by two marble-incrusted pilasters and by two granite columns with Attic vases and beautiful capitals of Greek marble. The walls are decorated with niches which contained sculptures, of which the following fragments were found: (a) a life-size marble bust of splendid workmanship and in perfect preservation, somewhat resembling Lucius Verus; (b) a male bust with short hair and beard and lively expression, in perfect preservation; (c) bust of a bearded man, with chlamys thrown over his shoulder, of the time of the Antonines; (d) portrait-bust of a woman, with headdress like that of Plotina; (e) *idem*, with curly hair and a *stephane*; (f) headless statuette of Fortuna; (g) headless female statue, 1.65 met. high, draped in a tunic and mantle which entirely cover her, even to her hands; (h) a fine large headless athletic statue; (i) remarkable terracotta semi-statuette of a fountain-nymph carrying fruit and flowers. (2) The large central hall, covering 188 sq. met., had painted walls and a vaulted

ceiling, as is proved by the blocks lying on the pavement. The floor is in chiaroscuro mosaic with figures of animals, monsters, a triton, genii, etc. On the marble base of a statue was an inscription of T. Petronius Priscus, Imperial Procurator in Noricum.

The second building referred to is like an immense rectangular isolated *domus*, with streets on all four sides, occupying the space between the Baths described above and the Theatre. Its w. side measures over 50 met., the others have not yet been uncovered. It was built at the close of the first or the beginning of the second century of the Empire. The whole of its lower floor was occupied by *tabernae*, the doors to which were afterwards closed up with fine brickwork of the time of Severus, showing that the building, originally private, was expropriated for government use, i. e., as the casern of the *vigili*. This fact is shown by two inscriptions; the first, of 217 A. D., *Valerio Titaniano Praef. Vig. E. M. V. curante*, etc.; the second mentioning a cohort, two centurions, and a tribune of the *vigili*.—*Not. d. Scavi*, 1888, pp. 737–45.

POMPEII.—At a meeting of the *Académie des Sciences* (Feb. 14) M. Fouqué reported an analysis which he had made of fragments of blue coming from a fresco at Pompeii. He found a double silicate of chalk and copper, which he has succeeded in reproducing. This blue is unalterable and the strongest known. M. Berthelot showed it to be the famous Alexandrian blue whose manufacture dates from the time of the Ptolemies and was imported to Italy in the beginning of our era. Pozzuoli was the centre of this industry in Italy. M. Fouqué believes that this blue was originally prepared with sand and carbonate of chalk submitted to a high temperature, to which grated copper was added. The whole was then pulverised and used as ochres are.—*Paris Temps*, Feb. 15.

REGGIO=RHEGION (Calabria).—In the neighborhood of the city has been found one of the peculiar tombs of this region, whose top is covered with about forty large tiles that lean against the side walls. This tomb, 1.80 met. \times 1.10 \times 0.53, contained 15 tear-bottles and a number of vases. Within the city, excavations at the casern of S. Agostino resulted in the discovery of a monumental tomb of late period; and a large ancient building paved with marble, which originally had a peristyle with columns that remained standing, apparently, during the Middle Ages. A number of fragments of terracottas, principally female heads and reliefs, have come to light in various parts of the city.—*Not. d. Scavi*, 1888, pp. 753–4.

REGGIO=REGIUM LEPIDUM (Aemilia)—*Roman Aqueduct*.—In a field at a distance of 1500 met. from Reggio, there have been found remains belonging to a Roman aqueduct which, starting probably at the *Aque chiare*, ended at *Regium Lepidum*, whose site is occupied by the modern city. The parts discovered are, a well to aerate the water and a basin for the deposit

of the objects brought along by the water. The well is conical in shape and is about three meters deep. The conduits of the aqueduct leading from the well in both directions were explored to a considerable distance.—*Not. d. Scavi*, 1888, p. 616.

ROMA.—*New archaeological series of the Lincei.*—The class of Moral Sciences of the R. Academy of the Lincei has appointed a committee by means of whom the Academy will begin, in the current year 1889, a special series of archaeological publications of large size accompanied by numerous plates; without, however, putting a stop to the useful *Notizie degli Scavi*. The committee is composed of Domenico Comparetti, Giuseppe Fiorelli, Wolfgang Helbig, Rodolfo Lanciani, Ersilia Lovatelli and Luigi Pigorini.—*Bull. Palet. Ital.*, 1888, pp. 205–6.

SCULPTURE.—*Discoveries during 1888.*—The December number of the *Bull. Comm. arch.* gives (pp. 481–91) a catalogue of the sculptures discovered by the archaeological commission during the year 1888. Most of these have already been mentioned, but we select the following. Two statues of Jupiter, four of Mercury, one of Venus, two of Amor, three of Bacchus, one of Aesculapius, and a number unidentified: thirteen heads, busts, herms and masks: fourteen torsi and fragments of statues: eight reliefs and fragments of reliefs, several of remarkable beauty and interest, two being in Greek style: six sarcophagi or fragments.

Recent Discoveries.—Among the recently-discovered pieces of sculpture, the following may be noted. 1. Marble statue of Mercury, less than life-size, broken. 2. Trunk of marble statue of a Satyr, less than life-size, of good style. 3. Statuette of semi-nude Venus, of marble, headless and footless. 4. Headless female statuette of marble, draped. 5. Life-size statue of a River, headless and partly armless, reclining: it is of good style. 6. Headless statue of a girl, half-crouching, half-kneeling: its legs and great part of the arms are broken away. It is archaistic work of good style. 7. Torso of a statuette of good workmanship. 8. A colossal head of good art, probably of Neptune. 9. Life-size bust, in free style: head similar to Antoninus Pius. 10. Bicipital herm—Pan and bacchante. 11. Fragment of a good relief of two figures banquetting, one male, the other female; both being semi-nude and reclining. 12. Colossal trophy, consisting of a Roman cuirass in the shape of a thorax placed on the trunk of a tree: it is in good style and preservation, and a rare monument. 13. Large fragment of a frieze, above an architrave, on which remain three figures in high relief, headless, and draped in togas—an *apparitor*, and two speakers: the style is fine. It may have belonged to the buildings erected by Pompey near S. Andrea della Valle.—*Bull. Comm. arch.*, 1888, pp. 415–20.

Early Latin Coins.—In dredging the Tiber near the Salara under the Aventine, thirteen coins of the primitive Latin mintage were brought up.

All weigh four ounces, that is, are *trientes*, and belong to Latium, Lower Etruria, and Rome. They are derived from the type of the primitive eleven-ounce *as*, and belong to the end of the fourth or the beginning of the third century B. C.: they evidently formed part of a votive deposit. Two only belong to Rome, and the latest of these is of lighter weight than all the others, showing a depreciated coinage in Rome which gradually shut out that of the neighboring cities. Three of the coins belong to Sutri. The *triens* seems to have had a sacred significance, cf. the custom of placing one in the mouth of the deceased.—*Not. d. Seavi* 1888, pp. 628–9.

MOSAIC.—Part of a tile found near *S. Lucia in Selce* represents the lower part of a warrior, executed in the fine mosaic-work of colored enamels of the kind that is often inserted in the centre of pavements. The warrior is not fighting but rather speaking, and holds with his left hand a round shield and a lance. His overgarment is bluish and his legs are covered with *knemides*. Under the figure is the inscription ΠΟΛΥΔΑ[μης]. Perhaps the entire subject was Homeric, and represented Polydamas seeking to dissuade Hektor from continuing the combat with the Greeks.—*Bull. Comm. arch.*, 1888, p. 424.

INSCRIPTIONS.—*Forum of Augustus*.—Professor Lanciani publishes, in the January number of the *Bullettino della Commissione archeologica comunale*, a paper on the Forum of Augustus. In 1881, the Commune purchased an area of about 950 sq. met. within the area of the Forum, opposite the temple of Mars, with the intention of pulling down the miserable constructions which covered the ground, in the hope of discovering the marble pedestals erected by Augustus in honor of the most notable Roman generals (Sueton., *Aug.*, 31) upon which their statues were placed: the Forum was inaugurated in 752 U. C.: Augustus himself dictated the *elogia* or biographical notices to be inscribed on the pedestals. Their importance for history cannot be overestimated. Only fourteen inscriptions with the *elogia clarorum ducum* have been recovered since the Renaissance: of these, nine are copies found elsewhere, five belong to Rome, namely, those of Lucius Albinus (364 U. C.), M. Furius Camillus (364–368 U. C.), L. Furius Camillus (405 U. C.), L. Papirius Cursor (445 U. C.) and C. Marius. With one possible exception, however, none of these are the originals from the Forum of Augustus. The attempt to recover them by excavations has just begun, during the month of January, and some interesting discoveries have already been made in the few square meters that have been explored.

1. Pedestal of a statue, 1.05 met. high, 0.39 met. wide, found in a small sarcophagus; inscription reads: DIVO | NIGRINIANO | NEPOTICARI | GEMINVS FESTVS V. | RATIONALIS. It had not been known who Nigrinianus was: he had been variously supposed to be a son of Alexander, tyrant of Africa, or a son or relative of the Emperor Carinus. This in-

scription shows him to be a nephew of Carinus, and to have died young before the end of 283 A. D. The dedicator, Geminius Festus, was already known.

II. A marble base, 0.47 met. high, 0.39 met. wide, which originally supported a gold vase weighing one hundred pounds! It reads: IMP CAESARI|AVGVSTO·PP|HISPANIA·VLTERIOR|BAETICA·QVOD|BENEFICIO EIVS ET|PERPETVA CVRA|PROVINCIA PACATA|EST·*ex*(?) AVRI|PC. Some letters of the sixth and eighth lines are indistinct. The division of Hispania Ulterior into Lusitania and Baetica has been attributed to Augustus mainly by conjecture and without absolute proof that this was not done by Tiberius. It is now certain that it took place after Augustus sent colonies to Spain. As Augustus was not acclaimed *Pater Patriæ* until Feb. 5, 752 U. C., the inscription could not have been set up until afterward. The discovery of many similar historical inscriptions of importance is expected.

Fasti Triumphales.—A new fragment of the ancient *Fasti Triumphales* has been found in the bed of the Tiber: all previous fragments are preserved at the Capitol, in the Palazzo dei Conservatori. Professor Barnabei has read, before the Accademia dei Lincei, a memoir regarding it, with a reconstruction of the text. It belongs to the years 576–79 of the era of Varro, and comes between a fragment found in 1872, containing the triumphs of 559–63, and another found as early as 1546, bearing those of 579–99. It reads as follows:

ti. sempronius. p. f. ti. N GRACCHVS A DLXxv
procos. de celtibEREIS·HISPANEISQ·III·NON·Febr
l. postumius. a. f. A·N·ALBINVS·PRO·AN·DLXXV
cos. ex. lusitANIA·HISPANIA·Q·PR·NON·Febr
c. claudius. op. f. p. N·PVLCHER·COS·ANN·DLXXvi
de. histreis. et LIGVRIBVS·K·INTERK
ti. sempronius. p. f. tl·N·GRACCHVS·II·ADIX xvii
procos. ex. sARDINIA·TERMI nalib
m. titinius . . . f. M·N·CVRVVS·PROcos. an. dlxxviii
ex. hispania. citeriore

The first of the five triumphs recorded is that of Tiberius Gracchus over the Celtiberians and their allies in Spain: the second that of L. Postumius Albinus over the Lusitanians. Livy had already reported them as taking place on two consecutive days. Professor Mommsen's remarks on the inscription show that the exact date, in modern parlance, was February 4 and 5, 577 U. C., just before the elections for the year 577–78. Each had the military command in his province as *praetor pro consule*. The third triumph is that of C. Claudius Pulcher over the peoples of Istria and Liguria, and took place at the end of his consulate, on the day after Feb. 24, 578

U. C. in the intercalary month of that year. The fourth triumph was the second awarded to Tiberius Gracchus, and took place Feb. 23, 579 U. C.: it was over the Sardinian rebels. To the same year belongs the triumph of L. Titinius Curvus, praetor in 576 and proconsul in Spain 577-78.—*Bull. Comm. arch.*, 1889, pp. 35-37, 48-49.

Sacellum on the Via Labicana.—At the beginning of the modern Via Labicana, near the baths of Titus, has come to light an inscription which doubtless refers to a *sacellum* in the area of the temple of Isis and Sarapis, from which the third *regio* of the city received its name and which undoubtedly stood in this vicinity; as was also lately shown by the discovery of two statues and three heads of Isis and a head of Zeus Sarapis. The inscription reads: ISIDI·LYDIAE|EDVCATRICI|VALVAS CVM|ANVBI ET ARA|MVCIANVS AVG|LIB PROC. The two epithets *Lydia* (from the province of Asia Minor) and *Educatrix* are new. Statuettes of Anubis are often associated with the worship of Isis.—*Not. d. Scavi*, 1888, p. 626; *Bull. Comm. arch.*, Jan. 1889.

Tombs on the Via Labicana.—Among the tombs of tufa of the Republican period found on the Via Labicana, is one whose architrave, formed of two large masses of travertine, has an inscription beginning: M·LICINIVS ■D·L·MENA·CVRATOR·ITERVM·DE|SVA·PEQVNIA F·EFICIVNDVM·CVRAVIT|*dec*VRIONVM·SENTENTIA·SYNHODI M·PSALTVM. Then follows a list of the members of the funereal college, whose *magistri* and *decuriones* are first mentioned. The monument to which this inscription belongs was erected by M. Licinius Mena, at his own expense, while he was for the second time *curator* of the college. All these associations were organized, curiously enough, on the model of the municipalities. The title of this college was *Synodus Magna Psaltum*. The *psalles*, or *psalta*, were singers or performers on any musical instruments.—*Bull. Comm. arch.*, 1888, p. 408; *Not. d. Scavi*, 1888, p. 624.

Recent Inscriptions.—Among recently discovered inscriptions are: (1) of L. Mummius Maximus Faustianus, of senatorial rank, *praetor urbanus*, *quaestor*, etc., end II beg. III cent.; (2) of Flavius Lollianus, c. 250 A. D.—*Bull. Comm. arch.*, Jan. 1889.

TALAMONE=TELAMON (near Orbetello).—*Discovery of a small Etruscan City.*—The *castello* of Talamone is placed on the rock forming the promontory within which is the port of Telamon, well known in ancient times. Opposite it, and enclosing the port on the other side, is the tongue of land now called Talamonaccio, and occupied by fortifications. Anciently, three things were distinguished: the promontory, *Τελαμών ἄκρον*; the port, *λιμνή*; and the city itself, mentioned as Telamon in Pomponius Mela. Comm. Gamurrini, in a recent examination, has located the site of the ancient Etruscan *oppidum* on the hill of Talamonaccio. This discovery was made

possible by the recent work on fortifications at that point. Certain general facts were ascertained. There were two wall-circuits: the first or inner circuit, that of the acropolis, was the more ancient, and belonged to the primitive foundation: the second was added either on account of an increase of population or for securer defense. Many of the houses and lines of streets have been made out, and it is evident that the town did not fall gradually into decay but perished by conflagration and assault. This must have taken place, judging from the character of the antiquities found, some time toward the close of the second century B. C. Traces of the disaster still remain in the general layer, about one meter thick, composed of carbonized objects and a quantity of broken fragments. At this time, the Etrusco-Campanian ware was still in use (III-II cent. B. C.), before the introduction of Roman elements. The coins begin with the silver coinage of Maritime Etruria and Campania of the beginning of the third cent. B. C., and end with the reduced uncial *as* and *denaria* coined toward the end of the second cent. B. C. From the necropolis, which extends beyond the city limit especially to the N. E., have come many fine bronzes of the third century. The objects found are divided into (1) architectural decoration; (2) sculpture; (3) arms, *etc.*; (4) objects in terracotta; (5) coins. Evidently the place was one erected for the defense of the coast. Several roads branch from it or pass by it, connecting it with other Etruscan cities, especially Saturnia and Calettra. The time of the destruction is approximately dated by the latest coin, the *quinarius* of Caius Egnatuleius, coined in 651 U. C. It was probably manned under Carbo by followers of Marius, who had previously landed here from Africa (Plutarch) after they were defeated near Saturnia by Sylla, and met, at his hands, the cruel fate that usually befell the upholders of Marius.—*Not. d. Scavi*, 1888, 682-91.

CHRISTIAN ANTIQUITIES OF ITALY.

BOLOGNA.—*Early Christian Tombs.*—In digging on the left side of the church of *S. Nicolò degli Albani*, there were found, at a depth of two meters, a large number of small tombs built of large bricks of the Roman type and covered with the same, arranged in the well-known method *a campana* in the form of a gable. They were contiguous, and each contained a skeleton. On account of the narrowness of the space and the great number of bodies, they were placed even in the triangular spaces at the intersection of the gables. The tombs are Christian, and belong to the neighboring church of *S. Nicolò*. In one of these tombs, better built and covered with slabs of marble, was found a slab, used as material, with an inscription in fine letters of the first century of the Empire.—*Not. d. Scavi*, 1888, p. 720.

REGGIO (Calabria).—*A Byzantine Crucifix.*—A small Byzantine cross or

staurotheka has been found seven centim. in length, with the Crucifixion on one side and the Virgin on the other. The former has the inscription ICXC and NHKA: the figure of Christ is covered with a sleeveless tunic, the feet are nailed separately, the head has the cruciform nimbus, and on the scroll over the head is a cross. The Virgin, on the other side, is represented as praying, in the attitude of the cemeterial *orante*, and has the inscription ΘΕΟΤΟ(κος).—*Not. d. Scavi*, 1888, p. 754.

ROMA.—*Cemetery of Priscilla*.—Comm. de Rossi has discovered, in this cemetery, three inscriptions in which the letter M. appears for the first time. He translates it *martyr*: RI ET MM. — SILVIN. FRT — VERIC M VNDVS — M ZOYCTINOC.—*Cron. mensile di Arch*, 1888, pp. 88–90.

Basilica of San Valentino.—In 1878, Professor Orazio Marucchi wrote a monograph on the recently discovered early Christian cemetery of S. Valentinus on the Via Flaminia. Now, he announces in the *Bull. della Commissione archeologica* (December, 1888, pp. 429–78; pls. xix, xx), in an exhaustive monograph, the recovery of the ground-plan and many parts of the basilica erected there by Pope Julius I (337–52). It was built to the right of the cemetery, at a distance of about 20 meters. It was of considerable size, and, with the *quadriporticus* in front of it, must have nearly touched the Via Flaminia. The first information of any restoration is given by the *Liber Pontificalis* under Honorius I (625–38), who probably also placed in the confession of the basilica the relics of the saint which had previously been left in the cemetery. To his time and that of his successor Theodorus (642–9), who finished the restoration, belong probably a number of frescos. A second restoration took place four centuries after under Nicholas II (1058–61) through Teubaldus, abbot of the monastery annexed to the church, and there are traces of later work by the Cosmati. The basilica was already abandoned, however, in the XIV century. The church was a three-aisled construction, without chalcidicum, and with a simple semicircular apse. The central aisle has a width of 12.60 met. The columns separating it from the side-aisles rested on bases that rose from a low wall of separation, as was often the custom in the earliest basilicas. In the main apse was the bishop's throne. To it several steps led up from the level of the church. The choir extended to a considerable distance down the central nave, and the present one in San Clemente may be taken as showing its appearance when complete. Part of the ambone and of the paschal candlestick have come to light. In the apse, some distance in front of the episcopal chair, was the altar. Below it was the shrine or *confessio*, placed even below the level of the body of the church, and to which the faithful had access by a corridor communicating by steps with the side-aisles on either side. This *confessio* and passage are apparently the work of Honorius I, in the seventh century.

To this period also seem to belong the two small apses of the side-aisles, semicircular on the left, square on the right, both of which bear traces of paintings with inscriptions, some of which were added even as late as the eleventh century under Nicholas II. The columns of the nave were Ionic resting on Attic bases, three of which are still in place. Only a single capital remains, and only one shaft. It is known that St. Zeno was venerated in this basilica together with St. Valentinus, and had an oratory in it. The inscription of Abbot Teubaldus, who restored the church in the eleventh century, contains the following details: HVIVS ECCLESIAE TRES TRAVES MVTAUIT PORTICVSQVE CIRCA SVNT OMNES RENOVAVIT . . . YCONAS VERO QVINQVE FECIT . . . CAMPANILE I CAMPANAS II CLAVSTRVM MONASTERII A FVNDAMENTO CONSTRVXIT. This shows that he restored the portico, adorned the church with paintings, built a campanile and the cloister. All this was dedicated in 1060: FEB · D · III · INDIC · XIII · TEMPORIB · DNI · NICOLAI SCDI PP.

In his previous monograph, Professor Marucchi had already published 20 inscriptions from the cemetery. He here continues to publish new ones, from No. 21 to No. 144. This aboveground cemetery was used up to the sixth century. The first series is of inscriptions with consular dates, of which there are thirty with the following dates: 318, 365, 366, 376, 377, 395, 397, 401, 402, 406, 431 [408], 453, 454, 472 [439]. The first of these, of the year 318, is perhaps the earliest Christian inscription yet found in an aboveground cemetery, and shows that this particular open-air cemetery was begun even before the erection of the basilica. There are several long inscriptions in Greek. Of unusual interest is a Latin metrical inscription, the only one that mentions the name of the patron saint, Valentinus, and at the same time records work executed in the basilica by some one mentioned in it. It probably dates from the fifth century, and reads: HIC PASTOR MEDICVS MONVMEN . . . | FELIX DVM SVPEREST CONDIDIT . . . | PERFECIT CVMQVE EXCOLVIT QVI . . . | CERNET QVO JACEAT POENA M . . . | ADDETVR ET TIBI VALENTINI GLORIA SANCTI | VIVERE POST OVITVM DAT [*Deus omnipotens* (?)]. On one inscription the scene of the Resurrection of Lazarus is cut in the marble, in the style of the catacomb frescos and the sarcophagi. Several sculptured sarcophagi were found. Several pagan tombs came to light during the excavations, and in connection with them over forty inscriptions.

Statue of the Good Shepherd.—In a part of the city-wall that was being thrown down, near the Porta San Paolo, was found a statue of the Good Shepherd, 64 cent. high, of Greek marble, lacking the right arm (excepting the hand), the left hand, and the feet. He is robed in mantle and short tunic, and bears on his shoulders the lamb, which he holds with his right hand while with his left he may have held an attribute (staff?). The

youthful face, with sweet expression and framed in long thick locks, is turned to the left. It is a very interesting monument of Christian art, and may date from the third century. Only four other similar statues are known, the finest being in the Lateran.—*Bull. Comm. arch.*, 1888, p. 415; *Not. d. Scavi*, 1888, p. 628.

Portrait of St. Louis.—Near the church of *S. Lucia in Selce*, there came to light a bronze plate, 42 cent. in diameter, covered with figures, inscriptions, and ornaments, all executed in *graffito* with clearness and precision. In the centre, surrounded by a circular meander, is seated a King robed in a tunic with broad girdle, and a toga fastened over the chest. The face is beardless, the head is covered with a cap whose lower border is encircled by a crown. In his left hand he holds the *fleur-de-lis*, in his right an oval object on which are inscribed some words, among which *HVMILITAS* and *SPES* are legible. The figure must be that of a King of France, and, as the *fleur-de-lis* was not introduced on coins until the time of St. Louis IX (1226-70), it would seem to be a portrait of that monarch. The art is good.—*Bull. Comm. arch.*, 1888, pp. 422-4.

Exhibition of Industrial Arts.—A new special exhibition of Industrial Arts—the fourth held within the space of a few years—will soon be inaugurated in the *Palazzo delle Belle Arti*. It will be contemporary and retrospective, and will include ceramics, glass, and enamels. The contemporary section is reserved exclusively for national industries; the ancient section is open also to foreigners. It will remain open up to June 3.—*Chronique des Arts*, 1889, p. 33.

SIENA.—*Church of the Servi.*—In restoring a chapel of the *chiesa dei Servi*, was uncovered an interesting fresco, much injured. It represents the Massacre of the Innocents, in the style of the Lorenzetti. Other frescos of less importance were uncovered in a neighboring chapel.—*Chronique des Arts*, 1889, p. 19.

SICILY.

CEFALÙ=KEPHALOIDION.—*Pelasgic remains.*—W. J. STILLMAN writes from Palermo, Jan. 25: "It has been a moot question among Italian archæologists, whether the traces of the Pelasgic occupation, which forms so important a part of the prehistoric record of Italy, had ever extended to Sicily. With regard to one point, the site of Cephalœdium (Greek Kephaloïdion), now Cefalù, there has been a dispute, and I have just returned from an examination of the remains there. The site, to a student of prehistoric archæology, is an extremely interesting one, and though the evidences of a Pelasgic colonization are not conspicuous, they are sufficient and unique. The ancient city was built on a point of the hard limestone of which the hills about here are formed; this point terminated in a spit, behind which lay

a long sand-beach. From this nearly level site the ground rises slightly for a few hundred feet to the foot of a massive bastion of rock, an outlying spur of the main chain of hills in the interior, but separated from the nearest hills by nearly a mile, and presenting on every side except one an inaccessible cliff, constituting a natural fortification, to which access was only possible by one break in the cliff. This wall is from three to five hundred feet in height, and about a mile in circumference. Across the space where the break occurs, forming a curtain from bastion to bastion, is a high wall of mediæval construction, but in which are stones of ancient workmanship, evidently the restoration of an ancient defence.

"Inside of this enclosure is a CISTERN of an extremely interesting character; and, though the manner of its construction is not by any technical test certainly referrible to the Pelasgic epoch, I have found similar reservoirs in several ancient and abandoned sites, and am disposed to assign them generally to prehistoric builders. There is one in the central enclosure of the Larissa of Argos, of importance, but not of the magnitude of this. They are utilizations of the natural fissures or caverns in the limestone rock, enlarged rudely and cemented so as to hold water; and in this case the cement seems to have served until comparatively modern times, as mediæval structures over the opening at the top show it to have been used during the later occupation. It may be twenty feet wide and deep, even partially filled up as it is by rubbish, and nearly a hundred long, with (at the upper end, where the crevice narrows) a stairway made out of the solid rock apparently; but, as there is no means of access to the passage, the rock above having fallen in and obstructed the descent, the examination was of the most unsatisfactory character, and must go for what it is worth. But further on, and in such a position in relation to the enceinte of the present, and necessarily of the ancient fortifications, if such existed, is a fragment of what I must consider a PALACE of excellent and marked polygonal construction; a wall with a rather elaborate doorway admitting to a passage or hall, inside which are, at right and left, two similar doors, both utilized in the construction of a mediæval house, and one of which still opens into a vaulted chamber of brick—the wall itself being also surmounted by a portion of the mediæval structure. It is to this utilization of the old work that its preservation is due. It is of the later Pelasgic work, with some architectural decoration of a simple kind and such as could be executed in the neolithic age—a doorway slightly narrowing upwards, and a straight lintel like the gates of Mycenæ and Alatri, but not higher than a modern house door. The attribution of the structure to the period to which I have assigned it is beyond question, from the character of the work, at once unlike the Phœnician remains in the island, and the early Hellenic of the Greek colonies, and even earlier work in Greece proper.

"The lower city gives even more conclusive testimony, for the entire circuit of the ancient wall can be followed by the Pelasgic foundations, which are in the greater part of it still standing, overbuilt by Hellenic and mediæval work, but still showing at intervals grand fragments of the most solid and ponderous 'cyclopean' (as the unworked stone is conveniently designated). Out from the rock on which the town is built gush, one on each side of the town, two rivulets of crystal water, furnishing the supply to the inhabitants. One, that in the largest use, issues in a huge pool of considerable apparent depth, but filled to a certain height by the fragments of the vases which ill fortune has sacrificed on the spot. The other fountain was in another sense still more interesting, for the original passage by which the founders of the city had provided for the water-drawers, with its walls of cyclopean structure, still serves for the maidens to go down to the stream."—*N. Y. Nation*, March 7.

PALERMO.—*Early Greek Coins.*—A very important lot of coins has been discovered in the western part of Sicily, and has been added to the Museum at Palermo. It consists of 101 pieces, thus divided: Athens 1; Leukas 2; Rhegion 2; Akragas 2; Kamarina 1; Katanè 3; Gela 9; Eryx 4; Himera 1; Leontinos 3; Messana 15; Motyè 6; Egesta 1; Selinous 1; Syrakousai 26; of the Carthaginians in Sicily 24. The artistic interest of the find is very great, as it includes five decadrachmas or large medallions of Syrakousai signed by Kimon and Evenetes, as well as superbly preserved examples of the rare and fine tetradrachmas of Rhegion, Akragas, Kamarina, Eryx, Messana, Selinous, Motyè, with the inscription ΡΗΓΙΩΝ . The latest piece in the collection is the tetradrachma of Rhegion with the head of Apollon and the lion-head, which represents, according to Professor Salinas, the reduced coinage struck by Dionysios of Syrakousai at Rhegion after he took the city in 387 B. C. The main artistic interest of the collection is in a tetradrachma of Syrakousai signed by a hitherto unknown artist, a worthy rival of Kimon and Evenetes: his name is ΕΥΑΡΧΙΔΑ , *Evarchidas*. Another important tetradrachma is one struck by the Carthaginians at Panormos signed with a K, the initial of Kimon, and bearing on the reverse the same quadriga which this artist engraved on his Syrakousaian tetradrachmas. This proves the important fact, that this famous engraver of Greek coins worked in the service of the Carthaginians.—*Revue Numismatique*, 1889, pp. 142-3; *Not. d. Scavi* May, 1888.

SPAIN.

Recently discovered Necropoli.—Vol. XI of the *Memorias* of the *Real Academia de la Historia* contains two important archæological memoirs: one by JUAN DE DIOS DE LA RADA Y DELGADO, is entitled *Necropoli de*

Carmona (JOURNAL, vol. III, p. 483); the second, by JUAN RUBIO DE LA SERNA, is on the other ancient necropolis discovered at *Cabrera de Matarò* in which were found Latino-Greek antiquities. The latter is illustrated with a large number of plates.

EBRO (near the).—*Roman Inscriptions in the provinces of Alava and Burgos*. In August, Federico Baraibar was charged by the Commission of historical and artistic monuments of the province of Alava to report on the Roman inscriptions of this province. His principal researches were among the ruins of ASA, near the city of Laguardia in Alava, near the Ebro.—*Boletín R. Acad. de la Historia*, Jan.-Feb., 1889.

RIO TINTO.—*Roman Remains*.—A Roman treadmill for raising water was discovered in the workings of the Rio Tinto mine, where its woodwork was preserved in a very perfect state by the action of the copper in the water. The Roman remains discovered in and about the mine, which were at first unfortunately dispersed, are now preserved by the Rio Tinto Company in a small museum at Huelva, belonging to M. Sundheim, of that place. There may be seen the fetters, collars, and anklets (of the modern shape) of the slaves employed in the mine, who worked the series of treadmills, one above another, by which it was drained. Instead of leaning on bars, as in the modern treadmill, they appear to have held on to ropes (like bell-ropes), of which portions still remain. The extant wheel (4½ meters in diameter) is so constructed as to utilize their weight in the most skilful manner. The pickaxes in the same collection are so completely modern in shape that it is difficult to realize their antiquity, while the curious hoe-like spade of the Spaniards finds here its prototype. The same survival may be detected in the "herring-bone work" of the Romans (of which specimens have been found at Rio Tinto), which reappears in the Giralda at Seville, and is still in full use. Among the other metal objects are two bronze urns and some stamped pigs of Roman lead, with a lead tube. In pottery there are some interesting specimens, including one large jar, 2 ft. 10 in. high, and two amphoræ, one of slender and elegant form, standing in their original stone sockets. There are several fragments of Roman glass and a few perfect pieces. Some coins have been saved for the museum, but many more are in private hands, among them a fine one of Wamba (680-687 A. D.), implying that the mine may have been worked after Roman times. Many specimens of Roman slag are in the museum, as are also some lead weights with iron handles. Of the Roman town there are some striking remains in four capitals of columns, two of sculptured marble and two of ironstone, one of the latter measuring no less than 3 ft. 4 in. square by 1 ft. 9 in. in height.

Earlier than these Roman relics are the stone hammer-heads found about the mine, all formed as double bulbs, with depressions in the centre for

handles. Coeval probably with these are the rude stone pestles and mortars, which seem to have been used for pigments. In the same museum are a few objects from Merida, "the Rome of Spain"; among them a lamp with a most spirited basrelief of a fighting gladiator, the details of his armor being clearly shown. In M. Sundheim's possession also is an exquisite little lachrymatory of opaque glass, lately found at Merida, each side of which represents a Medusa-head in low relief.—*Athenæum*, Jan. 5.

SANGÜESA.—*Church of Santa Maria la Real.*—This church has been declared a historical monument. A document in the city archives shows it to have existed as early as 1131, when it formed part of the palace or fortress of the kings of Pamplona.

FRANCE.

CHOREY (near Beaune).—*Roman Antiquities.*—Numerous traces of Gallo-Roman occupation had been already seen on this site. Lately, there have come to light some fine fragments of friezes, a monumental marble, fragments of vases, and two bronze coins of Faustina and Valentinian II.—*Courrier de l'Art*, 1889, p. 31.

PARIS.—*Prehistoric Congress.*—In 1867, the international congresses of anthropology and prehistoric archaeology were founded at Spezia. Their tenth session is to take place in Paris, next August, under the presidency of Quatrefages, and promises to be remarkably brilliant. The last meeting was at Lisbon in 1880, and since then prehistoric archaeology has taken great strides.—*Revue d'Anthrop.*, 1888, p. 752; *Bull. Palet. Ital.*, 1888, p. 205.

The Hermes of Praxiteles.—M. Héron de Villefosse recently presented to the *Académie des Inscriptions* casts and photographs of two Roman monuments which confirm the testimony of the Pompeian fresco that, in the group of Hermes holding the infant Dionysos, Hermes is holding a bunch of grapes in his right hand. The first is a bronze statuette, found in Burgundy: the second is a Gallo-Roman stele from Hartrize (Meurthe-et-Moselle). In both, Hermes is represented standing, holding the child on one arm and showing him a bunch of grapes.—*Chronique des Arts*, 1889, pp. 52, 53.

LOUVRE.—*Oration of Hyperides.*—The Louvre has recently acquired a manuscript in which M. Révillout has found the oration of Hyperides against Anthogenes and for Phryne, which had been judged lost. Hyperides, like his friend Demosthenes, was one of the leaders of the popular party against Macedonian influence.—*Paris Temps*, Jan. 19.

Reàrrangement of Greek Vases.—The work of re-arranging the vast collection of Greek vases in the Louvre is rapidly progressing under the direction of M. Edmond Pottier. He has adopted the unusual plan of a geographical arrangement. He maintains that, while it is comparatively easy for the observer to classify the vases according to shapes and even

styles, their geographical origin cannot be ascertained except by reference to catalogues which are not yet published. The work of arrangement by this plan is made extremely laborious. At the same time, M. Pottier is giving a course of lectures on the subject at the Louvre to a body of working students.—*Builder*, Jan. 5.

Statuettes from Carthage.—They are exhibiting, in vitrines placed in the approach to the Salle Louis Lecaze of the Louvre from the Salles des Dessins, about one hundred and fifty statuettes in marble and stone found during excavations at Carthage. In a short time these and other similar objects will be shown in a hall appropriated to them at the Louvre.—*Athenæum*, Jan. 19.

New Mediaeval Halls.—At last, the mediaeval art of France has secured recognition at the Louvre, and three halls have been given to M. Courajod in which to arrange the nucleus of a future mediaeval museum. These halls are (1) a large hall, which was used as a store-house, behind the *Salle de la Cheminée de Bruges*; (2) a narrow hall following the *Salle des Anguier*; (3) a long gallery below the great stairway of the colonnade. The rooms are to be ready for the Exposition. The material collected from Saint-Denis, Versailles, and the Louvre itself are stored up. The principal monument in the new collection will be the superb mausoleum of Philippe Pot, already mentioned, vol. iv, p. 516.—*Chronique des Arts*, 1889, pp. 50-1.

PLESSIS-MACÉ (château).—*Sale of Tapestries*.—On Oct. 13, there took place here the sale of an important series of tapestries, of the beginning of the XVI cent., which used to decorate the choir of the church of Ronceray. Ysabelle de la Jaille, whose arms and initials appear on them, was abbess between 1505 and 1518. The donatrix, Louise le Roux, died in 1523. The tapestry was executed in Arras or Paris. It is late-Gothic in style, and of remarkable workmanship, containing 21 compositions with a total length of 24.35 met. and a height of about 1.90 met. The tapestry was sold in eleven pieces to different purchasers.—*Revue de l'Art Chrétien*, 1889, pp. 143-6.

ROUEN.—*An early drawing of the Stalls*.—In a preceding number (vol. iv, pp. 117-18), mention was made of an interesting drawing said to represent the spire of the cathedral burnt in 1514 or a project for a spire made just after the fire. In a paper published in the *Revue de l'Art Chrétien*, Jan. 1889, the Abbé Sauvage seeks to prove that this drawing is a masterly sketch for the archiepiscopal chair among the famous stalls of the cathedral. The artist was Laurens Adam, assisted by others, between 1465 and 1469, at a cost of over 712 livres.

SAINT-HILAIRE-LA-CÔTE.—At the sitting of Feb. 21, 1889, of the *Société nationale des Antiquaires de France*, M. Roman announced the discovery, here, of a Mercury, two necklaces, two earrings, two pendants and two

coins of Titus and Vespasian; the objects seemed to date from the time of Commodus.—*Cour. de l'Art*, 1889, p. 80.

TOULON.—*Early Christian Tomb.*—In the ground of the garden of the hospital of Saint-Maudrier, a sarcophagus of soft stone has come to light, in which were some bones and a silver plaque. On the latter was engraved a heart pierced with two arrows, and, above, a kneeling bishop in robes, praying before a figure of Christ in the clouds. Around it is the inscription: *Sagittaveras, tu Domine, cor meum caritate tua*. It is thought that the sarcophagus is that in which were placed the remains of Saint-Flavian, after his death in 512 at his hermitage, which was precisely on this site. [The description of the plaque, however, shows it to belong to a much later date.—Ed.]—*Revue Art Chrétien*, 1889, p. 142.

TOULOUSE.—*A new review.*—Under the title of *Annales du Midi*, the publication has been begun at Toulouse of a quarterly review of archaeology, history, and philosophy. It will represent the scholarship of Southern France in these departments, and will be especially supported by the Universities of Toulouse and Lyon.

VAISON (Vaucluse).—*Age of its churches.*—M. de Lasteyrie demonstrated, at a meeting of the *Académie des Inscriptions* (Oct. 19), that, contrary to the general opinion, the apse of the church of Saint-Quinin is neither Merovingian, nor Carlovingian, but dates from the last years of the XI or the first years of the XII century. This mistake is all the stranger that the Cathedral itself of Vaison is proved by formal texts to belong to the Carlovingian period, and, although much changed, the original plan and general aspect can easily be restored.—*Paris Temps*, Oct. 20.

SWITZERLAND.

AVENCHES=AVENTIUM.—The *Basler Nachrichten* states that M. Barloud's excavations at Avenches, in Canton Vaud, have just brought to light in the ancient Roman theatre a number of marble tablets bearing inscriptions.—*Athenæum*, Jan. 5.

CARASSO (Canton Ticino).—A marble altar has been disinterred 68 centim. high by 60 wide, being 40 centim. thick at the base. From the inscription it appears to be a votive altar to Jupiter and Mercury, erected by one Fronto, son of Quintus. It has the cantharus and patera on the sides.—*Athenæum*, Jan. 26.

BELGIUM.

BRUGES.—*Hans Memline.*—Twenty-eight years ago the first trustworthy documents relating to Hans Memline were discovered in the archives of Bruges by Mr. Weale, and now fresh contemporary evidence has come to light, which settles the place of his birth and the exact date of his death,

heretofore unknown. At the end of the xv century, there lived in Bruges a priest of the name of Rombold de Doppere, who was also a notary, and, as it appears, a lover of art. He kept a diary which fell into the hands of the Flemish annalist Philip Meyer, who drew largely from it. The following entry relating to Memline occurs among the events recorded in the year 1494: *Die xi Augusti Brugis obiit magister Joannes Memmelinc, quem prædicabant peritissimum fuisse et excellentissimum pictorem totius tunc orbis Christiani. Oriundus erat Mogunciaco, sepultus Brugis ad Ægidii.* This precious document confirms Mr. Weale's contention, that the final letter of the master's name was c, not g, that his early years were spent on the borders of the Rhine, and that he was probably buried in the church of St. Giles. His birthplace, then, was Mainz (Mayence), and the date of his death, August 11, 1494.—*Athenæum*, Feb. 2.

HASSELT.—*xv-Century Frescos in Saint-Quentin.*—Wall-paintings have been discovered in the church of Saint-Quentin. They represent for the most part figures of saints, and are badly damaged. It will be possible to preserve only those on the columns of the nave, which represent Sta Lucia, S. Cornelius and S. Anthony. Their date is the xv century, and they are painted in flat tones, outlined by simple dark lines. The church is being carefully restored.—*Revue Art Chrétien*, 1889, pp. 142-3.

TOURNAI.—*Frescos at Celles.*—In the church of Celles near Tournai, have been uncovered some wall-paintings, occupying part of a pier dating from c. 1600, and representing, in six compartments, the legend of Saint-Martin.—*Revue Art Chrétien*, 1889, p. 143.

GERMANY.

BERLIN.—*Meeting of the Archaeological Society.*—At the December (9) meeting, Herr TRENDLENBURG described a mosaic lately found at Trier, called "the Mosaic of the Muses." In a central octagon is Homer with Kalliope and "Ingenium," while the other muses are placed in eight other smaller surrounding octagonal compartments. The intervals and corners are filled with squares containing different figures of divinities, signs of the months, etc.—Herr HARTWIG presented a rich collection of accurate drawings of original size of Greek drinking-cups of the strong red-figured style, mostly signed with names of favorites. All of these are still unpublished and in part still unknown. The collection is especially rich in the works of Euphronios and his school, but there are important examples of Hieron, Duris, Phintias, Peithinos. The collection was commenced in Rome and enriched from the Bourguignon collection in Naples and the Van Branteghem collection in London. The centre of study, for an explanation of the chronological relation of these masters and a classification of their

works, is found to be the names of favorites inscribed on them.—*Berl. phil. Woch.*, 1889, col. 38-9.

Recent addition to the Museum.—The treasury of the chapter of Saint-Denis d'Enger had been, since 1414, in the church of St. John at Herford. It has finally been assigned to the museum of Berlin. The various objects forming it date from the time of Charlemagne and relate to the conversion of Witikind, who was buried in the church of Enger. The reliquary is a production of Frankish art of the VIII century, and the earliest work of this school possessed by Germany. The other pieces, mostly adorned with ancient gems, date between the VII and the XII centuries.—*Chronique des Arts*, 1889, pp. 33-4.

GERING (near Trier).—In renovating the altar in the very ancient parish-church of Gering, the stone covering the *sepulchrum* of the altar was raised and found to be inscribed with an inscription of the Romano-Christian period accompanied by the dove. The right-hand part of the slab was gone, so that the inscription is imperfect. It is restored as follows: *hic in pace quiescit* X | CARETATE DEI FVS(*ea uxor?*) | cum FILIOLVS (*sic*) SVOS (*sic*) QVEM EX CO(?) . . | LABACRO F . . | *etc.* The stone, therefore, was part of an early sepulchral slab, and the form of the letters indicates the latter half of the sixth century. Under this slab there was, in the *sepulchrum*, a small wooden reliquary, circular in form and with a cover, of much later date. It is interesting, because it imitates in form and polychromy the funeral urns of the Frankish period, instead of being, as was usual in the early Middle Ages, a leaden box. It is an interesting fact, that most of the decoration is composed of Kufic letters. The third object found is the wax seal of the consecrating bishop, which bears his image and the inscription EG[il]BERTVS, who was bishop of Trier from 1079 to 1101. It was only in the XI cent. that the custom was introduced among the bishops of using an official seal instead of their ring: consequently, this seal of Egilbertus is among the earliest preserved.—*Zeitschrift f. Christl. Kunst*, 1888, No. 12.

STRASSBURG.—*The Museum.*—The museum of art and archaeology which, since 1872, has been growing up at the University is described by F. Baumgarten in the *Berl. phil. Woch.*, 1889, col. 1-4. The catalogue now contains as many as 1470 numbers. Its director is Professor Michaelis. The historical collection of casts of Greek sculpture is remarkably good, though lacking some important works. The decoration of the halls is made to harmonize with the sculptures, which are thus placed in suitable architectural surroundings. Gable-sculptures are arranged in gables, and metope-sculptures have triglyphs between them. The Harpy monument is reproduced entire. It is strictly a working museum, and photographs, drawings from vase-paintings, or anything else by which any monument can be illustrated, are placed in its vicinity.

AUSTRIA-HUNGARY.

BODZA (on the).—*Bars from a Roman mint.*—A peasant found in Hungary, in the county of Haromszeker, on the Bodza, some Roman gold bars of the second half of the fourth century, which are interesting for the history of the mints of the close of the imperial period. The site is not far from where two important discoveries were made in 1837 and 1840—the treasuries of Czofalva and Petrossa. Near by was the city of Sirmium, which in Roman times contained an important mint. There are fifteen of these bars, broken into twenty-three fragments; four only being entire. They are in the shape of sticks of sealing-wax and vary in length from 140 to 175 millim., the lightest weighing 248 gr., the heaviest, *c.* 500 gr. The greater part have stamped upon them, with a puncheon, either figures or inscriptions, as follows. 1. Three imperial busts, side by side, with the letters DDD NNN (*dominorum nostrorum*): they represent Gratian, Valentinian and Valens, and reproduce exactly the type of the *exagium solidi* bearing the heads of these princes. 2. A Female holding a horn of plenty and a palm with a *pax* in the field and the letters SIRM—a frequent type. 3. LUCIANUS OBR(*yeum*) I · (*primae*) [*notae*] SIG(*navit*): "Lucianus stamped this as of the first quality." 4. QUIRILLUS ET DIONISUS SIRM(*iensea*) SIG(*naverunt*). 5. Same as prec. 6. FL·(*avius*) FLAVIANUS·PRO(*bavit*) SIG(*num*) AD DIGMA: "Flavius Flavianus, having seen the model, approved the signature." On coins of these emperors are found all the signs on these bars—palm, star, monogram of Christ, and the mint-mark SIRM. The signatures are of different officers of the mint. Quirillus and Dionisus, whose respective marks are a star and a palm, are simple workmen. Above them is Lucianus, the head of the atelier, perhaps the *exactor auri argenti et aeris*. Above him is Flavianus, perhaps the *procurator monetæ* or *dispensator rationis monetæ*, who acts as general overseer.—*Arch.-epig. Mitth. oesterreich-ungarn*, 1888, 1; *Revue Numismatique*, 1889, pp. 143–5.

ENGLAND.

Important Sale of Manuscripts.—The magnificent collection of Manuscripts belonging to the library of Sir Thomas Phillips is being sold. The heirs have obtained from the courts the authorization to sell to governments or to national institutions lots of MSS. Important purchases have been made, on these conditions, by the German, Dutch and Belgian Governments. Italy and France are negotiating to obtain possession of the documents that concern their history, while those that relate especially to England are reserved for the British Museum. The *Revue de l'Art Chrétien* (1889, p. 140) gives an account of purchases made by Belgium. The

Royal Library has acquired a precious lot of about 400 MSS. dating between the IX and the XV cent., which belonged to ancient monasteries. From the Abbey of Villiers, 19 vols. dating between the XII and the XIV centuries, among which is a *chorale* with a large number of pieces of plain-chant in *neumes* of the XIV, important in the history of music. From the Abbey of Cambron, 35 vols. of the XII and XIII centuries, with their primitive binding in untanned skins preserving the hair. From the Abbey of Saint-Ghislain, 23 MSS. dating between the IX and XV centuries, which are among the finest examples of primitive local paleography, several being adorned with illuminated letters. The library of this monastery, which was famous, was dispersed in 1796. From the famous Abbey of St. Martin at Tournai, noted for the accuracy and beauty of its transcriptions, come 30 superb volumes. From the Abbey of Aulne, 110 volumes of the XII, XIII and XIV centuries. From the Abbey of Stavelot, three gems—a life of S. Remacle of the XI cent., a Josephus, *Antiquitates Judæorum*, a superb volume, with two miniatures, of the XII cent. The General Archives of Belgium also purchased from the same collection a series of very interesting documents picked up in Belgium at the same time and under the same circumstances as the above manuscripts.

CANTERBURY.—*Discovery of a XII-century Fresco.*—A finely-executed fresco has just been discovered in that portion of Canterbury Cathedral which is known as St. Anselm's Chapel, originally dedicated to SS. Peter and Paul. The removal of a wall, which was probably erected shortly after the great fire in 1174, with a view to strengthening the wall of the choir, disclosed the painting, which represents St. Paul in the act of detaching from his hand and shaking into the flames the viper by which he was bitten on the island of Melita (Malta). The painting is about four feet square. The coloring of the fresco is in a wonderful state of preservation, and the string course of bordering remarkably good. It was probably executed towards the close of the twelfth century.—*Academy*, Feb. 23.

Early wall of the crypt.—At the March 6 meeting of the Brit. Archæol. Assoc., Canon Routledge reported the results of some antiquarian researches recently made in Canterbury Cathedral. The west wall of the crypt is found to be of earlier date than the Norman portions, which are partially built upon it. The hardness of its mortar and other indications lead to the supposition that the wall is of Roman date, and part of the ancient church which Augustine found on the spot on his arrival at Canterbury.—*Athenæum*, March 16.

HOLDERNESS.—Beneath the chancel floor of a church in the Holderness district, has been discovered a bronze crucifix: the figure of Christ is hollow at the back; it is six inches long, and the stretch of the arms is five and a half inches; the feet are separated. The full drapery round the

waist is fastened with a girdle, and reaches nearly to the feet. The crucifix cannot be later than the XII century, and is possibly earlier: it seems probable that it is of English make, with certain Irish characteristics. It has evidently been attached to wood, possibly to a processional cross.—*Athenæum*, March 2.

LINCOLN.—*Tomb of Bishop Sutton* (1280–99).—On March 9, an interesting discovery was made in Lincoln Minster. While the pavement of the retro-choir, which had sunk and was in a dilapidated state, was being re-laid, the workmen had occasion to raise the slab which covered the grave of Bishop Oliver Sutton, who occupied the see from 1280 to 1299. On the right side of the skeleton were found a silver-gilt chalice and paten; and between the bones of the legs was a large gold ring set with rock crystal. The sacred vessels were still standing upright, the paten laid upon the chalice, and the whole covered with a piece of fine linen, about 7 in. or 8 in. square, which when first seen was hanging in graceful folds all around: on the admission of the air the whole soon fell to pieces. *The chalice* closely resembles that from Berwick St. James, Wilts, now in the British Museum, figured, in Mr. St. John Hope's paper in the *Archæological Journal* (vol. xliii, p. 142): it is 4½ in. high; the bowl (4 in. in diameter, 1½ in. deep) has a slight quasi-lip round the circumference; the foot is circular, of the same diameter as the bowl; there is a bold knop, projecting half an inch from the stem. The chalice was made in three pieces, the bowl being soldered on, and the knop, with a ring below supporting it, riveted to the stem: the gilding is brilliant on the inside of the bowl, but is much corroded on the exterior of the chalice: the whole is entirely destitute of ornamentation. *The paten* also is plain, with the exception of the customary *Manus Dei* raised in benediction in the central depression, which, as well as the outer depression, is circular, uncusped: the paten is 4½ in. in diameter. *The ring* is of pure gold, 22 carats fine, and as bright as the day it was first put on: it still bears the marks of the burnishing. On the left side of the skeleton was a much decayed *crozier*, the head of which has been beautifully carved with maple leaves. The staff had completely rotted away. *The skeleton* of the bishop was fairly perfect; *the vestments* were completely decayed, only the outline being visible. *The receptacle of the body* was not, as is commonly the case, a stone coffin hewn out to receive the corpse, but a rectangular chest, built up of dressed stones, entirely lined with lead, and covered with a large sheet of the same metal, strengthened by transverse iron bars 1 ft. 6 in. apart. On this were laid slabs of Lincoln stone, with a layer of rough stones and sand above them, and over all the bishop's memorial slab of Purbeck marble, which through the lapse of time had been much decayed and fractured. The chalice, paten, and ring will be added to the museum of such relics in the library.—*Athenæum*, March 16.

LONDON.—*Arrival of ancient Egyptian Sculptures from the great Temple of Boubastis.*—These sculptures, granted to the Egypt Exploration Fund by the Egyptian Government, were safely landed at Liverpool on March 13 (*cf.* JOURNAL, vol. IV, pp. 192-4, 335). The consignment consisted of some 34 huge cases, containing the upper halves of two archaic colossal statues, possibly of the date of the Ancient Empire; a black granite seated statue of Rameses II, of heroic size, in two pieces; two colossal red granite portrait-heads of the same Pharaoh; two fine red granite slabs from the Festival Hall of Osorkon II (XXII dynasty), carved in low relief, one representing Osorkon II and his wife, Queen Karoama; a huge capital, and part of the shaft of a red-granite column of the clustered lotos order, from the Hypostyle Hall of the Temple; an inscribed column with palm-capital, in five pieces, of polished red granite; two red-granite Hathor-head capitals (one of enormous size, and quite perfect); three large fragments of an exquisitely-carved shrine of Nekhtorheb (Nectanebo I) of the XXX dynasty; a black-granite sitting statue (headless), nearly life-size, of a scribe who lived during the reign of Amenhotep III (XVIII dynasty); some more or less imperfect black-granite statues of Ptah, Sekhet, and other personages, divine and human, including a beautiful white-marble fragment of a youthful male figure, probably a Narkissos, of Greek or Græco-Roman work; and seven cases of very pleasing specimens of bas-relief sculptures of the Ptolemaic period, discovered last year by Mr. F. Ll. Griffith in the ruins of a temple dedicated to Hathor by Ptolemy Soter, at Teraneh, the Terenuthis of antiquity. Last, and chief among this array of treasures, comes a colossal black-granite statue (in four pieces, but nearly perfect) of the Hyksos King Apepi, one of two found at Boubastis by M. Naville last season. Of the head of this splendid specimen of one of the most obscure and interesting periods of Egyptian art it is not too much to say that for intensity of expression, as well as for power and freedom of treatment, it is not inferior to the best portrait-sculptures of the best periods of the Greek or Roman schools, as it is undoubtedly the finest known relic of the Hyksos period.—AMELIA B. EDWARDS in *Academy*, March 23.

Archæology at University College.—Mr. R. S. Poole, Keeper of the Coins in the British Museum, was on Saturday last elected Yates Professor of Archæology at University College, in the place of Sir C. T. Newton, resigned. Mr. Poole, we understand, proposes to invite acknowledged authorities in various branches of the vast science of archæology, such as Dr. Tylor and Mr. Boyd Dawkins, to deliver courses of lectures at the college, and will himself defray the attendant expenses.—*Athenæum*, Jan. 19.

AMERICA.

UNITED STATES.

PHILADELPHIA.—*Babylonian Antiquities.*—The expedition organized by the University of Pennsylvania for excavation in Babylonia, and which is now at work in the field, has already succeeded in securing for the University several collections of antiquities, of which a full account will be given in future numbers of the JOURNAL. For the present, simple mention will be made of that purchased on July 21, 1888, and called the *Joseph Shemtob* collection. A short paper concerning it appeared in the October number of the *Hebraica* (pp. 74–6). The writer, Dr. R. F. Harper, says that the collection contains about 175 important tablets of almost every description, and he makes especial mention of the following: tablets and a cone of Hammurabi; various tablets belonging to the reigns of Ammi-satana, Ammi-zaduga, Samsu-satana, Samsu-iluna, and others of the dynasty of Hammurabi; tablets of Abēšu (a new king); an inscribed mortar of Burnaburiāš; inscribed bricks of Esarhaddon; large astrological tablet of Nabopolassar; large barrel-cylinder and inscribed bricks of Nebuchadnezzar; contract tablets of Neriglassar, Darius, Xerxes, Artaxerxes, Kandalanu; a fine, large alabaster vase, with quadrilingual inscription containing the words, "Xerxes, the great king"; astronomical tablet of the Arsacidae era.

MEXICO.

PALENQUE (Chiapas District).—*Discovery of an Ancient Ruin.*—An interesting ancient monument has recently been discovered here, upon the River Xhupa. Though now a complete ruin, three distinct stories are distinguishable. The ground-floor measures 120 × 75 feet: the floor above is reached through openings in the ceiling; and here is found a room measuring 27 × 9 ft. On stone slabs set into the wall are bas-reliefs of human figures, warriors, etc. The slabs are in a very bad state of preservation: they are to be sent to the capital of Chiapas. Not far from this monument are the vestiges of a quite large town, in complete ruin.—*Scientific American*, in *Amer. Architect*, Feb. 23.

Discovery of the Substructures of the Temple of the Cross.—M. Charnay communicated to the *Académie des Inscriptions*, at its meeting of Feb. 15, the news that the Temple of the Cross at Palenque had fallen in and partly disappeared. Captain Villa, being sent by the government, penetrated into the substructures. He found immense halls adorned with polychromatic statues, and numerous sarcophagi containing mummies. Before his arrival, the inhabitants had penetrated into the interior of the pyramid and carried off several mule-loads of objects.—*Paris Temps*, Feb. 16.

A. L. FROTHINGHAM, Jr.

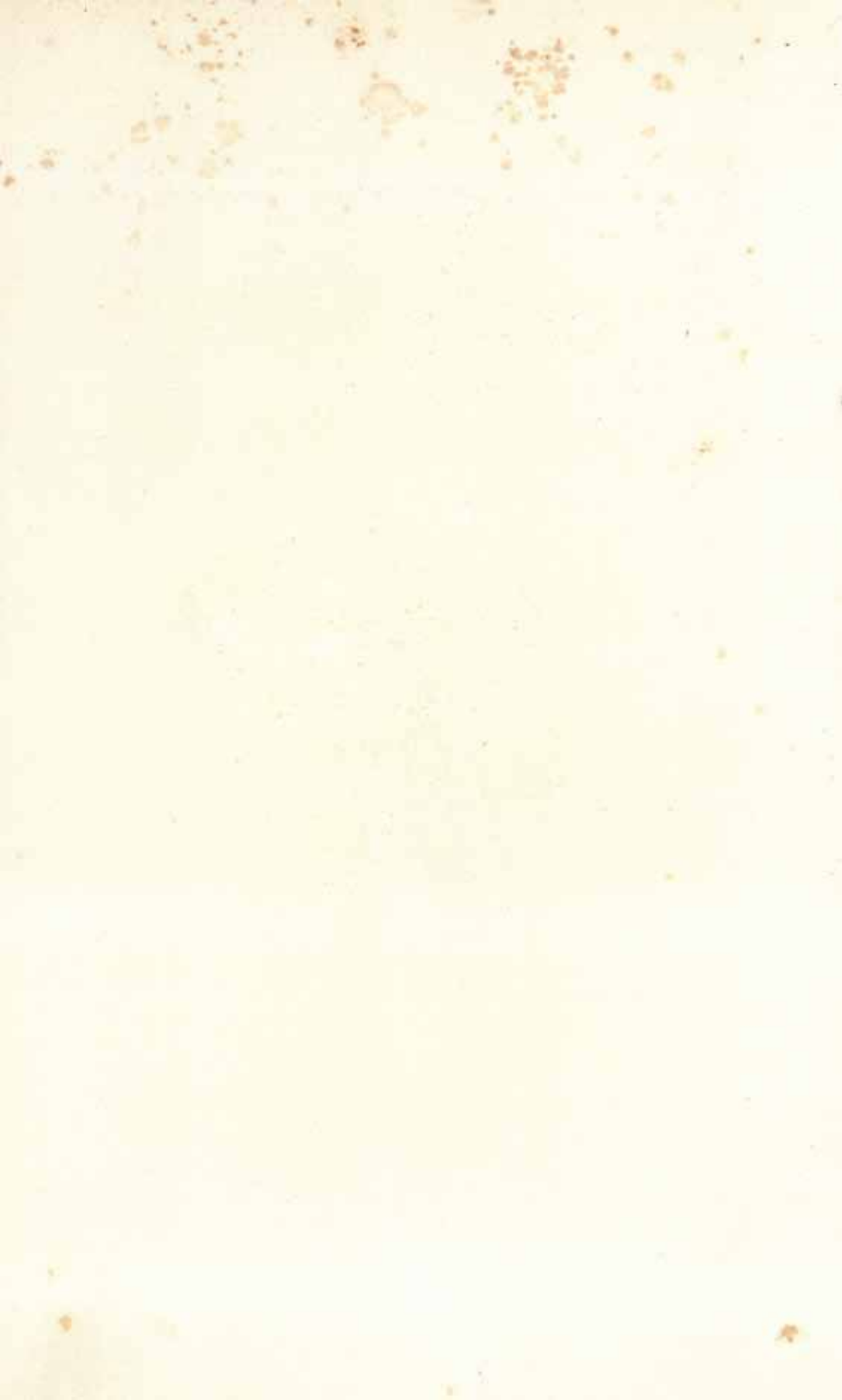


Helios Dyardin

ARCHAIC WARRIOR STELE

From the excavations of the American school

AT IKARIA

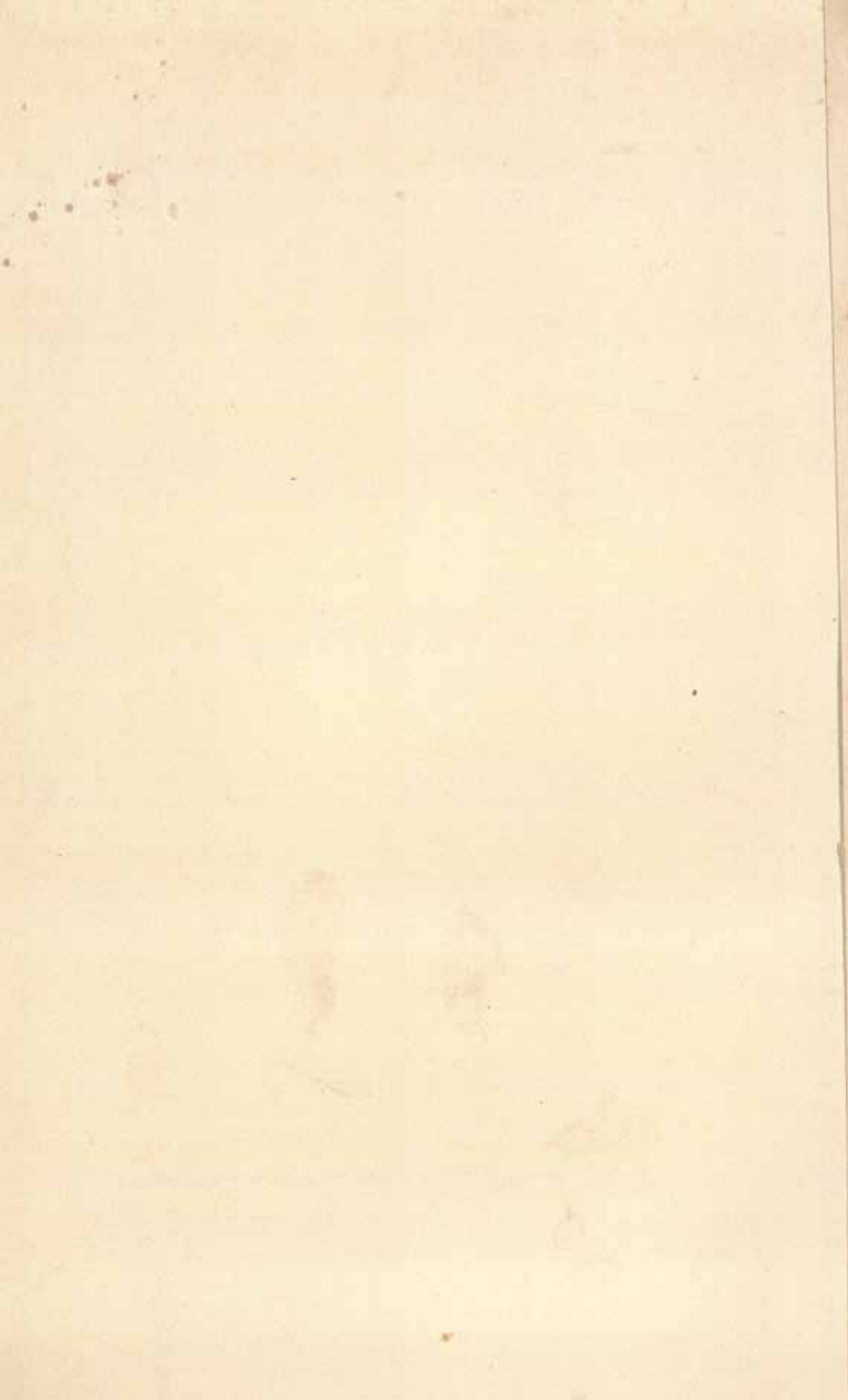




Helios Dujardin

HEAD OF IRIS

From the east frieze of the Parthenon



AMERICAN JOURNAL OF ARCHÆOLOGY.

Vol. V.

JUNE, 1889.

No. 2.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. THE DECREES OF THE DEMOTIONIDAI. A STUDY OF THE ATTIC PHRATRY.

In the Athenian State as constituted by Kleisthenes, every citizen belonged to three subordinate political corporations; he was member at once of a tribe, a deme, and a phratry. Of these three, the last was the least conspicuous. The phratry did not rival the deme in the frequency of its meetings and the importance of its affairs; nor did it enter, like the tribe, into the political and military organization of the State. But it had in its keeping an important trust, that of preventing the intrusion of illegitimate members into the body politic. This trust it shared in a measure, it is true, with the deme; but inasmuch as both male and female children were received into the phratry, and that, as a rule, in their earliest years, while the deme enrolled in its register only males, receiving them at the age of seventeen, we can hardly go wrong in regarding the phratry as the chief guardian of the purity of Athenian citizenship. An acquaintance with it is thus essential to an understanding of Athenian political life.

Our principal literary sources of information on the subject are as follows:¹ (1) Aristotle, in the *Ἀθηναίων Πολιτεία*, gave an account of the organization which he conceived to have existed at Athens before the profound reforms of Kleisthenes. The passage is preserved

¹See especially PLATNER, *Beiträge zur Kenntniss des attischen Rechts*; MEIER, *De gentilitate attica*; BUSOLT, *Griechische Staats- und Rechtsaltertümer*, § 159, in Iwan Müller's *Handbuch der klassischen Altertumswissenschaft*, Bd. IV¹. I have not been able to see SAUPPE, *De phratriis atticis* (Göttingen, 1886/7).

in a more or less garbled form by Harpokration, Pollux, and other lexicographers, and is given verbatim in the Patmian Scholia published in the *Bulletin de Correspondance Hellénique* (vol. I, p. 152). According to this, each of the four original tribes consisted of three phratries, each phratry of thirty gentes, and each gens of thirty men. This account is so artificial in its numerical symmetry, and so fanciful in the reasons assigned for it, as to excite the gravest doubts of Aristotle's competence as a witness for the period in question. Where, indeed, could he have obtained full and trustworthy information? As to whether the phratries were affected by the reforms of Kleisthenes, Aristotle has left us two unfortunately ambiguous notices. One is in the *Politics* (VI. 4: Bekk.) and seems to say that the phratries, as well as the tribes, were then remodelled and increased in number. The other is in the recently discovered fragments of the *Ἀθηναίων Πολιτεία* (II, a *Landwehr*) and seems to say just the contrary.² (2) Several writers of the fifth and fourth centuries B. C. refer to the phratries of their own day. The most instructive of these references are in Isaios and the private orations of Demosthenes (genuine and spurious). These are the chief basis of our knowledge. (3) Scraps of relevant information, and of misinformation as well, are preserved by scholiasts and by the lexicographers, Harpokration, Pollux, Hesychios, Suidas, etc.

Inscriptions have until lately yielded little to supplement this scanty literary evidence. That little may be classified thus: (1) the decrees of the Ekklesia conferring citizenship on a foreigner, regularly authorize him to be enrolled as a member of such tribe, deme and phratry as he may choose (*εἶναι φυλῆς καὶ δήμου καὶ φρατρίας ἧς ἂν βούληται*, or some similar formula. This is the regular order of mention. Only in *CIA*, II, 115^b do we find *δήμου καὶ φυλῆς καὶ φρατρίας*³). (2) Two temenos boundary-stones give us names of phratries, the only names indisputably known, and one of these in a mutilated form, viz., the *Ἀχυνιάδαι*⁴ and the *Θερρικ . . . αι*.⁵ Two other boundary-stones, one of the *Ζακυνάδαι*⁶ and one of the *Ἐλασίδαι*,⁷ give names with re-

²The difficulty of dealing with these two statements is illustrated by the case of BUSOLT, who in his *Griechische Geschichte* (pp. 394-5, published in 1885) decides that Kleisthenes did not meddle with the phratries, but in his *Griechische Altertümer* (p. 144^{ab}, published in 1887) reverses this decision.

³Cf. BUERMANN, *Jahrb. für Phil., Suppl.*, IX, 643; DITTENBERGER, *Sylloge Inscr. Græc.*, 43, note 7.

⁴DITTENBERGER, *Sylloge*, 302; *CIA*, II, 1653.

⁵*CIA*, II, 1652.

⁶DITTENBERGER, *Sylloge*, 303.

⁷*Classical Review*, III, p. 188.

gard to which it is impossible to decide whether they belonged to gentes or phratries. (3) Two short fragments of phratric decrees, eulogizing deserving members, are given in *CIA*, II, 598, 599. The Dyaleis of 600, who enact a decree in reference to the lease of a piece of real estate, are probably to be regarded, not, with Köhler, as a phratry, but, with Buermann,⁸ Gilbert,⁹ and Busolt,¹⁰ as a union of two phratries.

Such was, in outline, the material available for the study of the Attic phratries down to 1883. In that year there was found at Tatoï, the site of the deme of Dekeleia, a stele, on the front of which were preserved 57 lines of a phratric decree, dated in the year 396/5 B. C. and dealing with the phratry's most vital duties. This was published by Koumanoudes in the *Ἐφημερίς Ἀρχαιολογική* (1883, 69 ff.) and by Köhler in the *Addenda* to the second volume of the *Attic Corpus* (841^b). It has been made the subject of special articles by Szanto in the *Rheinisches Museum* (1885, 506-520) and by Gilbert in the *Jahrbücher für Philologie* (1887, 23-28). Szanto's paper is ingenious and suggestive, but is pervaded by a most improbable view of the relation of phratry to gens, and marred besides by some downright and inexcusable blunders. Gilbert corrects Szanto on one important point, the question as to where that portion of the decree which was intended to be of permanent application begins, but hazards a theory of his own which is demonstrably false. For in the summer of 1888 the stone bearing this inscription was cleaned, with the result that the back also was found to be inscribed. Of the new text, published by Pantazides in the *Ἐφημερίς* (newspaper) of Sept. 1/13, 1888, and by Lolling in the *Ἀρχαιολογικὸν Δελτίον* for August, lines 1-55 were engraved at the same time with the portion previously published and form its continuation. These lines, like those on the front, are engraved *στοιχῆδόν*, with occasional aberrations. Two or three lines are apparently all that is lost at the end of the part on the face of the stone. Lines 56-68 were added many years afterward. So far as I can judge from an excellent squeeze (I have not seen the stone), this portion would belong to the third cent. B. C. or the first part of the second. The letters are extremely irregular and unevenly spaced, which makes a more exact determination of the date peculiarly difficult. *Δεκελεῖς* for *Δεκελεῖς* in B, 65 is probably only a blunder of the stone-cutter. I give below the text of the whole document, with the restorations of

⁸ *Op. cit.*, 645, Note.

⁹ *Griech. Staatsaltertümer*, I, 199⁽³⁾.

¹⁰ *Griech. Staats- und Rechtsaltertümer*, 145⁽³⁾.

Köhler and Lolling, followed by a translation. The foot-notes do not touch upon orthographical peculiarities, of which there are several.

TEXT.

FACE A.

Διὸς Φρατρίο

- ἱερεὺς Θεόδωρος Εὐφαντίδο¹¹ ἀν|έγραψε καὶ ἔστησε τὴν στήλην. |
 5 ἱερεῶσυνα τῷ ἱερεὶ δίδοναι τ|άδε· ἀπὸ τοῦ μείο¹² κωλῆν, πλευ-
 ρόν, δ|ς,¹³ ἀργυρίο||· ἀπὸ τοῦ κορείο κωλῆ|ν, πλευρόν, δς, ἐλατῆρα
 χονικια|ῖον, οἶνο ἡμίχον, ἀργυρίο |· |
 10 τάδε ἔδοξεν τοῖς φράτερσι ἐπὶ| Φορμίωνος ἄρχοντος Ἀθηναί-
 ο|ς, φρατρίαρχόντος δὲ Παντακλέ|ος ἐξ Οἴο· |
 Ἱεροκλῆς εἶπε· ὅποσοι μὴπω διεδικάσ|θησαν κατὰ τὸν νόμον
 15 τὸν Δημοτιωνιδ|ῶν, διαδικάσαι περὶ αὐτῶν τὸς φράτερ|ας αὐτίκα
 μάλα, ὑποσχομένους πρὸς τῷ Δ|ιὸς τῷ Φρατρίο, φέροντας τὴν
 ψῆφον ἀπ|ὸ τοῦ βωμῶ·¹⁴ δς δ' ἂν δόξη μὴ ὦν φράτηρ ἐσα|χθῆναι,
 20 ἐξαλειψάτω τὸ ὄνομα αὐτοῦ ὁ ἱερ|εὺς καὶ ὁ φρατρίαρχος ἐκ τοῦ
 γραμματεῖ|ο τοῦ ἐν Δημοτιωνιδῶν¹⁵ καὶ τοῦ ἀντιγράφ|ο·¹⁶ ὁ δὲ
 ἐσαγαγὼν τὸν ἀποδικασθέντα ὀφε|ιλέτω ἑκατὸν δραχμὰς ἱερὰς

¹¹ The words Θεόδωρος Εὐφαντίδο are engraved in *rasura*. The letters, if regularly distributed, would have just filled the space. Instead of this, the letters of Θεόδωρος are crowded, with the result of leaving a blank space sufficient for two letters after Εὐφαντίδο. I conjecture that, after the name had been once engraved, the priest desired to add his *demotikon*, and that this was attempted and found impracticable.

¹² That the μείο was the offering for a young child and the κορείο that for an [adopted] lad [or man], as AUGUST MOMMSEN conjectured (*Heortologie*, 308) and as LIPSICUS, even after the publication of the first part of this text, was disposed to believe (*Meier und Schoemann's Attische Process*, (2) 3^{tes} Buch, Note 165), is now definitively disproved. See B, 57-60. I can suggest nothing better than the explanation of KÖHLER, which has been generally adopted, that the μείο was the offering for a daughter, and the κορείο that for a son.

¹³ This is the reading of Koumanoudes. Köhler's κωλῆν πλευρόν is to me unintelligible. [Compare the sacrificial calendar from Kos, *Journ. Hellen. Studies*, 1888, p. 335: *θύει ἱερῆ[ς] καὶ ἱερὰ παρέχει*· (γ)έρη δὲ οὕτω.—A. C. M.]

¹⁴ A solemn mode of voting, perhaps the usual one in the phratries; cf. HEROD., VIII. 123; PLUT., *Themist.* 17; PLUT., *Per.* 32; DEM., XLIII. 14 (ed. Bekker).

¹⁵ This construction occurs elsewhere only with deme-names of gentile form, and indicates that the Demotionidai were a local body. See MEISTERHANS, *Gram. d. att. Inschriften* (2) § 83, 19^(b).

¹⁶ The copy, it is implied, was not kept in Demotionidai; perhaps in Athens. I conjecture that the copy was intended as a protection against tampering with the record and against the confusion which would result if the register should be injured or lost. That such a safeguard was desirable may be seen from DEM., XLIV. 41; LVII. 26, 60.

- 25 τῶι Διὶ τῶι Φρατρίῳ· ἐσπράττεν δὲ τὸ ἀργύριον τοῦτο τὸν
 ἱερέα καὶ τὸν φρατρίαρχον ἢ αὐτὸς ὀφείλει. τὴν δὲ διαδικασίαν
 τὸ λοιπὸν εἶναι τῶι ὑστέρωι ἔτει ἢ ὧι ἂν τὸ κόρεον θύσῃ, τῇ
 30 Κορεώτιδι Ἀπατορίων· φέρεν δὲ τὴν ψῆφον ἀπὸ τοῦ βωμοῦ. εἰ
 δέ τις βόληται ἐφείναι ἐς Δημοτικῶν ἰδῆς, ὧν ἂν ἀποψηφίσωνται,
 ἐξεῖναι αὐτῶι· ἐλέσθαι δὲ ἐπ' αὐτοῖς συνηγὸρος τὸν Δεκελειῶν
 οἶκον πέντε ἄνδρας ὑπὲρ τριάκοντα ἔτη γεγονότας, τούτος δὲ
 35 ἐξορκωσάτω ὁ φρατρίαρχος καὶ ὁ ἱερεὺς συνηγορήσεν τὰ δικαιο-
 τата καὶ ὅκ' ἐάσεν ὁδὲνα μὴ ὄντα φράτερα φρατρίζειν· ὅτο δ' ἂν
 τῶν ἐφέντων ἀποψηφίσωνται Δημοτικῶν ἰδῆς, ὀφειλέτω χιλίας
 40 δραχμὰς ἱεράς τῶι Διὶ τῶι Φρατρίῳ· ἐσπραττέτω δὲ τὸ ἀργύ-
 ριον τοῦτο ὁ ἱερεὺς τῷ Δεκελειῶν οἴκῳ ἢ αὐτὸς ὀφειλέτω. ἐξεῖναι
 δὲ καὶ ἄλλῳ τῶι βολομένῳ τῶν φρατέρων ἐσπράττεν τῶι κοι-
 45 νῶι.¹⁷ ταῦ[τα] δ' εἶναι ἀπὸ Φορμίωνος ἀρχοντος.¹⁸ ἐπι[ψ]ηφίζεν
 δὲ τὸν φρατρίαρχον περὶ ὧν ἂν διαδικάζεν δέη κατὰ τὸν ἐνιαυτὸν
 ἕκαστον.¹⁹ εἰ δὲ μὴ ἐπιψηφίσῃ, ὀφειλέτω πεντακοσίας δραχμὰς
 50 ἱεράς τῶι Διὶ [τῶι Φρατρίῳ· ἐ]σπράττεν δὲ τὸν ἱερέα [καὶ
 ἄλλο[ν τὸν βο]λόμενον τὸ ἀργύριον [το]ῦτ[ο τῶι κοινῶι]. τὸ
 δὲ λοιπὸν ἄγιν τὰ [μεῖα καὶ τὰ κόρεα] ἐς Δεκέλειαν ἐπὶ τ[ὸν
 55 βωμόν· εἰ δὲ μὴ θ]ύσῃ ἐπὶ τῷ βωμῷ, ὅφ[ε]λέτω πεντήκοντ[α]
 δραχμὰς ἱεράς τῶι [Διὶ τῶι Φρατρίῳ· ἐσ]πραττέτω δὲ ὁ ἱερ[εὺς
 τὸ ἀργύριον τοῦτο ἢ] αὐτὸς ὀφει[λέ]τω.

FACE B.

εἰ δὲ τι τούτων διακωλύῃ, ὅποι ἂν ὁ ἱερεὺς προγράφηι, ἐνθαυ-
 θα ἄγιν τὰ μεῖα καὶ τὰ κόρεα· προγράφειν δὲ πρόπεμπ[τα τῆς
 5 Δορπίας ἐν πινακίῳ λελευκωμένῳ μῆλαττον²⁰ ἢ σπιθαμιαίῳ

¹⁷ The common fund; cf. THEOPH., Char. xxx. 5. The fund of Zeus Phratrios was the fund of the phratry.

¹⁸ According to SZANTO, everything preceding ταῦτα δ' εἶναι (except the sentence τὴν δὲ . . . βωμῷ, lines 26-29, which he regards as standing out of its proper connection) belongs to the provisions for the immediate future, and the ταῦτα δ' εἶναι marks the beginning of the permanent law. But, as Gilbert pointed out, if the pronoun referred to what follows, it would probably be τὰδε. More decisive is the presence, in the next clause, of δέ, which is irreconcilable with Szanto's view. The permanent law begins with τὴν δὲ διαδικασίαν in line 26. The norists ἐλέσθαι, ἐξορκωσάτω, make no difficulty; cf. B, 29 and MEISTERHANS, op. cit.: Anm. 1638.

¹⁹ SZANTO twice (pp. 507, 518) gives the sense of this as being dass der Phratriarch jedes Jahr die Abstimmung darüber einzuleiten habe, wer diadikasirt werden solle. As if ὧν ἂν δέη could be an indirect question!

²⁰ This crasis would not occur in a decree of the Ekklesia; MEISTERHANS, op. cit., § 24.

ὅπο ἂν Δ|εκελειῆς προσφοιτῶσιν ἐν ἄστει.²¹ τὸ δ|ἐ ψήφισμα τόδε
καὶ τὰ ἱερέωσυνα ἀναγ|ράψαι τὸν ἱερέα ἐν στήλῃ λιθίνῃ πρόσθεν
10 τὸ βωμὸ Δεκελειᾶσιν τέλεσι τοῖς ἑαυτοῦ. Νικόδημος εἶπε· τὰ
μὲν ἄλλα κατ|ὰ τὰ πρότερα ψηφίσματα ἃ κέται περὶ τ|ῆς εἰσα-
γωγῆς τῶν παίδων καὶ τῆς διαδ|ικασίας, τὸς δὲ μάρτυρας τρεῖς,
15 ὃς εἴρη|ται ἐπὶ τῇ ἀνακρίσει, παρέχεσθαι ἐκ τ|ῶν ἑαυτοῦ θιασωτῶν
μαρτυρόντας τὰ ὑπερωτώμε(να)²² καὶ ἐπομνύντας τὸν Δία τὸν
Φράτριον· | μαρτυρεῖν δὲ τὸς μάρτυρας καὶ ἐπομνύναι ἐχομένους
τὸ βωμὸ· ἐὰν δὲ μὴ ᾧσι ἐν τ|ῶ(ι) θιάσῳ τότε τοσῶτοι τὸν
20 ἀριθμὸν, ἐκ τῶν ἄλλων φρατέρων παρεχέσθω. ὅταν| δὲ ἡ ἢ
διαδικασία, ὁ φρατρίαρχος μὴ π|[ρ]ότερον διδότω τῇ(ν) ψῆφον
περὶ τῶν πα|ίδων τοῖς ἅπασιν φράτερσι πρὶν ἂν οἱ αὐ|τὸ τὸ εἰσα-
25 γομένο θιασῶται κρύβδην ἂ|[π]ὸ τὸ βωμὸ φέροντες τὴν ψῆφον
διαψηφίσωνται· καὶ τὰς ψήφος τὰς τότε ἐναν|τίον τῶν ἁπάντων
φρατέρων τῶν παρόν|των ἐν τῇ ἀγορᾷ ὁ φρατρίαρχος διαρ|ιθμη-
30 σάτω καὶ ἀναγορευέτω ὁπότερ ἂν| ψηφίσωνται· ἐὰν δὲ ψηφισα-
μένων τῶν θ|ιασωτῶν ἔναι αὐτοῖς φράτερα οἱ ἄλλοι φράτερες
ἀποψηφίσωνται, ὀφειλόντ|ων ἑκατὸν δραχμὰς ἱερὰς τῷ Διὶ τῷ
35 Φ|ρατρίῳ οἱ θιασῶται, πλὴν ὅσοι ἂν τῶν | θιασωτῶν κατήγοροι
ἢ ἐναντιόμενοι | φαίνωνται ἐν τῇ διαδικασίᾳ· ἐὰν δὲ | ἀποψηφί-
σωνται οἱ θιασῶται, ὁ δὲ εἰσά|γων ἐφήνι εἰς τὸς ἄ|[π]αντας, τοῖς δὲ
40 ἅπασι| δόξει ἔναι φράτηρ, ἐνγραφέσθω εἰς τὰ κοινὰ γραμματεῖα.²³
ἐὰν δὲ ἀποψηφίσωντ|α οἱ ἅπαντες, ὀφειλέτω ἑκατὸν δρα|χμὰς
ἱερὰς τῷ Διὶ τῷ Φρατρίῳ· ἐὰν δὲ | ἀποψηφισαμένων τῶν θια-
45 σωτῶν μὴ ἐφήνι εἰς τὸς ἅπαντας, κυρία ἔστω ἡ ἀποψήφ|ις ἢ
τῶν θιασωτῶν· οἱ δὲ θιασῶται με|τὰ τῶν ἄλλων φρατέρων μὴ
φερόντων τὴν | ψῆφον περὶ τῶν παίδων τῶν ἐκ τὸ θιάσο | τῷ

²¹ Lolling refers to *LYSIAS*, XXIII. 3, which mentions "the barber's shop near the *Hermæ*" as the place ὅα οἱ Δεκελεῖς προσφοιτῶσιν. *BLASS* says that we have no indications as to the date of this oration (*Att. Beredsamkeit*, I, 632). But, surely, the presence of *Plataeans* in Athens implies a date prior to 387 or not much later; see *PAUS.*, IX. I. 4. This was probably, then, the place in 396/5. But the wording of the clause ὅπο . . . προσφοιτῶσιν provides for possible changes.

²² According to *LOLLING*, lines 11-15 are written in *rasura*, which may partly account for the awkward and ungrammatical expression. τοὺς μάρτυρας τρεῖς is anomalous for τοὺς τρεῖς μάρτυρας; cf. *KEIL*, *Zur Syll. inscr. Boeot.*, p. 620. παρέχεσθαι does double duty, being needed in both relative and antecedent clauses. I do not see the force of ὅπό in ὑπερωτώμενα, but it seems to have been thought important, since, by omitting it, the ἐρωτώμενα could have been written entire, whereas, as it is, the last two letters had to be omitted altogether.

²³ These were called, above, τὸ γραμματεῖον τὸ ἐν Δημοστιωνιδῶν καὶ τὸ ἀντίγραφον.

αὐτῶν. τὸ δὲ ψήφισμα τόδε προσαναγ|ραφάτω ὁ ἱερεὺς (ε)ἰς τὴν
 50 στήλην τὴν λι|θίνην. "Ορκος μαρτύρων ἐπὶ τῇ εἰσαγωγῇ τῶν
 παίδων· μαρτυρῶ ὅν εισάγει ἐα|υτῷ ὕν ἔναι τόνον γνήσιον ἐγ
 γαμετ|ῆς, ἀληθῆ ταῦτα νῆ τὸν Δία τὸν Φράτριον, εὐορκῶ(ν)τι μὲν
 55 μοι πολλὰ καὶ ἀγαθὰ ἐν|αι, εἰ δ' ἐπιорκοίην, τάναντία.²⁴

Μενέξενος εἶπεν· δεδόχθαι τοῖς φράτερσι περὶ | τῆς εἰσαγωγῆς
 τῶν παίδων, τὰ μὲν ἄλλα κα|τὰ τὰ πρότερα ψήφισματα, ὅπως δ'
 60 ἂν εἰδῶσι οἱ | φράτερες τοὺς μέλλοντας εἰσάγεσθαι, ἀπο|γράφεσθαι
 τῷ πρώτῳ²⁵ ἔτει ἢ ὧι ἂν τὸ κούρεον ἄγει τὸ ὄνομα πατρόςθεν καὶ
 τοῦ δήμου καὶ τῇ|ς μητρὸς πατρόςθεν καὶ τοῦ δήμου πρὸς τὸν |
 65 φρατρίαρχον· τὸν δὲ φρατρία|ρχον ἀπογραψ|αμένων ἀναγρά-
 ψαντα ἐκ|τιθέναι ὅπου ἂν Δεκ|ελεῖς προσφοιτῶσι, ἐκτιθ|έναι δὲ
 καὶ τὸν ἱερέα | ἀναγράφαντα ἐν σανιδί|ῳ λευκῷ ἐν τῷ ἱερ|]-
 ῳ τῆς Ἀθηoῦς.²⁶ τὸ δὲ ψ|ήφισμα τόδε προσαναγράψαι | εἰς τὴν|
 στήλην [τὴν λιθίνην.]

TRANSLATION.

Theodoros, son of Euphantides, priest of Zeus Phratrios, had this stele engraved and erected.

The sacrificial portions due to the priest are as follows: from the *meion*, a haunch, a rib, an ear, and three obols of money; from the *koureon*, a haunch, a rib, an ear, a quart-cake, a half-chous of wine, and a drachma of money.

The following decrees were passed by the phraters in the archonship of Phormion at Athens [396/5 B. C.] and the phratriarchate of Pantakles of Oion:

On the motion of Hierokles: For all who have not yet been subjected to a *diadikasia* according to the law of the Demotionidai, the phraters, having promised in the name of Zeus Phratrios so to do, shall hold a *diadikasia* immediately, taking their ballots from the altar. And, whoever be found to have been introduced illegally, the priest and the phratriarch shall erase his name from the register kept in

²⁴ The wording of this oath is extremely muddled; probably the work of Nikodemus, who seems to have been exceptionally illiterate and bungling.

²⁵ *πρῶτω* for *πρωτέρῳ* is extraordinary. It may help to prop up the three similar examples given by KÜHNER, *Griech. Gramm.*, II, 22 (ARIST., *Birds*, 824 should not have been cited), two at least of which have been corrected by critics. Cf. the cases of *πρῶτος* with genitive quoted in STEPHANOS, *Theaurus*, s. v. *πρῶτος*.

²⁶ Probably in Dekeleia.

Demotionidai and from the copy thereof. And he who introduced the rejected member shall be fined 100 drachmas, to be devoted to Zeus Phratrios. This money the priest and the phratriarch shall collect, or be responsible for the amount.

In future the *diadikasia* shall be held in the year following that in which the *koureion* is sacrificed, on the Koureotis of the Apatouria, the ballots being taken from the altar. And, if any disfranchised member wishes to appeal to the Demotionidai, he shall have the right. In these cases the house of Dekeleians shall choose five men above thirty years of age as advocates, to whom the phratriarch and the priest shall administer an oath to be absolutely just in their advocacy and not to allow any one illegally to belong to the phratry. And every appellant rejected by the Demotionidai shall be fined 1000 drachmas, to be devoted to Zeus Phratrios. This money the priest of the house of Dekeleians shall collect, or be responsible for the amount. And it shall also be permissible for any other phrater who wishes to collect this for the common fund. These provisions shall be in force from the archonship of Phormion.

The phratriarch shall every year put to vote the cases of those for whom a *diadikasia* is required. Otherwise, he shall be fined 500 drachmas, to be devoted to Zeus Phratrios. This money the priest, or any one else who wishes, shall collect for the common fund.

In future the *meia* and the *koureia* shall be taken to the altar in Dekeleia. And, if they be not sacrificed on the altar, the offender shall be fined 50 drachmas, to be devoted to Zeus Phratrios. This money the priest shall collect, or be responsible for the amount. . . . And, if any of these causes prevent, the *meia* and the *koureia* shall be taken to whatever place the priest may advertise, the said advertisement to be made four days before the Dorpia on a whitewashed board not less than a span broad at the usual resort, for the time being, of the Dekeleians in the city.

This decree, together with the priest's portions, the priest shall have engraved at his own expense on a stone stele in Dekeleia before the altar.

On the motion of Nikodemos: The earlier decrees in force in regard to the introduction of children and the *diadikasia* are hereby amended as follows:

The three witnesses whom it has been required to produce for the examination shall be fellow-thiasotes of the applicant, testifying to the matters of inquiry and confirming their word by an oath in the name

of Zeus Phratrios. And the witnesses shall touch the altar during their testimony and oath. And, if there be not so many in the thiasos in question, they shall be furnished from the other phraters.

At the *diadikasia* the phratriarch shall not permit the whole body of phraters to vote in regard to the children, until the fellow-thiasotes of the candidate himself have voted secretly, taking their ballots from the altar. And the phratriarch shall count their ballots before the whole body of phraters present at the meeting and proclaim which way they have voted. And if, when the thiasotes have voted favorably, the rest of the phraters vote adversely, the thiasotes, except those who openly denounce or oppose [the child] at the *diadikasia*, shall be fined 100 drachmas [apiece], to be devoted to Zeus Phratrios. On the other hand, if the thiasotes vote adversely and the applicant [*i. e.*, father or guardian] appeal to the whole body and the whole body decide that the child belongs to the phratry, he shall be enrolled in the general registers; but, if the whole body vote adversely, he [*i. e.*, the father or guardian] shall be fined 100 drachmas, to be devoted to Zeus Phratrios. And, if, when the thiasotes have voted adversely, no appeal is taken to the whole body, the adverse vote of the thiasotes shall be decisive. And the members of any thiasos shall not vote with the rest of the phraters on the children of their own thiasos.

This additional decree the priest shall have engraved on the stone stele.

Oath of witnesses at the introduction of children: I testify that the child whom he introduces, [saying] that it is his lawful son by a wedded wife, this is true by Zeus Phratrios, [and I pray] that much good may befall me if I swear truly, and the contrary if I swear falsely.

On the motion of Menexenos: Resolved by the phraters to amend the former decrees in regard to the introduction of children, as follows: In order that the phraters may know those who are to be introduced, there shall be presented to the phratriarch, during the year before the *koureion* is brought, a written statement of the name [of each child], with the father's name and deme, as well as the mother's name, with her father's name and deme. And, when the statements have been made, the phratriarch shall inscribe them and post them up at the usual resort, for the time being, of the Dekeleians, and the priest also shall inscribe them on a white board and post it up in the temple of Leto.

This additional decree shall be engraved on the stone stele.

COMMENT.

The foregoing document is difficult of comprehension especially for two reasons. In the first place, the subjects of *εἰσαγωγή* and *διαδικασία*, with which these psephisms deal, are not here taken up for the first time. As regards the *diadikasia*, to be sure, Szanto²⁷ and Busolt²⁸ are (or were) of another opinion. Regarding the Demotionidai as a gens, with which our phratry was intimately connected, either as contained in it (Szanto) or containing it (Busolt), they see in the "law of the Demotionidai" a recent enactment of the gens, and suppose that the *diadikasia* was in the archonship of Phormion first introduced into our phratry and presumably into others as well. Now, it may be, as Szanto and Busolt have assumed, that the first of our phratrerial psephisms is symptomatic of the same movement which found expression in the archonship of Eukleides in the revival of the law, that only those should be citizens both of whose parents were citizens, though the interval of time, eight years, is hardly favorable to such an assumption. But, at any rate, the psephism of Hierokles does not introduce a new practice. If the "law of the Demotionidai" had been a recent enactment, it would almost certainly have been called a *ψήφισμα*: and the language, "all who have not yet been subjected to a *diadikasia* according to the law," implies that some have already passed that ordeal. The law is not a novelty, but it has been laxly observed, and is now to be again enforced. Furthermore, as we now know, there have been one or more earlier psephisms of the phratry in regard to *εἰσαγωγή* or *διαδικασία* or both. The *πρότερα ψήφισματα* to which Nikodemos refers (*B*, 11) may include the psephism of Hierokles, but imply at least one besides. The measures now enacted presuppose the immemorial *νόμος* and the previous legislation, of whose precise nature we are ignorant.²⁹

In the second place, the style of our document is extremely clumsy and inexact. Attention has been called above to the illiterate syntax of certain passages. What is far more serious is the inconsecutiveness, the incompleteness and the ambiguity in statement of principles. It requires talent and training of a high order to frame a good law, and these the legislative methods of the Athenians did not tend to develop.

²⁷ *Op. cit.*, 507.

²⁸ *Griech. Alt.*, § 160.

²⁹ The words *οὐς εἰρηται ἐπὶ τῇ ἀνακρίσει παρέχονται* seem to me to refer to a previous psephism. The novelty in Nikodemos' measure was not the requirement of witnesses, but the requirement that they should be of the *thiasos* of the candidate.

Least of all were such qualities likely to be found in the subordinate, rural corporations, as these psephisms bear witness. Hence it is useless to bring to bear upon them strict rules of interpretation.

In consequence of these difficulties, a complete and certain explanation of these decrees is impossible so long as our materials remain what they are. The way in which the newly discovered text has thrown some ingenious theories to the winds is a warning against over-confidence in dealing with riddles still unsolved. Nor, even if the constitution and procedure of this particular phratry lay clearly before us, would it be safe to assume that all the Attic phratries were cut out on the same pattern and pursued the same methods. There was of course a fundamental likeness between phratry and phratry. The conditions of membership must have been the same for all,³⁰ being none other than the conditions of Athenian citizenship. But beyond this the variation may have been wide. Our stele shows us one phratry modifying its rules and regulations. If the same phratry performed its duties in different ways at different times, how much more is such difference likely to have existed between different phratries. Yet, in spite of all these difficulties and limitations, the new text sheds enough additional light to justify a review of the whole subject.

One thing which is now put beyond a peradventure is, that the members of this phratry did not all belong to one deme. Szanto, who regards the phratries in general as subdivisions of the demes, saw no difficulty in supposing that all the members of this phratry were of the deme Oion, to which the phratriarch Pantakles belonged, in spite of the facts that the inscription was found at Dekeleia and the meetings for the admission of children were required to be held in that deme (*A*, 52 ff.). This view, always improbable enough, is now shown to be certainly false. It is scarcely conceivable that the rendezvous of the Dekeleians in Athens should have been selected as the place to post notices intended to reach all members of the phratry (*B*, 5-6, 64-65), unless there had been Dekeleians in the phratry. A still more cogent proof is supplied by the provision of *B*, 61. If the members had all belonged to one deme, it would have been idle to require the mention of the father's *demotikon*. But, besides Dekeleia and Oion, we cannot name any deme represented in this phratry, nor can we say whether there were any others. If there were, they were probably, like Oion (*i. e.* no doubt

³⁰ Except that some phratries were by law not open to *δημοποιοι*; see BUERMANN, *Jahrbücher für Philologie*, Supp., ix, 643.

Οἶον Δεκελεικόν) in the immediate vicinity of Dekeleia. At least, the presumption, derived from other sources, that the phratries were unions of neighbors, receives some confirmation from our inscription. It looks as if this phratry were localized in and near Dekeleia, not, indeed, in the sense that all the members actually lived in that neighborhood, but that they belonged to that group of demes. But, whether *all* the members of these demes or of any one of them belonged to the phratry, we cannot tell. If the Dyaleis of CIA, II, 600 are rightly regarded as a union of two phratries, then, as the two phratriarchs there mentioned were both Myrrhiniusians, it follows that members of the same deme might belong to different phratries. The same inference has been drawn by Buermann from the formula of the decrees conferring citizenship, εἶναι φυλῆς καὶ δήμου καὶ φρατρίας ἧς ἂν βούληται, which suggests that, as after the choice of a tribe there was still open the choice of a deme, so after the choice of a deme there was still open the choice of a phratry. It may be then that the demesmen of Dekeleia and Oion were not all enrolled in our phratry. And thus we are as far as ever from being able to estimate even approximately the size of an Attic phratry, or, what comes to the same thing, the number of phratries in the State. Between the twelve commonly accepted until lately and the three hundred and sixty once proposed by Buermann, there is still room for indefinite guessing.

Nor does the new text supply any decisive answer to the important question raised by Szanto, Are the Demotionidai a gens or a phratry?³¹ and answered by him in favor of the former. It should be premised that the Demotionidai, if a gens, are to be regarded, not with Szanto as a wider organization including the phratry, but rather with Busolt as the nucleus around which non-gentiles were grouped to form the phratry. Now the first two occurrences of the name do not favor the view that the Demotionidai are a gens. The "law of the Demotionidai" is the law of the phratry (A, 14); ergo, one naturally infers, the Demotionidai are the phratry. Busolt,³² to be sure, asserts, *Die Satzungen des Geschlechts galten auch für die Phratrie*, but the passage in Isaïos to which he refers affords no confirmation of the assertion,

³¹ There is a third alternative possible, viz., that both gens and phratry were called Demotionidai. In that case, we could understand the phratry in the first two instances and the gens in the third. I should prefer this to Szanto's view, but do not think it necessary.

³² *Griech. Alt.*, § 159, with references to this inscription and ISAÏOS, VII. 15.

and the general impression produced by the psephisms before us is that the phraters were a law unto themselves. Again, as the phratry as a whole has control of the register (*B*, 39-40; *A*, 19-20), it is hard to see why a gens, and not the phratry, should be named as the body with whom the register is kept (*A*, 21). But the "appeal to the Demotionidai" (*A*, 30) makes a difficulty. How, asks Szanto, not without force, can there be an appeal from a body to the same body again? On the other hand, we may ask, Why should the phraters, who in general manage their affairs collectively, abdicate in favor of a section of their number in the most important of their proceedings? The question is more forcible now than before, because, in the detailed regulation of the *diadikasia* by the psephism of Nikodemos, we find no disposition to accept as final the decision of any subordinate body. On the whole, therefore, I am disposed to see in the Demotionidai the phraters, and the phraters only. If this be right, the word "appeal" is indeed not strictly appropriate, but perhaps the interpretation suggested below for the passage in question may make the employment of the word more intelligible.

If our inscription teaches nothing about the relation of gens to phratry, it redeems this silence by the proof it brings that every member of the phratry belonged also to some one or other of a number of religious associations or *thiasoi*. We can with some confidence go a step further. If any dependence is to be placed on the literal meaning of *B*, 23-48, all the members of any thiasos were expected to take part at the *diadikasia* of the child of one of their own number, and were all liable to be fined; in other words, the *thiasoi* were subdivisions of the phratry. Further, according to the present wording of our text, these *thiasoi* were, at least in some instances, very small bodies; the possible case is considered of the membership being less than four (*B*, 18-19). But it may be that in the first version of lines 11-15 a larger number of witnesses than these was prescribed. As to the nature of these *thiasoi*, we learn nothing beyond what the name itself implies, nor do other sources of information have much, if anything, to say of such associations, at least under that name.³³ But, inasmuch as *θιασῶται* and *ὀργεῶνες* are practically synonymous, it seems permissible to bring these *thiasoi* into connection with a much debated statement of Philochoros. His words, as quoted by Photios and Soudas, *s. v.*

³³ The "*thiasoi* of Herakles," mentioned in *ISAIOS*, IX. 30 may be analogous.

Ὀργεῶνες, are as follows: τοὺς δὲ φράτορας ἐπάναγες δέχεσθαι καὶ τοὺς ὀργεῶνας καὶ τοὺς ὁμογάλακτας, οὓς γεννήτας καλοῦμεν. Opinions have differed as to whether οὓς here refers to both ὀργεῶνας and ὁμογάλακτας, or only to ὁμογάλακτας. But, even without the context, the latter alternative seems to me almost certain,³⁴ and those who had the context so understood it.³⁵ See Harpokration *s. v.* Γεννήται, and *Bull. de Corr. Hellén.*, I, 152, from which we learn further that the sentence in question was taken from the fourth book of Philochoros' *Atthis*. This book covered the latter half of the fifth century B. C., so that the statement quoted probably referred to the phratries of the post-Kleisthenean period. We thus learn that a phratry consisted of two classes of members, γεννήται or members of a gens (or gentes) based upon real or fictitious kinship and ὀργεῶνες or members of a religious union or unions, perhaps not laying claim to kinship. Conformably to the statement of Philochoros, we find admission to a phratry coupled with admission to a gens in Isaïos, VII. 16 and Dem. LIX. 77, and with admission to a body of ὀργεῶνες in Isaïos, II. 14. But now, although ὀργεῶνες might be contrasted with γεννήται, and were so contrasted by Philochoros, yet the name in its broad sense is applicable to any religious association. A gens was a religious association; hence a body of gentiles could be called ὀργεῶνες. Such at least is the clear statement of the *Etymologicum Magnum*, *s. v.* Γεννήται,³⁶ and I see no ground for doubting it. The combined testimony of these passages may be summed up by saying that a phratry consisted of two or more religious associations, one at least of which was or might be a gens. Probably then, by the *thiasoi* of our inscription, we are to understand any gens (or gentes) included in the phratry and a number of non-gentile associations. Possibly the οἶκος Δεκελειῶν may have been a gentile or quasi-gentile thiasos.³⁷

So much for the constitution of the Demotionidai. What, now, were the special circumstances which evoked the psephisms of 396/5? As I conceive the situation, there had been in our phratry three closely connected abuses, to the reform of which the psephism of Hierokles

³⁴ Cf. BUSOLT, *Griech. Gesch.*, I, 395⁽¹⁾.

³⁵ Except perhaps POLLUX, in III. 52; so BUSOLT, *loc. cit.*

³⁶ The confused words of the same lexicon, *s. v.* Ὀργεῶνες: Σύνταγμα τι ἀνδρῶν, ὡς τῶν γεννητῶν καὶ φρατόρων, seem to point the same way.

³⁷ That the οἶκος Δεκελειῶν was a religious association is evident from its having a priest (A, 41-42). Whether this priest was identical, as some suppose, with the priest of the phratry, is not clear.

was directed. (1) Meetings for the reception of children had been held elsewhere than at Dekeleia. This is a certain inference from *A*, 52 ff., and that the practice was considered an abuse is almost equally certain. I think we can plausibly conjecture how the abuse arose. During the years 413-404, Dekeleia had been continuously occupied by a Spartan garrison, and the residents of the neighborhood had been shut up in Athens. During these years, whatever meetings the Demotionidai held must have been held in the city. Moreover, when the war was over, it is likely that many, habituated to city life, did not return to their country homes, but remained in the capital. What more likely than that the Demotionidai, having got into the way of it, should have found it convenient to continue meeting and transacting business in Athens? (2) But the irregularity went further than is implied in the mere substitution of one meeting-place for another. These meetings had been held without the presence and sanction of the priest of Zeus Phratrion. This is clear from the priest being appointed to collect the fine from future offenders—an unintelligible provision if he were an aider and abettor in the offense. Naturally, if the priest was not present, he did not receive the sacrificial portions to which he was entitled. The instructions of *B*, 7, and the consequent announcement of the *ἱερεώσυνα* at the head of the stele, bear witness to an attempt to restore neglected rights. Henceforth the priest is made the judge as to whether circumstances necessitate a meeting elsewhere than at Dekeleia, and it falls to him, if need be, to choose and advertise another place. In fact, all that part of the first decree which relates to *εἰσαγωγή* was passed in the interest of the priest—a fact which may explain the requirement that he shall bear the expense of the stele. (3) The names of new members had been entered in the register without the *diadikasia*. This was simply part and parcel of that confusion into which the affairs of the phratry had fallen. The psephism of Hierokles aimed at correcting these laxities and restoring the traditional order. That of Nikodemos, on the other hand, bringing the *thiasoi* into prominence and making them jointly responsible for their members, seems to introduce innovations. What the occasion of this move was I am unable to say.

Let us now attempt to realize, step by step, the process established by the decrees of 396/5 for seeking admission to the phratry of Demotionidai. There is probably no fixed rule as to the age at which a child

shall be presented, but the ceremony under ordinary circumstances takes place within the first three or four years of the child's life.

The regular occasion, according to the evidence of several scholiasts and lexicographers, is the Koureotis, the third and last day of the Apatouria-festival. This statement has been disputed by August Mommsen,³⁸ who assumes that the presentation began on the Dorpia, the first day of the festival, on no better ground than that it would have been a bad arrangement to postpone the serious business till the last. But the evidence of the grammarians receives some confirmation from our inscription, which fixes the *diadikasia* upon the Koureotis. And it may well be doubted whether an attendance of the scattered phraters sufficient to transact business could have been secured for more than a single day. Unless insuperable obstacles, such as war, intervene, the meeting is held at Dekeleia. Thither are brought the children,³⁹ male and female, and with them the victims and other offerings which law or custom prescribed. Schoemann conceived such meetings as being held in the *φράτριον*, which according to Pollux (III. 52) was τὸ ἑρὸν εἰς ὃ συνήσαν (sc. οἱ φράτορες). It is noteworthy that Stephanos of Byzantion (s. v. *φατρία*) and Eustathios (*ad. Il.*, 239. 30 and 735. 50) know the *φράτριον* only as a τόπος or τόπος ὠρισμένος. At all events, the Demotionidai meet in the open air for the *εἰσαγωγή* as well as for the *διαδικασία*: for they are in presence of the altar,⁴⁰ and that this was not in a covered building we may infer, not only from its use for burnt sacrifices, but also from the phraseology of *B*, 9; one would not say "in Dekeleia before the altar," if this altar were in a building. The meeting is presided over by the phratriarch. Each applicant presents his child, and is subjected to an examination, searching or perfunctory according to circumstances. Then, while the sacrificial portions assigned to Zeus Phratrios burn upon the altar, he takes oath that the child he presents is γνήσιος ἐγ γαμετῆς. Following the oath of the father or guardian, comes the examination of the three witnesses whom he produces from among the members of his thiasos. They testify with one hand upon the altar and confirm their testimony with an oath. We should expect, then, to find the phraters proceeding at once to vote on the application, and, in case of acceptance, to enter the

³⁸ *Heortologie*, 308-310.

³⁹ That the candidates were presented in person appears from *ISAIOS*, VII. 16; *DEM.*, LVII. 54: cf. *ANDOK.*, I. 126, for admission into a gens.

⁴⁰ See, especially, *B*, 17-18.

name of the child in the register. Such was the practice in other phratries, so far as known to us:⁴¹ but the practice of the Demotionidai, as regulated by the psephism of Hierokles, seems to have been different. For a year later the child is still *ὁ εἰσαγόμενος* (B, 24) and the father or guardian *ὁ εἰσάγων* (B, 37-38), and not till after a favorable issue of the *διαδικασία* does registration take place (B, 39). I would suggest, therefore, that the *diadikasia* of the Demotionidai, instead of being a procedure otherwise unknown to us, was nothing more or less than the trial and vote which every well-conducted phratry held on the admission of each new child, the peculiarity lying solely in the interval of a year required between the first presentation and the vote. The object of this arrangement would be to secure due advertisement of the names and alleged antecedents of the candidates, and thus to prevent fraud. At the meeting on the Koureotis of the next year following, the phratriarch is required to bring up each case in turn. There is opportunity, for whoever will, to make objections (B, 34-36). Then follows the vote, which may result in any one of five ways. (A) If the child's fellow-thiasotes vote favorably, the case must then go before the remaining phraters. (1) If they vote favorably, the child's name is enrolled in the two registers (this case, as being self-evident, is not mentioned by Nikodemos). (2) If the phraters vote unfavorably, the child is rejected and each thiasote (or the thiasos collectively?) including presumably the father or guardian (unless the latter should not belong to the thiasos), but excluding any who may have opposed the candidate in the previous discussion, is fined 100 drachmas. (B) If the child's fellow-thiasotes vote unfavorably, then an appeal may or may not be taken to the remaining phraters. (3) If no appeal is taken, the child is rejected, but there is, apparently, no fine. If an appeal is taken and (4) the action of the thiasos is sustained, the child is rejected and the *εἰσάγων* is fined 100 drachmas; but (5), if the decision of the thiasos is reversed, the child is accepted and his name enrolled. For cases (2) and (4) there remains the possible appeal to the Demotionidai. The subject is beset with difficulties, and I do not pretend to clear them away. But it is noteworthy that, whereas, in case a child is rejected at the or-

⁴¹ ISAIOS, VII. 16-17; DEM., XLIII. 13-14; DEM., LIX. 59: cf. ANDOK., I. 127. The phratry of DEM., XLIII, might be the Demotionidai, since Eubulides was of the deme Oion. But this may have been *Ὀῖον Κεραμεικόν*; or, if it was *Ὀῖον Δεκελεικόν*, the phratry, as shown above, may have been different. The apparent difference of practice points to a different phratry.

dinary *diadikasia* by his fellow-thiasotes, it is the *εἰσάγων* who is said to appeal (*B*, 38), and, whereas at the extraordinary *diadikasia* of 396/5 it is the *εἰσαγωγών* of a rejected member who is fined (*A*, 22-23), here the rejected person is himself authorized to appeal, and, in the event of failure, the fine is said to fall upon him (*A*, 30-31, 38-39). Is this a mere carelessness of language, as Gilbert thought? Possibly so. But may we not take the language literally? In that case, this paragraph provides that one who had been rejected in infancy may, as an adult, seek admission again in his own person. He refers his suit anew to the phratry; the years that have elapsed since he was on trial before disguise a little the inappropriateness of the word *ἐφίημι*. Such a renewed application, made when proof would be harder than ever to obtain, would be a serious matter and would call for great caution. The *οἶκος Δεκελειῶν*, which holds a position of dignity in the phratry, appoints five *synegoroi*, whose duty it is to oppose the claims of the applicant. The case is brought to trial before a meeting of the phraters. If the applicant succeeds in securing a majority vote, he is of course at once admitted; if he fails, he is visited with a heavy fine, 1000 drachmas, and remains what he was, a metic.

At a much later day, in the Macedonian period, it was thought desirable to make still ampler provision than had existed for the advertisement of the names of candidates. It was now required that, at some time during the year preceding the Apatouria at which application was to be made, the name of each child should be reported to the phratriarch. When the time allowed had elapsed,⁴² the list was posted at the rendezvous of the Dekeleians in Athens and in the temple of Leto in Dekeleia, each name being announced in the form, *Μένων Μενεξένου ἐξ Οἴου καὶ Νικαρέτης Καλλίππου Πλωθέως*. Perhaps, at this time, the meetings of the phratry were so thinly attended that the mere presentation of a child did not constitute a sufficient advertisement. At any rate, the psephism of Menexenos gives us a fresh glimpse of laxity in the conduct of the affairs of the phratry, and of an effort, probably ineffectual, to secure reform.

POSTSCRIPT.—The *Berliner philologische Wochenschrift* for Feb. 16 and 23, 1889, containing a short discussion by Buermann of the

⁴² Of course, if the announcement was to be of any use, it must be made some time before the *εἰσαγωγή*, but, with characteristic carelessness, that point is not made clear in the psephism. The language used would allow the presentation of names to the phratriarch up to the date of the Koureotis: or should we understand *τῇ πρώτῃ ἔτει* as meaning, in the preceding civil year, i. e., before midsummer?

new part of this inscription, reached me as I was finishing the foregoing article. Buermann's interpretation differs from mine on some important points. The most serious divergence concerns the *είσαγωγή*, which, by implication, he puts in the year following the offering of the *koureion*, and consequently immediately before the *diadikasia*. Conformably to this, he takes τῷ πρώτῳ ἔτει ἦ, in *B*, 60, as equivalent to τῷ ὑστέρῳ ἔτει ἦ. The phrase is a strange one, but I do not believe it can be so understood. Apart from this, I think my views preferable. That *είσαγωγή* and *διαδικασία* are two distinct acts appears from *A*, 13-19, *B*, 12-13, 20-21, in spite of *είσαγομένο* and *είσάγων* (*B*, 24, 37-38). As far as that goes, they might both come on the same day. But the dissociation of the *είσαγωγή* from the offering of the victim on behalf of the child creates great difficulties. I will not press the argument, that Hierokles ought to have written τὴν δὲ εἰσαγωγὴν καὶ τὴν διαδικασίαν τὸ λοιπὸν εἶναι τῷ ὑστέρῳ ἔτει κ. τ. λ., if such was his intention. But what meaning could the sacrifice have, if the child was not presented at the same time?

Buermann infers from the terms of the oath (*B*, 52) that only sons, and not daughters, were enrolled. He might have quoted, further, *A*, 28 and *B*, 60. But, for the admission of daughters, we have the evidence, not only of the Scholiast on Aristophanes, *Acharnians* 146, but also of Isaïos, III. 73-76. I therefore think it more likely that the omission of reference to daughters in the oath and the psephisms is due to carelessness.

Through the courtesy of Professor Pantazides, I have seen also, at the last moment, the advance sheets of his discussion of the inscription, shortly to appear in the *Ἐφημερίς Ἀρχαιολογική*, and have been able to appropriate from him two or three valuable suggestions in regard to minor points.

F. B. TARBELL.

American School, Athens,
March 12, 1889.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
DISCOVERIES IN THE ATTIC DEME OF IKARIA,
1888.*

IV. CHRONOLOGICAL REPORT OF EXCAVATIONS.

[PLATES III, IV, V.]

For an account of the manner in which our attention was directed to Dionysos, the reader is referred to the *Seventh Annual Report of the American School at Athens*, containing Professor Merriam's report as Director of the School for 1887-8. I was appointed by him to superintend excavations at Dionysos, in case it should seem advisable to undertake such work, and toward the last of October 1887 we made a trip to examine the district; as a result of this, Professor Merriam decided to take down the walls of the ruined church and see if the identity of the spot could not be fixed beyond doubt by inscriptions and other data. Permission to excavate was applied for at once, but was not obtained till the month of January; and on Monday, Jan. 30, work was begun with six workmen, the plan being to clear the ground in the immediate vicinity of the church and to remove the walls. PLATE III gives the appearance of the church before work was begun, and shows the ancient monument which had been transformed into the apse of the church. The most important find made during the first three days was that of the wall-blocks and flat roof-pieces of this monument. These were found directly behind the apse, where the architrave had been lying ever since the time of Chandler.¹ On Thursday I took two workmen to show me a stone which had "flowers and letters" on it. They led me nearly to the western extremity of the valley, and on a ridge called Κόκκινο Κοράφι, a short distance to the north of the road to Kephisia, they pointed out a grave partially un-

* I desire to make acknowledgment of my great obligation to Professor Merriam for his direction, advice and constant assistance in all my work, and also to Dr. Waldstein and Dr. Tarbell for assistance and suggestions in the arrangement of this report.

¹ *Travels in Asia Minor and Greece*, vol. II, p. 200.

covered, and close to it the torso of a seated woman in very high relief, the head of which had been broken off and sent to Germany.⁴

The grave was of a late period, though possessing an earlier boundary-wall of good construction. For one of the sides had been used a sepulchral stele which bore two rosettes and an inscription of the 4th century recording the names of the two deceased, one a Plotheian and the other an Ikarian. This inscription, as I believed, had never been published, and it seemed a discovery of importance in relation to the sites of the demes of Ikaria and Plotheia, the proximity of which had already been surmised. Not till some months later was it found that our inscription had already been seen and copied by Milchhöfer.² On the same day there was found to the west of the church a massive marble seat (PLATE IV and *Fig. 28*) which had been brought here from its original position, as was determined afterward by the discovery of other seats of similar form remaining *in situ* (at *K* on PLAN 1).

On Friday, Feb. 3, work was carried on north of the church, and resulted in the most important discoveries of the first week, including a nude male torso of archaic style; a draped statue of a young woman, wanting the arms and head; a female head (afterward stolen) found directly above the draped statue but perhaps too small to belong to it; a fragment of a relief of the best period, representing a seated woman with a vessel in her right hand while with the left she holds the mantle away from her breast; three inscriptions, one a boundary-stone, the other two, decrees of the Ikarians. The one which came to light first was on a stele in perfect preservation and supplied absolute proof that here was actually the site of the deme of Ikaria (see *A. J. A.*, IV, p. 421)—more than this, that the official seat or centre of the deme could not be far distant. Gravestones with mention of the deme to which the deceased belonged establish nothing more than a possibility that the place of finding may have been the actual deme-site, but it is hardly conceivable that a public decree of a deme concerning only its internal affairs should be set up anywhere but within the limits of the deme. Thus, by the discovery of this inscription alone, the first object of our excavations was accomplished. During the remainder of this week the finds were of no special importance, and on the first of the following week a violent snowstorm obliged us to return to Athens.

Wednesday, Feb. 15, work was resumed, and the remainder of the week was devoted mainly to taking down the walls of the church and

²*Mith. Inst. Athen.*, 1887, p. 312.

to digging beneath it. These walls were formed chiefly of large blocks of marble taken from other structures, such as architraves, pieces of flooring, blocks from peribolos-walls, slabs ornamented in the Byzantine style and belonging to an earlier church; but with these were found also a large number of fragments of reliefs, statues, and inscriptions. Beneath the flooring in the centre of the nave we came upon the torso of an archaic draped statue; between the narthex and the nave was found, doing service as a sill, the archaic stele of a hoplite closely resembling the stele of Aristion (see *A. J. A.*, v, pp. 9-17); and from the substructure of the front wall there was taken a colossal head in the archaic style, and a stone having inscribed on one side a long pre-Eukleidean decree, and, upon the other, various accounts of moneys transferred from demarch to demarch. These are of different periods, the oldest showing the three-barred *sigma*. The two bases indicated on PLAN I of the excavations as *B* and *C* were below the level of the church, of which the front wall passed over *C*, and one of the side walls over *B*.

The work of the following week, beginning with Monday, Feb. 20, was devoted to laying bare the walls *ac* and *cd* of the structure *D*, and resulted in the finding of the upper portion of the torso of a Seilenos, a child's head, a bronze *anathema* incised with the figure of some divinity, and a tragic masked head. During the week beginning Monday, Feb. 27, the few days on which the weather was clear were employed in sinking trenches on the slight eminence immediately to the south of the site of the church. While some of these trenches yielded no result, one of them struck the large base or platform indicated on the plan as *I*, and another led to what proved to be the pronaos of the Pythion, where we found a small relief representing Apollo sitting on the omphalos with an adorant before an altar in front, and the inscribed threshold of the naos (*Fig. 27*). Work was continued at the same time on the lower level. The wall *ab* of *D* was laid bare, and just outside of it were found two hands, one of colossal and the other of less than life size—both of fine workmanship. A portion of the next week was employed in digging to a considerable depth within the walls of *D* and inside the peribolos-wall *E*, where there was a large mass of rubbish which had evidently been thrown in designedly as filling. This labor was well rewarded by the discovery, within the structure *D* about a meter below the bottom of the wall, of a portion of the beard of the archaic colossal head, every fragment of which is of value for deciding

the important questions suggested by it. A trench 3 m. deep and 10 long was run west from the end of the peribolos-wall without finding anything. On the upper level were disclosed the walls *L*, *M*, *N*, *O*, and the seats at *K*. Two days were devoted to work on a second site, about half a mile N. W. from the principal excavations, near the road, where a column with its drums strewn on the ground, and a portion of a wall seemed to invite investigation (see PLAN II). At the end of the column were found fragments of a large marble vase (*Fig. 30*), and near these the heads and necks of three griffins (*Fig. 31*).

On the week beginning Monday, March 12, one day was given up to the thorough clearing out of the little enclosure in the locality just referred to, but the remainder of the time was spent on the principal site, in laying bare the whole of the Pythion and the structure *G*; so that all the outlines can be made out (PLATES IV, V). This completed our work for the spring of 1888.

On November 13, work was resumed with the object of clearing away the large mass of soil between the Pythion and the two bases on the lower level. Last spring, a trench was cut here down to virgin soil, without revealing anything, but it seemed advisable to clear out the whole mass, in order to leave no possibility untested. The results were of less importance than those previously attained, but were still of value, especially when we remember that every stone *in situ* is of the greatest moment in making out any general plan. South of the base *B* were found two smaller bases for votive offerings. The wall *O*, which seemed last spring to belong to some building, was found to extend both ways for a short distance, then to diverge at each end for about two meters, and there stop. This wall is thus shown to be of entirely different character from what had been supposed. The sculptural finds in this part of the excavations consisted of a haunch of a lion or griffin and a male portrait-head of the Roman period. An overhauling of the *débris* on the southeast of the apse yielded a few fragments which had been overlooked last year, one of these of great importance, namely, the left thigh of the archaic draped torso, proving that it was a seated statue. To the north of wall *E* there was found last year a platform of rather rough stones laid close together. It was our intention to follow out this platform this year, and discover, if possible, what it was. For this purpose a passage was cut along the wall *bc* of *D* in order that the workmen might have an easy exit. About half-way between the two ends of *bc* was found a huge marble slab cut pyramidally on one side and

hollowed out on the other. On the side, along the three edges which are intact, are sculptured five strange objects. A corner piece having on it a similar object was found last year. The platform was found to continue to the west, but the great depth of the soil deposited over it made the work so slow that it seemed best to abandon it, at least temporarily, and to devote all our resources to clearing up the whole space within the precinct.

Some excavations on a small scale were made in various parts of the region where it seemed that there might be graves. Upon the ridge which runs down from Pentelikon close to the site of the chief excavations, we found a sarcophagus of Hellenic workmanship, absolutely without ornament but very beautifully finished. It contained a skeleton, but no remains of vases. In another place, to the west of the principal site, we discovered a wall 14.85 m. long, constructed of two courses of blocks averaging 1.20 m. long, and 0.80 m. high. A space about 6.00 m. wide was cleared away behind this, and at a depth of 1.60 m. a marble urn was found, filled with ashes and the bones of a child, together with a few fragments of vases. There was a precisely similar urn in the nave of the old church before our excavations were begun, this having probably served as a font: the bottom of still another one was found in the course of the excavations: we have thus abundant evidence that at Ikaria, as perhaps in all parts of Greece, cremation was practised contemporaneously with the burial of the body.³

In the valley along the course of the old road, northwestward, are several short walls forming the front of separate grave-enclosures, perhaps family *μνήματα*.⁴

In the second week in January, 1889, the excavations were continued during a few days. The platform outside wall *E* was entirely cleared, and a trench was sunk in the terrace N. W. of the excavation. The virgin soil was reached at a depth of over two meters, but nothing was found. We must therefore be content with a negative result, which, indeed, is not without value.

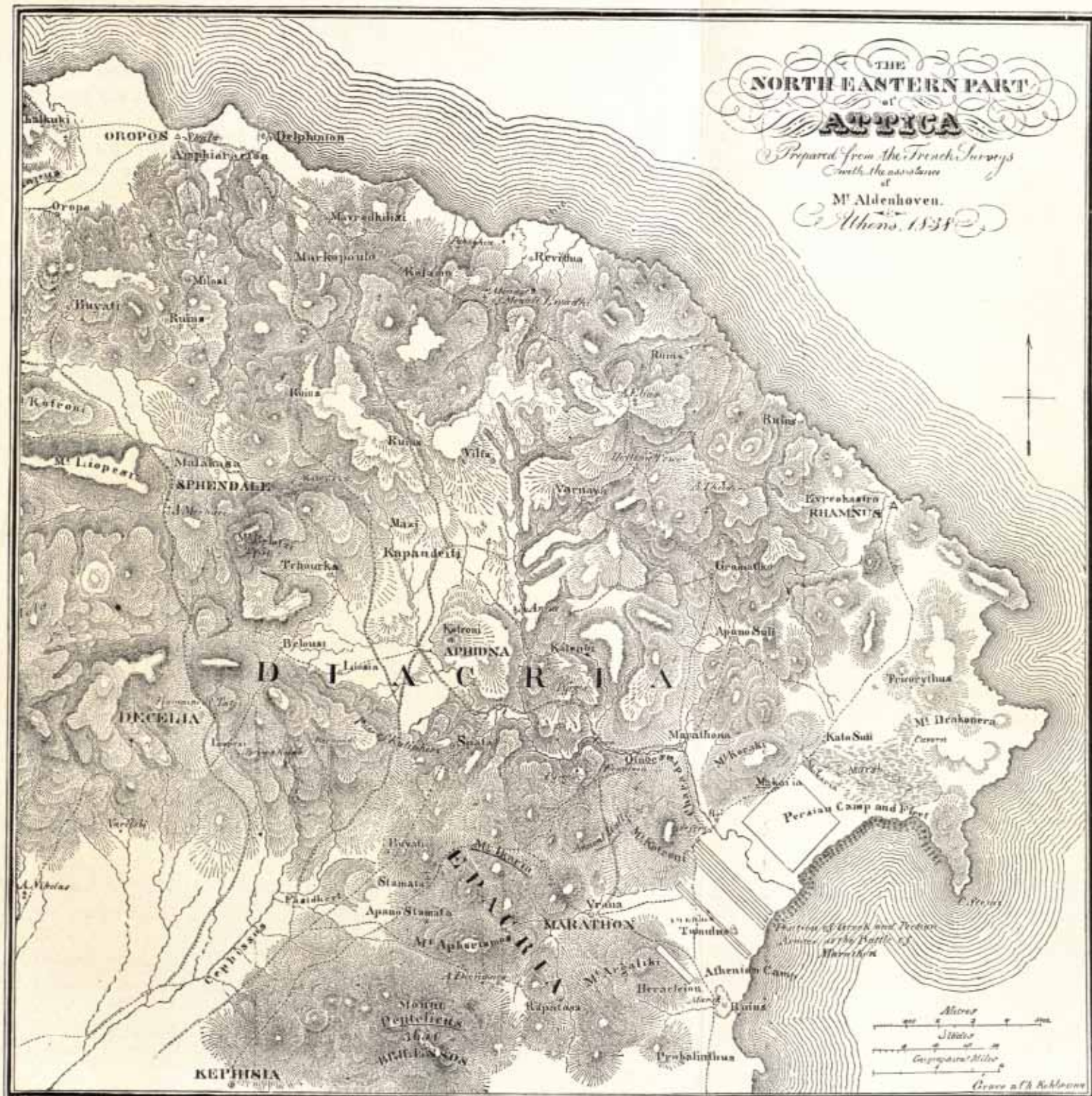
V. TOPOGRAPHY OF THE IKARIAN DISTRICT.

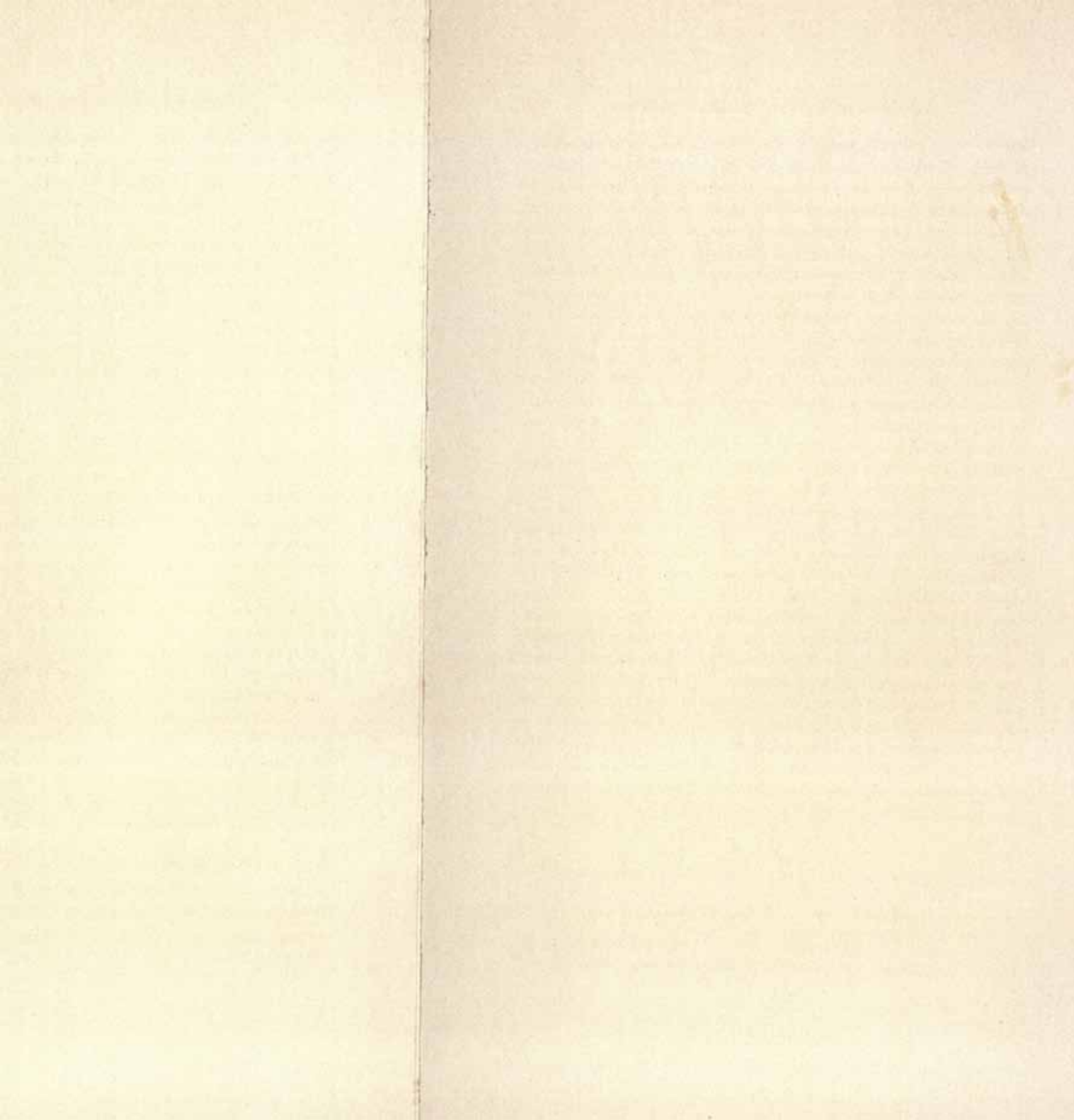
A word may first be said upon the name of the district where the excavations were made. In a note which the Ephor-General of Anti-

³ Cf. BECKER-GÖLL, *Charikles*, III, p. 132 ff.; HERMANN, *Privatalterthümer*, § 40.

⁴ DEMOSTHENES, *vs. Eubulid.* § 28; *vs. Makart.* § 79.

Prepared from the French Surveys
with the assistance
of
M^r Aldenhoven.
Athens, 1838.





quities, Mr. Kabbadias, furnished to Professor Merriam in the autumn of 1887, giving directions for finding the site, the name was written *σὺν Διόνυσῳ*. Afterwards, I was careful to note how the workmen, who were peasants from the surrounding region, spoke of the place, and I never once heard *σὺν Διόνυσῳ* except where the preposition *εἰς* would naturally be used (e. g., *Πᾶμεν σὺν Διόνυσῳ* = *Πηγαίνομεν εἰς τὸ Διόνυσῳ*). However, this would not determine whether the name were masculine or neuter, since the vernacular, with certain exceptions, drops the final *ν* of the masculine accusative singular. Mr. G. Heliopoulos, the brother of the owner of the property, informs me that *Διόνυσος* is the correct form, and that it is so written on the old Turkish map which came into the owner's hands at the time the property was purchased. Dionysos is, moreover, the form given on Leake's map in some of the later copies of his *Demi of Attica*, and also by Rangabé.¹ Curtius and Kaupert² write *Dionyson*, which is undoubtedly incorrect.

In the speech of the people it is always Dionyso. It seems extremely probable that the name is a reminiscence of the cult of Dionysos applied to the whole region, and has remained in the mouths of the people for more than two thousand years. According to Chandler,³ who visited the place in 1766, the church was sacred to St. Dionysios, and so it is given on Finlay's map⁴ of the region, but Rangabé "would not venture to say that the church was dedicated to this saint." While we were taking down the walls of the church, some of the workmen spoke of St. Dionysios being present; but this may have entered their heads merely from the similarity of the name. Mr. Heliopoulos says that it is not known to what saint the church was dedicated, and there seems to be now no solid tradition that it was sacred to St. Dionysios. But nearly all of the peasant families in Stamata are newcomers of the present century, and perhaps among the inhabitants whom Chandler found in Old Stamata there may have been a genuine tradition. If the older church structure was actually sacred to St. Dionysios the Areopagite, not the Zakynthian saint, this would be an instance of the frequent transfers from the ancient religion to hagiology. But that in any case the name of the region owes its origin directly to the ancient cult of the wine-god and not to the saint succeeding him is evidenced by the fact

¹ *Antiquités Helléniques*, No. 985. ² *Karten von Attika*, xii (Pentelikon).

³ *Travels in Asia Minor and Greece*, vol. II, p. 200.

⁴ *Remarks on the Topography of Oropia and Diacria*. This map, somewhat reduced, was used for the *Seventh Annual Report* of the School, and is again utilized here.

that the name is *Dionysos* not *Dionysios*. Here, then, at Dionysos we have the site of the deme of Ikaria. The spot at which the principal excavations were made appears on the upper edge of Curtius and Kaupert's map of Pentelikon. Here was the *ἑδρα*, the political and religious centre of the deme. Let us attempt to determine its boundaries. To the north, close to the deme-centre, looms up the height which on Leake's map is called *Aforismó* and on that of Curtius and Kaupert, *Stamatauni*. The name *Aphorismó* is sometimes applied more distinctively to the height at the end of the range, close to Vraná.⁵

The name *Stamatauni* (*Stamata Mountain*) is unknown among the peasants here who call it, rather, in Albanian *Mäl'*⁶ *Dionyso* (*Mountain of Dionysos*). This height is the turning-point of a whole range reaching to the Marathonian plain on the north and the Kephisian plain on the west, but towers far above the rest of the range with the exception of *Aphorismó*, which seems to be of about the same elevation. Here we certainly have the ancient *Mons Icarius*, the name being, perhaps, extended to the whole range.

To the east of the excavations are three terraces, on one of which are remains of a fine marble wall of a good period, which must have belonged to a building included in the limits of the deme. Beyond these terraces is a deep ravine, through which a path leads to Marathon, and here may be placed the eastern boundary of the deme. Crossing several ridges beyond this ravine, we arrive at the ruined village of *Rapedosa*,⁷ where Leake placed Ikaria; and Hanriot,⁸ *Tithras*. This locality would naturally be a site for a deme, but there are no remains in the village to show that there actually was here a deme-centre of importance. There is hardly a piece of marble to be found, all the walls being composed of rough blocks of mica-schist. Still further to the east is the range called *Argaliki*, which skirts the coast, leaving room for the present carriage-road from Athens to Marathon. This is the mountain which Leake thought to be *Mons Icarius*. The southern

⁵ LEAKE fixes the name here in his text (*Demi of Attica*, p. 78), though he gives it a wider range on his map.

⁶ Pronounced nearly *mälga*.

⁷ *Rapentosa*, *Rapendosa*, or *Rapendosia* are the usual spellings, but *Rapedosa* as given in Curtius is correct, as it is an Albanian word (*Rape-dosa*), and has no n-sound. *Rapentosa* must be a mere transliteration of the modern Greek pronunciation. But neither in English nor in German is there any excuse for inserting n. *Rapatosa* and *Rapotosa* are given on Finlay's two maps of this region.

⁸ *Recherches sur la topographie des dèmes*, p. 168.

boundary of Ikaria is formed by the steep and rugged side of Pentelikon, from which a low ridge runs down to the seat of the excavations. Upon the eastern side of this ridge was found the unornamented Greek sarcophagus described above. It is not unlikely that there were buildings belonging to the deme along the ridge; several terrace-walls are still visible on the slopes. To the east of this elevation the plain extends for a considerable distance before meeting the main range of Pentelikon, and there was room here for a considerable population. But habitable land in greater extent is afforded by the valley which stretches north-westward from the deme-centre, between Pentelikon on the southwest and the range which begins in the Kephisian plain on the north, and rises gradually until it culminates in the height Mal' Dionysó. The ancient road leading through the valley can be traced in several places by its border-lines of graves. The enclosure with the fallen column (see PLAN II) was close to the road directly opposite a grave-enclosure. About a quarter of a mile west of Κόκκινο Κοράφι are several huge marble blocks which must have belonged to a structure of large dimensions. One of these blocks is 1.68 m. long, 1.20 m. wide, 0.60 m. thick. The inscription on the stele found at Κόκκινο Κοράφι established a certain probability that the site of the ancient deme of Plotheia was near; but the recent excavations conducted for the American School by Mr. Washington at Old Stamata have resulted in the finding of three dedicatory inscriptions of Plotheians, one of them upon a large altar not easily to be moved any great distance; so that the Plotheian deme-seat, with its various temples, mentioned in an inscription published many years ago,⁹ may be placed almost with certainty at Old Stamata, which is situated just beyond the ridge that bounds the Ikarian valley on the northeast. A road leads from Old Stamata across the ridge to the road which passes through the valley to Dionysos, the journey from Plotheia to Ikaria requiring about an hour. Another road leads up from Κόκκινο Κοράφι to the present village of Stamata, passing quite near Old Stamata. It is not impossible that the territory of Plotheia extended down to Κόκκινο Κοράφι and touched the territory of Ikaria in the valley; but the range of hills seems a natural boundary, and I am more inclined to think that the whole valley, including the locality where our stele was found, was within the limits of Ikaria.

⁹ C. I. A., II, 570.

Now that the sites of both Ikaria and Plotheia have been determined, we ought to be able to make a reasonable conjecture as to the position of another deme which is usually grouped with these two, namely Semachidai. The similarity of the myths of Ikaria and Semachidai has been noted by Leake¹⁰ as evidence of the contiguity of these two demes; and that Semachidai was near Plotheia is proved by the fact that they were both members of a community called Epakria,¹¹ of which more below. Now, in which of the neighboring localities where ancient remains are visible can we with the greatest probability place the site of Semachidai? About a quarter of a mile west of Old Stamata is a small hill, called Bāla by the Albanians, upon the sides of which are a few unimportant remains, mentioned by Milchhöfer.¹² Still further to the west, beside the road leading from Kephisia to Stamata, are some ancient remains, including some large bases for votive offerings. The locality is called Old Spata. The place called Bāla was undoubtedly a portion of Plotheia, and the remains at Old Spata are not of a nature to encourage the hypothesis that there was a distinct deme-centre there. North of the present village of Stamata, at a distance of perhaps a mile and a half from Old Stamata, is a place called Amygdalēsa. Here excavations were made by Mr. Washington, but no inscriptions identifying the place were found. Although the remains show that there were ancient buildings on this site, I do not feel satisfied that it indicates the position of a deme-centre. But the site, which is only a few rods away from the present road to Marathon, would be entirely suitable for the deme of Hekale.¹³ Hanriot¹⁴ maintains that the present village of Stamata is on the site of Hekale, and Lolling¹⁵ thinks this possible. But at Stamata itself there are, so far as I know, no ancient remains whatever. Leake¹⁶ placed Hekale at the village of Grammatiko, Kastromenos¹⁷ prefers Kalentzi.

Following the road to Marathon over several ridges, after a walk of about three-quarters of an hour from Stamata, a vale called Κουκου-

¹⁰ *The Demi of Attica*, p. 104.

¹¹ STEPHAN. BYZ.: Σημαχίδαι, δῆμος Ἀττικὸς, ἀπὸ Σημάχου, ᾧ καὶ ταῖς θυγατράσιν ἐπεξενώθη Διώνυσος, ἀφ' ἧν αἱ ἱερεῖαι αὐτοῦ. Ἔστι δὲ τῆς Ἀρτιοχίδος φυλῆς. Φιλόχορος δὲ τῆς Ἐπακρίας φησὶ τὸν δῆμον. C. I. A. II, 570: ὅποι ἂν δέ[η ΠΛ]ωθέας ἀπαντας τελεῖν ἀργύριον ἐς ἱερὰ, ἢ ἐς Πλωθέας ἢ ἐς Ἐπακρέα[ς] ἢ ἐς Ἀ]θηναίους, κτλ., where the arrangement of the words seems to indicate a progress in each case from a smaller to a larger body.

¹² *Mith. Inst. Athen.*, 1887, p. 312, where the name is wrongly spelled *Pala*.

¹³ PLUT. *Theseus*, § 14.

¹⁴ *Recherches sur la topographie des dèmes*, p. 167.

¹⁵ BAEDER, *Griechenland* (1888), p. 127.

¹⁶ *The Demi of Attica*, p. 122.

¹⁷ *Die Deme von Attika*, p. 80.

vári is reached, lying at the foot of Mt. Aphorismó, and shut in on all sides except the south. At about the centre of the opening there are ruins of a church and a monastery, in the walls of which are utilized many large blocks that must have belonged to ancient structures. Two reliefs mentioned by Milchhöfer¹⁸ are lying on the ground close by. This spot has not, so far as I know, been mentioned as a deme-site by any of the numerous writers on Attic topography, but there are few places of which such an assertion can be made with greater plausibility. The circumstance that the plain is shut in on nearly all sides practically excludes the possibility that the remains which are here visible have been brought from a distance. If the ancient road to Marathon followed the same course as the present one, which crosses the northern extremity of this open space, and then divides, one branch leading to Vraná, the other to Marathon, then Koukounári would be as likely a site for Hekale as Amygdaléa. But the ancient road to Marathon may have been more direct than that of to-day, which turns rather abruptly to the right just after passing Amygdaléa. The demolition of the walls of the structures here would probably lead to the discovery of some inscription which would settle the identity of the site; but the owner, Mr. Heliopoulos, is not at present willing that this should be done. I am disposed to think, however, that we have here the site of the deme of Semachidai. We have literary evidence that the Epakrian community was situated near the Marathonian Tetropolis,¹⁹ and it is interesting to note that, on Finlay's map²⁰ of this district, Epakria is so placed as exactly to cover this vale of Koukounári, and to include Old Stamata, also running down to the south into the region of Rapedosa and Ikaria. In his text, Finlay says: "Epakria bordered on the Tetropolis and apparently embraced the northern and eastern slopes of Pentelicus, but neither its extent nor the situation of its capital can be determined." Hanriot and others have attempted to locate it in the region north of Marathon. Now that we can form a more accurate idea of its position, having definitely located one village included in it, we have new reason to look with interest upon the history and development of the community.

Philochoros, as quoted by Strabo,²¹ states that Kekrops first brought

¹⁸ *Mith. Inst. Athen.*, 1887, p. 313, where the place is wrongly called *Kukunarti*.

¹⁹ BEKKER, *Anecdota Graeca*, I, p. 259: 'Επακρία ὄνομα χώρας πλησίον τετραπόλεως κειμένης. ²⁰ *Remarks on the Topography of Oropia and Diacria*.

²¹ STRABO, IX. 1.20: Κέκροπα πρῶτον εἰς δώδεκα πόλεις συνοικίσαι τὸ πλῆθος, ὡς ὀνόματα Κεκροπία Τετράπολις Ἐπακρία Δεκείλεια Ἐλευσίς Ἀφιδνα (λέγουσι δὲ καὶ πληθυντικῶς Ἀφιδνας) Θόρικος Βραυρών Κόθηρος Σφηττός Κεφισιά . . .

the population of Attika together into twelve πόλεις (which must mean communities rather than cities), and he gives the names of these with one omission. One of these was Tetrapolis, which we know was made up of the four villages, Marathon, Oinōe, Probalinthos, and Trikorythos; another was Epakria. The statement of Philochoros is undoubtedly founded on a genuine tradition, although we cannot put confidence in the number twelve, which may have been chosen by the historian as corresponding to the number of the original phratries. As Wilamowitz suggests,²² topographical researches are the most trustworthy means of determining how many of these old communities there were. It is useless to attempt, with Leake,²³ to reconcile with the statement of Philochoros a certain passage which occurs in nearly the same form in both the *Etymologicum Magnum* and Soudas: Ἐπακρία χώρα Ἀθηναίους πάλαι κωμηδὸν οἰκοῦντας πρῶτος Κέκρωψ συναγαγὼν κατέκτισεν εἰς πόλεις δυοκαίδεκα· καὶ τὴν τῶν πολιτῶν ἐπωνυμίαν ἀφ' ἐαυτοῦ Κεκροπίαν προσηγόρευσε· δύο δὲ τετραπόλεις ἐκάλεσεν, ἐκ τεσσάρων πόλεων ἐκατέραν μοῖραν καταστήσας· τρεῖς δὲ τὰς λοιπὰς ἐπακρίδας ὠνόμασε· καὶ ἡ προσεχὴς χώρα ταύταις ταῖς τρισὶν αὐταῖς Ἐπακρία ἐκαλεῖτο. This must be looked upon as merely a forced attempt to make up the number of twelve communities from the few which survived as such in the historical period. The only value of the passage lies in its record of the tradition that Epakria was composed of three villages, and this is generally accepted as a fact by modern writers on Greek Constitutional History. Thus Busolt²⁴ speaks of *der Semachidai, Plotheia und eine dritte Gemeinde umfassende Verein der Epakrier*.

What was this third village? Hanriot²⁵ conjectured that it was Ikaria, but he had nothing on which to support his conjecture, as he did not know the site of even one of the three demes, nor was he able to prove that Ikaria was in the vicinity of Plotheia. But, now that we know that Ikaria and Plotheia were adjacent demes, I think that his conjecture may be renewed with much greater probability. Let us continue with the history of Epakria, which gains a new interest for us if, as I believe, Ikaria was actually the third member of the union. Now, although these old unions had already lost all political significance previous to the historical period, some of them survived all the reforms, even that of Kleisthenes, under the guise of religious communities. Thus,

²² *Philologische Untersuchungen*, I, p. 123.

²³ *The Demoi of Attica*, p. 30.

²⁴ *Staats- und Rechtsgeschichte*, § 115, in *Handbuch d. kl. Alter*.

²⁵ *Recherches sur la topographie des dèmes*, p. 152.

an inscription²⁶ found between the present village of Marathona and the sea shows that in the fourth century the four demes of the Tetrapolis maintained a religious community of which there was an archon, perhaps chosen in turn by the different demes, and also four *ἱεροποιοί*, one from each deme. The decree of the deme of Plotheia, already referred to more than once, shows that Epakria also survived as a religious community after it had lost all political significance.

The name of Epakria is met with in certain inscriptions in a quite different sense, namely, as a *τριτῦς*.²⁷ A *τριτῦς* was a third part of a tribe, a division adopted for convenience in naval assessments.²⁸ Late historians and lexicographers speak of the *τριτῦς* as a division of the old tribes prior to Kleisthenes; but this may be nothing more than an attempt to trace a historical institution back to the mythical period. But Epakria as a *τριτῦς* cannot be identical with Epakria as a community, for one deme, Semachidai, belonged to the tribe Antiochis, while Plotheia and Ikaria were of the tribe Aegeis. Dittenberger²⁹ suggests, however, that, while these religious communities were usually composed of demes of different tribes, it would be natural that, because of the membership of one or more demes of a tribe in such a community, one *τριτῦς* of this tribe should be named from it. Applied to the particular case in point, this would imply that the most important demes in one *τριτῦς* of the tribe Aegeis were Ikaria and Plotheia; and that, since these were two of the three demes constituting the religious community of Epakria, the name of this community was transferred to the *τριτῦς*.

VI. ARCHITECTURAL REMAINS.*

[PLATES III, IV, V.]

Our architectural work at Ikaria centres about the remains of a monument of semicircular form (*A*: PLAN I; see PLATES III and IV), used in

²⁶ *Mith. Inst. Athen.*, 1878, p. 261 = DITT., *Syll.*, 304.

²⁷ ROSS, *Demen von Attika*, p. 8; DITT., *Syll.*, 300.

²⁸ DEMOSTH. XIV. 23. ²⁹ *Hermes*, XVI, p. 187.

* Thanks are due to Mr. S. B. P. Trowbridge for making the original plan of the excavations, to Messrs. H. S. Washington and R. W. Schultz for additions and elevations, and to Professor W. R. Ware for preparing these for reproduction, and for the restoration of the semicircular monument showing the object of the vertical band on the front stones, viz., to produce the effect of pilasters. The Plates are from photographs by Professor Louis Dyer.

later times to form the apse of a Christian church. The front portion of the substructure, the pavement, and the first course of blocks have the appearance of being *in situ*; but the rear of the substructure has been repaired at a late time, as is evidenced by the presence in it of bricks and mortar, and of a block which was originally one of the end pieces of the uppermost course, holding the architrave. The floor

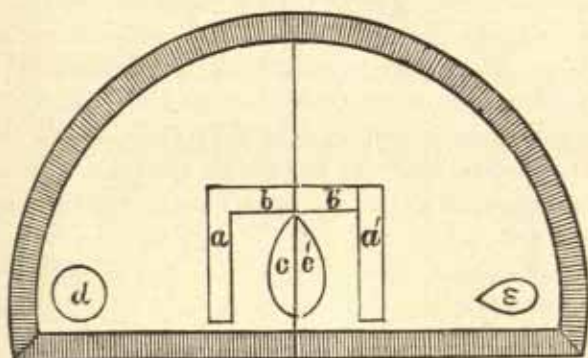


FIG. 21.—Upper surface of roof of Choregic Monument.

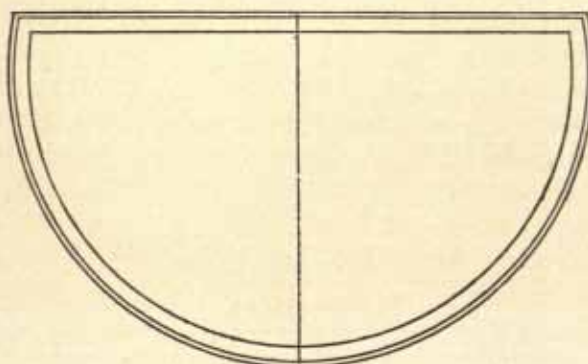


FIG. 22.—Lower surface of roof of Choregic Monument.

has spread somewhat, and one of the blocks in the lowest course has been broken, allowing its fellows to slide in toward the centre. A groove in the upper stones of the substructure shows the original position of the lowest course. In the second course, as now existing, all the blocks are of different heights. One block, now in the interior, appears to have been originally an end piece, as is shown by the projecting vertical band at the end, so that not more than one block of this course can

be *in situ*. Behind the apse, an architrave with an inscription had long been exposed to view, and, during the first few days of our excavations, there were found two large slabs fitting together and forming a semicircular roof, and also seven blocks similar to those in the apse. As the roof-pieces afford the surest basis for a reconstruction of the monument, both lower and upper sides are shown in *Figures 21, 22*. The

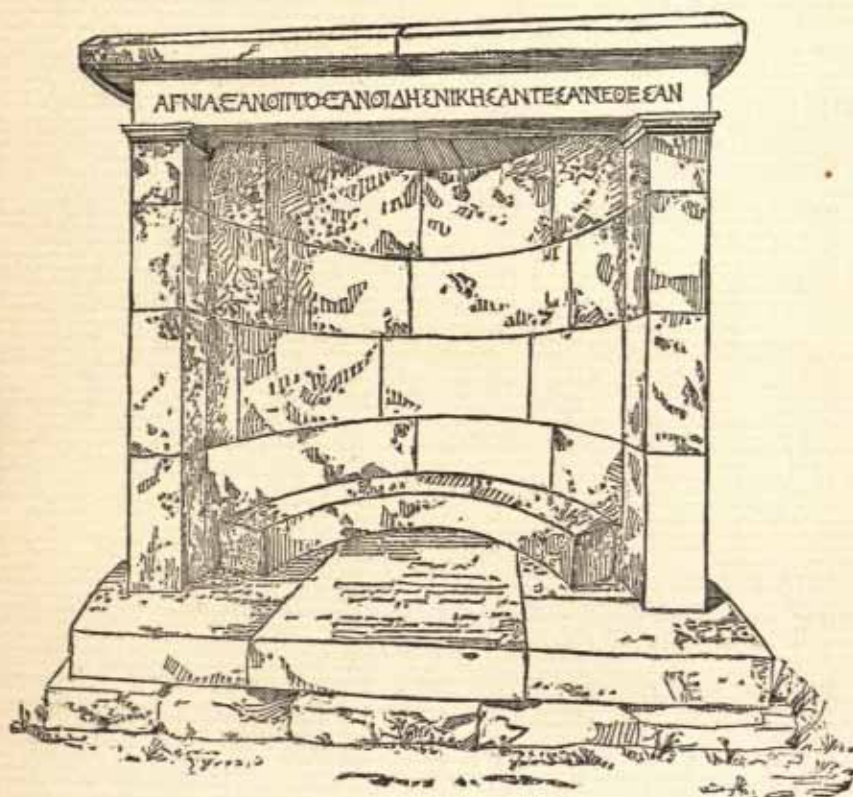


FIG. 23.—Choregic Monument restored.

under side, which is worked smooth, is surrounded by a shallow channel, 0.10 m. wide and 0.015 m. deep, the edges of which are carefully beveled. This channel undoubtedly overlapped the walls at the sides and the architrave in front, the overlapping portion forming a simple cornice. Taking the measurements inside the channel as representing accurately the dimensions of the original walls, we will compare them with those taken from the other pieces. The length of the interior are

is 4.83 m. The present interior length of the first course, of which the height is 0.82 m., is 4.74 m., leaving 0.09 m., which is accounted for by the end blocks at both sides being broken. The height of the two blocks which supported the architrave is 0.635 m., and, taking the other two stones that have the same height as also belonging to the upper course, we obtain a length of 4.82 m. The blocks are roughly cut, so that a difference of one centimeter in the measurements may be passed by. For the two original intervening courses, there are eight blocks, four having a height of 0.65 m., and four of 0.625 m. Of the four of the latter height every stone is intact, and these give a length of arc of exactly 4.83 m. One block of the remaining course is broken on one edge; and the length of the stones of this course comes to 4.81 m. The front width of the roof-pieces inside the channel is 2.83 m., which agrees perfectly with the length of the architrave. The extremities of the architrave are not square, but are cut with a curve corresponding to that of the walls. Comparing the measurements of the architrave with those of the end pieces of the upper course, the widths of the cutting and of the architrave are found to be exactly the same, being 0.36 m., but the depth of the cutting is 0.40 m., while that of the architrave is only 0.315 m., leaving a space of 0.085 m., which must have been filled by small capitals. *Fig. 23* gives the front elevation of the monument, as restored from the existing remains. There may also have been columns, one on each side, as in a temple *in antis*; but no remains of such columns were found, nor does the architrave show any trace of such supports. The roof undoubtedly held adornment of some sort, as is shown by the cuttings on the upper side of the stones. The presence of such adornment and the inscription on the architrave, besides the general form of the structure, constitute the data from which we must form our conclusion as to the character of the monument. That it was a memorial of victory is set forth by the inscription; but are we justified in holding that the victory had connection with the choregia, and thus in calling it a choregic monument?

The choregic monuments of which we know the exact form are three, all at Athens: the well-known monument of Lysikrates in the Street of the Tripods; the monument of Thrasylos, which, up to the time of the Greek Revolution, stood above the Dionysiac Theatre on the south side of the Akropolis, drawings of it being given by Stuart and Revett;¹

¹*Antiquities of Athens*, vol. II, chap. IV, pls. I, II, III, ff.

and the monument of Nikias, which Dr. Dörpfeld has reconstructed from the fragments found in the Beulé gate.² The monument of Lysikrates is an elaborately ornamented circular building, counted among the earliest surviving examples of Corinthian architecture. Upon the roof is a large three-branched akroterion disposed as a base for holding the tripod, and the architrave bears the inscription,³ which has the regular form of an official choregic memorial. The monument of Thrasyllus was in the form of a portico, having upon the roof a statue of Dionysos, which is now in the British Museum. Whether the tripod rested on the knees of the seated statue, as some maintain, or was displayed in the interior of the structure, is still an unsettled question. For the inscription, see "*Choregia*." The monument of Nikias had the façade of a small hexastyle Doric temple. There is nothing to show where the tripod was placed. For the inscription on the architrave, see "*Choregia*."

We will now compare the Ikarian monument with these three chief examples. The Nikias and Thrasyllus monuments are both of such form that they admit of being called *ναοί*, the word which Pausanias uses in describing the structures on the Street of the Tripods. The foundation of a fourth choregic monument, now exposed in the cellar of a house near the Lysikrates monument, is of quadrangular shape. A semicircular exedra-like form, such as that of the Ikarian monument, has been unexampled among choregic monuments; but the number which we know is so small, and the variety exhibited by even these few so great, that this does not make positively against identification of the monument at Ikaria as choregic.

The surface of the upper side of the roof-stones (*Fig. 21*) is rough, and the top is surrounded by a bevel 0.11 m. wide on the curved side and 0.13 m. across the front. The socket at *d* is circular with a diameter of 0.22 m., that at *e* is about 0.32 by 0.24 m., but very roughly made. The right-hand side of the central socket has been split away, as is indicated by dotted lines in the sketch, but a fragment found in the débris shows that the original cutting was the same as on the other side; *a* and *b* form one continuous cutting, but *b* is cut two centimeters deeper than *a*; the cutting *c* is only 0.03 m. deep. * I have no opinion to advance as to the nature of the object which these cuttings were made to receive. I hold that they could not have been intended for the direct support of a tripod, and that so complicated an arrangement

² *Mith. Inst. Athen.*, 1885, p. 217 ff.

³ *Ditt. Syll.*, 415.

would not be necessary for a tripod-base. If the top of the monument was adorned with a group of figures, a tripod might have been displayed in connection with the figures, or within the monument. As I take it, the roof-pieces furnish no data which make decisively either for or against the choregic character of the monument.

The inscription on the architrave (*Fig. 23*) reads :

ΑΓΝΙΑΞΞΑΝΘΙΟΓΡΟΣΞΑΝΘΙΔΗΣΝΙΚΗΣΑΝΤΕΞΑΝΕΘΕΞΑΝ

Ἀγνίας, Ξανθίππος, Ξανθίδης, νικήσαντες ἀνέθεσαν :

"Hagnias, Xanthippos, and Xanthides, having won, dedicated (this monument)."

The height of the letters varies from 0.05 to 0.06 m. This inscription was first seen, in 1766, by Chandler, who gave the first word as Αἰνίας.⁴ Αἰνίας is given also by Böckh,⁵ by Rangabé,⁶ and again by Milchhöfer in his letter to the *Philologische Wochenschrift*.⁷ But the second letter of the first name is certainly a *gamma*, and thus we have, in place of a name of which there is no absolutely certain occurrence,⁸ a name by no means uncommon and used in Ikaria, as we know from two inscriptions⁹ in which one Ἀγνίας Ἰκαριεύς¹⁰ is mentioned as a trierach. The use of ἀνέθεσαν and the circumstance that the victors are three in number would show that the inscription, if choregic at all, belonged to the class of private monuments. But, even under this supposition, there would be difficulties, inasmuch as the two known choregic inscriptions in which three victors are mentioned¹¹ seem best explained by the fact that the three are of one family, while in the present case there is nothing to indicate any relationship.¹² But, aside from the preceding, the fact

⁴ *Travels in Asia Minor and Greece*, vol. II, p. 200.

⁵ *C.I.G.*, 237.

⁶ *Antiquités Helléniques*, vol. II, 985.

⁷ The inscription is repeated in the volume of the *C.I.A.*, II, which has just appeared, No. 1317, and ΔΙΝΙΑΞ is given on the authority of Lolling. KÜHLER remarks that, if confidence can be placed in Lolling's copy, the inscription cannot be earlier than the beginning of the second century B. C.; but I see nothing in it which would preclude the idea that it is as early even as the fourth century.

⁸ *C.I.G.*, 4668: 5377, 7789 are fragments, and the exact form of the name is not certain.

⁹ *C.I.A.*, II, 794, 811.

¹⁰ See *Seventh Annual Report of Am. School at Athens*, pp. 87-8.


¹¹ DITT., *Syll.*, 422, and *Inscr. No. 7 from Ikaria* (*Amer. Journal of Archaeology*, v, 28).

¹² REISCH, *De Musiciis Græcorum Certaminibus*, takes this as a choregic inscription of a nature similar to that in Dittenberger referred to in last note, which he believes to relate to several different contests.

remains, that there is no mention whatever of the choregia in the inscription. What justification is there for holding that χορηγούντες or χορηγήσαντες was tacitly understood, as one is compelled to hold if he maintains that the monument is choregic? To be sure, from the size of the monument, it is not easy to believe that it was commemorative of any less important victory than that of the choregia, and if the presence of a tripod could be proved, as it can be in the case of another base the inscription upon which omits the χορηγῶν (*Ikarian Inscr. No. 6, Amer. Journal of Archaeology*, v, 27-8), we should be justified in supplying χορηγούντες in the inscription. But the remains preserve nothing to show decisively that the monument was choregic; so, while not absolutely denying that the monument may have been choregic, it seems to me that this attribution should still be held in suspense.¹³

The base *B* (PLAN I), measuring 2.615 by 1.66 m., is constructed of three marble blocks fitted closely together but not held by clamps. The surface is well finished, but the edge toward the base *C* is smoother, showing that another course of slabs covered the whole surface except at this edge. Close to this base, and at the same depth, was found the torso of an archaic seated statue; and it seems probable that this was the object which the base supported. The three blocks rest directly on the earth, without any substructure. The base *C* consists of a substructure of large roughly-hewn stones, and, above these, two marble blocks,

¹³ [I cannot agree with Mr. Buck here. A careful review of all the evidence before us has led me to the belief that this monument could be choregic only, and I have so called it (*Report*, p. 54, etc.). The monument itself and the form of the inscription had already led RANGARÉ (*Antiq. Hellén.*, No. 985), MILCHHÖFER (*Berlin. philol. Wochenschrift*, June 18, 1887), REISCH (*Mus. Gr. Cert.*, p. 46) to this conclusion, without the results of our excavations before them, by which the decisive proof has been furnished. BÖCKH (*C. I. G.*, 237) and KÖHLER (*C. I. A.*, II, 1317) classed the inscription among those of agonistic or uncertain type. But its form is most closely allied to that of the Ikarian choregic Ergasos monument (see Mr. BUCK's article "*Choregia*," *Inscription No. 7*), and that of Timosthenes ("*Choregia*," Note 9, DITTENBERGER, *Sylloge*, 422), which has recently been found by Milchhöfer to have been rural likewise, from the Mesogaia near Kalyvia (*Mittheilungen Inst. Athen.*, 1887, p. 281). The omission of χορηγούντες and of the designation of kinship are due, I think, to one and the same cause, the thought that these were immaterial in consideration of the position of the monument, and a desire not to cumber the architrave with too much detail, conspicuousness being preferred to exactness. The omission of χορηγῶν occurs in four inscriptions of *C. I. A.*, II (1248, 1283, 1285, 1286), where the employment of χορῶ renders the reference certain. More important is the Ikarian Archippos inscription ("*Choregia*" *Inscr. No. 6*) mentioned above, in which the

smooth on the top and sides and bolted together by two clamps shaped thus , the surface measuring 1.88 by 1.61 m. Two upright bolts indicate that another course rested upon the two blocks *in situ*, and a border, of which the surface is slightly smoother, enables us to give the dimensions of the second course as 1.54 by 1.27 m. The remains would be well adapted for an altar-base. A large marble altar was found in the front wall of the church, its dimensions being: height, 1.115 m.; sides, 0.87 and 0.665 m. Around the upper margin runs a moulding, and in the top there is a cutting 0.06 m. deep and 0.10 m. wide. Around the bottom edge, also, a moulding was carried, this being now entirely broken away. Estimating its thickness at 0.02, and adding twice this, 0.04, to the measurements of the altar, we get for the bearing surface 0.91 by 0.705 m. If we suppose this to have rested on the second course of the base last considered, we shall have left a margin of 0.32 by 0.28 m.; but, if this seems too wide, we may insert a third step having the dimensions of 1.22 by 0.985 m., thus giving two steps about 0.15 by 0.14 m. In the structure *D*, *ab* and *bc* are foundation-walls formed of large oblong blocks roughly hewn on the outer side, and lined on the inner side with small uncut stones. The average length of the blocks is a trifle over one meter; the thickness of the wall is 0.65 m. The width of the facing-blocks varies from 0.35 to 0.50 m. Of the wall *ad* only a portion of the substructure is left and one stone of the upper course, distant 1.77 m. from the corner *a*. In *cd*, there

omission is quite as striking as in the monument under consideration. (To this may be added as a parallel case the omission to name the kind of chorus in three out of 22 inscriptions collected by Relsch; see "*Choregia*.") This only reiterates a not uncommonly recurring fact, that the precinct itself was often regarded as sufficient indication of the purpose of a monument. The importance of the site of our excavations as a centre for dedications may be seen from the fact that 27 bases for this purpose were found. Of these, 8 were *in situ* and 5 were inscribed. All the latter related either to the drama or to its patron divinity. The only contest here of which our materials give any trace is that of the drama, and as the Hagnias monument is a local one, set in the midst of Dionysiac dedications, to what god should it be dedicated except to him before whose statue it probably stood? The question of a tripod is immaterial; indeed, according to Mr. Buck's argument in his "*Choregia*," the monument, if choregic, should have no tripod. The question whether one victory is intended, or more, and whether these victories were gained by father and sons or by each separately, is also immaterial. Certain it is, that there is victory, and there is dedication—undoubtedly to Dionysos. The monument is therefore choregic, and matches fitly with the record of Hagnias' two liturgies as trierarch of the State. And Hagnias is the only Ikarian of whom we have mention as displaying such liberality toward the State and toward his native deme.—A. C. M.]

is, besides the substructure, a course of the wall itself. This is of the peculiar double construction seen in all the walls here which are in any way finished. They are, as shown in *Fig. 24*, made up of stones cut evenly on the outside, but irregular on the inside, and, as an inner facing for these, of smaller stones cut evenly on the exposed side. The walls *ge*, which are of irregular polygonal stones, have no apparent connection with the building, and are probably older. Their upper surface is below that of the substructure-walls of the building. About 0.50 m. from the corner *d* and 1.25 m. below the wall *cd*, lies a sort of trough of schistous stone, the outside measurements of which are 1.32 by 0.80 m., the inside, 0.84 by 0.50 m. The depth of the hollow is 0.18 m. This trough or basin, evidently *in situ*, at such a depth must point to some very early occupation of the site. Exactly what was the

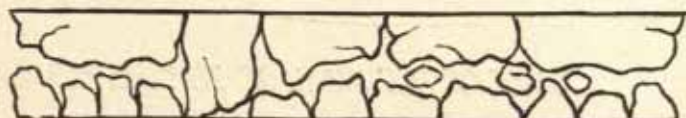


FIG. 24.



FIG. 25.

purpose of the structure *D*, I am unable to suggest. The wall *E*, 12.10 m. long, forms part of the peribolos-wall, which was in part made up by the walls of some of the buildings enclosed within the sacred precinct. This wall also is double, but the blocks are of large dimensions on both sides, as is shown in *Fig. 25*. *Fig. 26* gives a side view of the substructure and of the upper course, which now begins 4.03 m. from the corner *c*. The *Figure* shows the peculiar cutting upon the face of these stones, namely, in long *nicks* arranged alternately. The length of these nicks varies from 0.02 to 0.05 m. Along the whole length of this wall there extends on the outside, upon a level with the lower part of the substructure, a platform formed of irregularly shaped slabs. The greatest width of this platform is 2.28 m., but the average width is about 2 m.

The wall *F*, which terminates in a Byzantine grave, belongs to a late period, and is built of small stones. Upon it rested the column with the Ergasos inscription (No. 7). We turn now to the building *H*, which, as we know from an inscription on the door-sill, was the Pythion, or temple of the Delphian Apollo (PLATE V). This building is on a much higher level than the remains heretofore mentioned, the difference in level between the base *B* and the threshold of the Pythion being 2.074 m. Though much of the north side¹⁴ of the temple has disappeared, not even the substructure of the wall on this side being left,¹⁵ the material for a res-



PART OF THE WALL OF THE PERIBOLOS.

FIG. 26.



THE THRESHOLD OF THE PYTHION

FIG. 27.

toration is ample. The *anta* *b*, in the front, is 1.35 m. from the corner *a*. At the point *c*, the lower part of the opposite *anta* remains, broken off short; and, measuring 1.35 m. from this, we have the position of the corner *d*, of which the substructure is still extant. From the point *h*, on the line drawn at right angles to the corner as found, to *g*, the end of the threshold, is 2.95 m., while from the other end to the exterior face of the

¹⁴ More properly northeast side, as the front does not face the east, but the south-east.

¹⁵ This may be due in part to the fact that the water from the higher ground found an outlet by the north side, and had cut a channel several feet deep beside it, passing over the foundations of the building *G*.

wall *e* is 3.73 m. This threshold, shown in *Fig. 27*, is of very careful workmanship, and compares favorably, for instance, with the threshold which was unearthed by the excavations of the Athenian Archaeological Society in the Peiræus.¹⁶ Upon the surface is the inscription ΙΚΑΡΙΩΝΤΟΡΥΘΙΟΝ—Ἰκαριῶν τὸ Πύθιον, the Pythion of the Ikarians.¹⁷ The height of the letters varies from 0.06 to 0.07 m. They are of the fourth century; and, though the O and Θ of the last word are much worn, their outlines are still visible. It is very unusual for a Greek temple to be "labeled" in this way. At *i* and *k* are two upright slabs, 0.82 m. apart, probably holding up another slab, making a kind of table or altar; in front of these was found the relief with Apollo, Artemis, and an adorant. *l*, *m*, *n*, *o* and *p* are all bases for votive offerings, as in the pronaos of the Heraion at Olympia, and are apparently *in situ*. The internal dimensions of the pronaos are: width, 6.63 m.; depth, 1.83 m.

The cella is nearly square, its depth being 6.40 m. and its width 6.63 m. At the point *q*, 3.72 m. distant from the wall of the pronaos (measured in the interior), an insignificant wall, 2.55 m. long, projects toward the altar *r*, which is formed of four slabs of mica-schist overlapping each other at the ends, and filled in with small stones.¹⁸ From the north side of the altar to the line of the north wall of the temple the distance is 2.78 m.; the altar, like the door, was thus not in the axis of the building, but was somewhat nearer to the south wall, while the door was considerably nearer to the north wall.

At *s* is a wall which separates the cella from a small chamber (ἄδυτον) in the rear, which had no entrance from the outside. At 2.00 m. from *s* a base (*t*) is inserted for some votive offering; *v* and *w* are two marble slabs similar in purpose to those (*i* and *k*) in the pronaos. The depth of the rear chamber is 1.36 m. The interior wall of the Pythion is double, and is built with small stones on each face.¹⁹

¹⁶ Cf. *Πρακτικά* of 1886, p. 83 and *πλάξ* 2.

¹⁷ Cf. MEISTERHANS, *Grammatik d. att. Inschriften*², § 55, 9, and Note 1019.

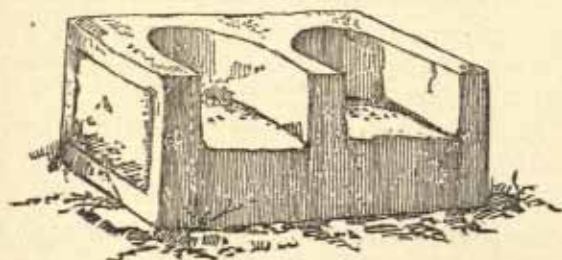
¹⁸ [These were packed so firmly within the upright slabs that they have seemed to me to indicate a foundation especially prepared for a very heavy object, such as a large statue.—A. C. M.]

¹⁹ [Dr. DÖRPFELD, who kindly visited the site with me, called my attention to a terracotta fragment among many, mainly roof-tiles, which I had saved from the earth-heap. This fragment showed that it was originally about a foot in diameter, formed like a pipe with a rim around the bottom. This was used, Dr. Dörpfeld said, for the purpose of admitting light through the roof into the garret above the ceiling, and was similar to contrivances found at Pompeii.—A. C. M.]

Abutting on the Pythion in the rear is the structure *G*, possibly for the priests. Of its wall *ab* the substructure is complete; of *ac* only scattered blocks of the substructure remain; of *cy* we have both substructure and some of the upper wall: *cy* was not built into *xz*, but terminated against it, *yz* forming a common party-wall for the two buildings.

I is a large base or platform made up of at least twenty marble slabs, of which fifteen are still in place. Here may have been the great altar of the deme-centre.²⁰

At *K* there are two massive marble seats, one a double seat (arms broken) finished smooth on the right-hand side, and on the other side finished smooth only on the edges, evidently intended to fit to another seat. The other seat is single, and is so worked as to show that it was



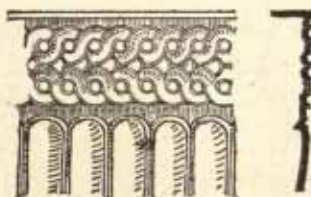
ONE OF THE DOUBLE SEATS

FIG. 28.

fitted to others on both sides. The back of this seat is quite gone. The heavy slabs upon which the seats rest are *in situ*, although they have been much canted, and they show that the seats are in their original position. Another double seat, which was found near the church during the first week of the excavations, and is the best preserved, is shown in *Fig. 28* (see *PLATE IV*). It has precisely the same measurements as the double seat at *K*, and is worked smooth on the left-hand side only. It is thus plain that this seat was carried from *K*, where it originally belonged, so that the series of five seats was

²⁰ [The axis of the threshold of the Pythion and of its altar or statue-base appears to intersect the centre of this platform. If we take the platform as the site of the chief altar, the unusual and unsymmetrical placing of the doorway of the Pythion may find a possible explanation in the desire to leave the line of vision unobstructed from the statue of Apollo to the great altar of the deme.—T. W. L.]

originally placed as shown on the plan.²¹ The length of the base is 3.55 m., the combined length of the two double seats and one single one, 3.48 m. *L*, *M*, and *N* are rude walls of uncut stones. *O* is of the same construction, but, on account of its shape, is more interesting. The length of the straight portion *ab* is 10.60 m. At both ends, the walls *ac* and *bd* are carried out at approximately the same angle, each about two meters long. *e* and *f* are short foundation-walls intended to support the slab *g* of corresponding dimensions, which was found near them. I do not see how this wall could have formed part of any temple-building, nor does it appear to have anything to do with a peribolos. Can it be part of a rude structure for theatrical representations?²² The slight eminence behind the marble seats would be an excellent sitting-place for an audience, commanding a view of the plain of Marathon and water beyond between Aphorismó and Argaliki on the left, and of the sea between the coast of Attika and Euboeia directly in front. The wall *M* cannot be part of an original *choros*, or dancing-place, for various reasons. It is not a continuous curve; and, if it were, it would meet the hill behind the marble seats before becoming a circle. If it is taken as a wall of the orchestra, the seats for the priests come in a straight line across the centre of the orchestra. Such an arrangement is unheard of in any known Greek theatre. Still, the theatres in the rural demes must have been



DETAIL OF ORNAMENT ON VASE.



DETAIL OF CAP.

FIG. 29.

²¹ [In a line with these seats toward *I* was another with a rounded back: total height, 0.95 m.; height of seat above ground, 0.38; width, 0.71; horizontal depth of chair outside, 0.57; depth of seat inside, 0.34; width of seat, 0.48. With these seats one may compare the four *in situ* at Rhamnous, described by Lolling, *Mittheilungen Inst. Athen.*, 1879, pp. 284-6. Others existed originally beside them. By their inscription, they were consecrated to Dionysos, and this has led Lolling to conjecture that they stood before a sanctuary of that deity. At Ikaria, I would suggest that their site was that of the deme agora, of which mention is made by inscriptions in other demes (*C. I. A.*, II, 571, 573). We sunk a trench in front of these seats toward the wall *O* to a depth of 3 meters: only ordinary soil was found.—A. C. M.]

²² [Or the *λέσχη*, as in the deme of Αἰξάνη, *C. I. G.*, 93?—A. C. M.]

rude affairs at best, and may often have differed very widely from generally received principles of construction.²³

Besides the remains *in situ*, there are on the ground many architectural fragments, both structural and ornamental, including some good akroteria. Two drums of fluted poros columns were found. One was broken at one end; diameter of the other end 0.42 m. The second drum measured 0.41 m. in diameter at one end, 0.42 m. at the other. There are also some fine examples of Byzantine decorative ornament, which would be of interest to students of that art.

PLAN II shows the remains of importance found upon the second site where excavations were carried on. *AB* is a well-built wall, 13.65



FIG. 30.

m. in length. The lowest course, made up of well-finished blocks 0.40 m. high and averaging about 1.36 m. long, is still *in situ*, though some of the blocks have slipped toward the decline and are somewhat out of line. There are blocks forming a substructure under the east end, but the west end rests directly on the ground. Upon this foundation rested two courses of blocks set upright. One of these, 1.85 m. long and 0.38 m. high, is still in position. *CD* is a poor wall of unfinished slab-like stones, 17 m. long. In about the

middle there is an opening, perhaps the entrance to the enclosure. *E* is a base of mica-schist blocks upon which stood the column that now lies stretched out on the ground over a space of ten meters.²⁴ This column consisted of seven unfluted drums secured together by iron bolts. The holes for these bolts are of peculiar and ingenious shape for securing firmly the lead by which they were fastened, when once run in and set. In the top of each lower drum there is a socket about 0.15 m. deep, 0.05 m. broad, and about 0.15 m. long at the top but narrowing down at one end for about half the depth and then widening again. A small channel for running in the lead communicated with the socket

²³ Some of the walls mentioned may have been terrace walls.

²⁴ [Cf. PLUT., Vit. Isocr.: αὐτῷ δ' Ἰσικράτει ἐπὶ τοῦ μνημείου ἐπὶν κίων τριάκοντα πηχῶν, ἐφ' οὗ Σευφὼν πηχῶν ἐπτά. This was near Kynosarges.—A. C. M.]

from the outer edge of the drum. The corresponding socket in the bottom of the upper drum is not so long, and is a plain cutting of the same section throughout. The uppermost drum is ornamented with a narrow moulding (*Fig. 29*) and has on the top a circular socket 0.55 m. in diameter and 0.03 deep. Lying exactly at the head of the column, as it lay on the ground, were found fragments of marble which make up a large vase-shaped object with beautiful guilloche and fluted ornaments

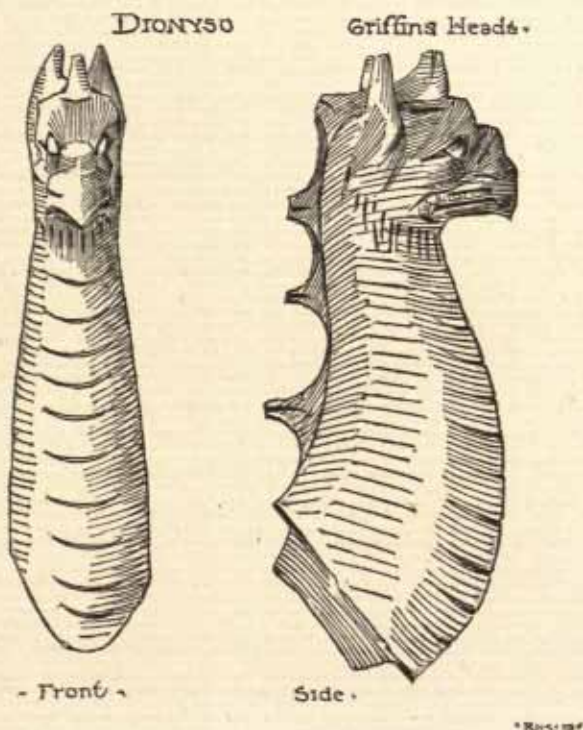



FIG. 31.


(*Fig. 30*). Close to this spot were also found two griffin-heads with a portion of the neck (*Fig. 31*); and a third head was found below the wall *AB*. The whole of the ground between the two walls *AB* and *CD* was thoroughly cleared, but nothing else was discovered. The few objects mentioned are accordingly the only materials from which to form a conjecture as to the occupation of the site. The enclosure lies exactly on the line of the ancient road leading through the valley to Ikaria. Two vases similar to ours are shown on a Panathenaic vase

set up, apparently as votive offerings, on slender columns.²⁵ For the decoration of such vessels with griffins' heads, we have not merely literary evidence, such as the krater dedicated by the Samians and described by Herodotos (iv. 152) as having heads of griffins ranged about it at intervals, but extant examples, as, for instance, two bronze kraters in the Vatican Museum, one with six griffins' heads turned inward, and another with five heads facing outward. Our griffins' heads are of a later type than those found at Olympia and the few specimens found in Athens on the Akropolis. Furtwängler²⁶ has made a careful classification of griffin types, which do not concern us except in their relation to Greek art in general. The griffins found by Schliemann at Mykenai are closely akin to some Egyptian types of XVIII-XX dynasties, which are again borrowed from Syrian, probably Hittite, art. The first purely Greek type presents the eagle's head with wide-open mouth (in earlier types the mouth is always closed or only half-open), locks hanging down the neck, and large ears between which is a horn-like projection. In the later examples of this type, the projection becomes a mere conventional knob. This is the only type found at Olympia. It is also found in many other places, and is shown on the oldest coinage. In the fifth century this type disappears. Its successor keeps the ears but removes the middle projection and the side locks, substituting a mane or comb running over the top of the head and the back of the neck. To this last class our griffin-heads belong, though they have the mouth closed, a still later variation.²⁷

²⁵ SALZMAN, *Camiroa*, pl. 57: cf. *Jahrbuch Arch. Inst.*, II, p. 151.

²⁶ ROSCHER, *Lex. Myth.*, "Gryps."

²⁷ [The enclosure was situated upon a small ridge running back toward Pentelikon from the ancient roadway, elevated some four or five meters above it, and sloping in all directions except behind. Graves existed on the opposite side of the road; but we found that these had already been opened. Many pieces of marble, some finely cut, lay about. The despoilers had also torn up the foundation of the column in search of treasure, and had dug underneath it. Two large blocks of schist were still in place, and part of a third extending between them. Upon these blocks there had undoubtedly been slabs of marble upon which the column immediately rested. One of these lay close by, a fragment only, and in it was the dowel hole for a clamp of this shape . The vase which stood on the column was composed of several pieces, and within was roughly hollowed out somewhat. We succeeded in piecing together two sections only in height, and only one side of these, less than a half, though there were many other fragments. The two sections were of nearly equal height, amounting together to 0.98 m. measured on a perpendicular; largest diameter, 1.33 m.;

length of fluting, 0.72; width of flutes at bottom, 0.03 m., at top, 0.09 m.; width of guilloche, 0.21 m. Upon the top of the upper section something else rested. At intervals of 0.61 m. on the upper surface, just within the edge, were sockets about 0.08 m. wide, sloping inward about 0.05 m. to the depth of a centimeter. There were three of these on the portion built up, and no doubt the series was continued at equal intervals about the entire circumference. These sockets could not have been for the griffins' necks, as the tenon of one of the latter still exists, and is considerably longer than the sockets, and of a totally different shape. That the griffin-heads ornamented the upper part of the vase as a whole seems necessary, but, to admit of this, the vase must have had a third section, which, being lighter than the lower portions, was secured by means of the notches just described. This section, narrowing above, as is usual with sepulchral vases, would finally give a proper support for the three griffin *protomai*, serving a decorative purpose. The use of such heads in this way is said by Furtwängler to have ceased in the fifth and fourth centuries (*op. cit.*, p. 1771). It is at this period that I place the monument, for many reasons. Not only is this the epoch of the  bolt, but it does not seem to me possible that so exquisite an example of the double guilloche ornament (*Fig. 30*) could belong to a later time. Both in this ornament and in the flutings, the simplicity, purity and perfection of touch exhibit the highest art. The peculiar form of this guilloche is found in a severe type upon the gable ornamentation of the treasury of the Gelonians at Olympia (*cf.* BAUMEISTER, *Denkmäler*, p. 1075), on terracottas of Sicily (W. ZAHN, *Ornamente klass. Kunst-Epoch.*, iv Heft, Taf. 16), and is employed by HITTORFF in his restoration of the interior decoration of Temple T at Selinous. The griffin with closed mouth appears on coins of Abdera in the first part of the fourth century, and especially on the gold medallion from Koul Oba representing the head of the Parthenon statue of Pheidias. This medallion cannot be later than 350 B. C. and is probably much earlier, and it is claimed by KIESERITZKY (*Mittheilung. Inst. Athen.*, 1883, p. 315) to represent the original most faithfully. Finally, all the buildings that we know in Ikaria show a uniformity in their mode of construction, even in slight details, which brings them closely within a restricted period. Earlier temples existed there during the fifth century, as appears from an inscription; and the necessity for rebuilding within the fourth century may be guessed as one stands near the entrance of the valley and, casting his eyes across upon Dekeleia, observes how completely defenceless was Ikaria against the raids of the merciless Spartans and still more merciless Athenian exiles, in the Dekeleian war. And if I were to hazard one guess among many that might be made, as to the purpose of this unusual monument, it would be that it was erected as a cenotaph, after the return, in honor of the dead of that long reign of terror—Ὁὐδὲ μὴ εὐρισκόν κενοτάφιον αὐτοῖς ἐποίησαν μέγα. XEN., *Anab.*, vi. 4. 9.—A. C. M.]

Athens,
January, 1889.

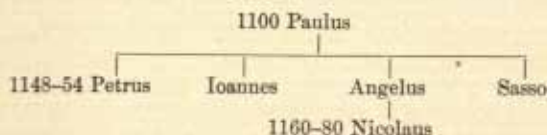
CARL D. BUCK,
Member of the American School
of Classical Studies at Athens.

NOTES ON ROMAN ARTISTS OF THE MIDDLE AGES.

I.

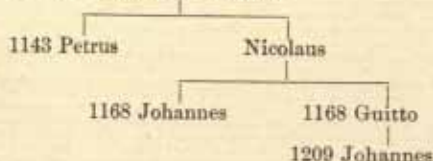
From the close of the XI to the beginning of the XIV century, there flourished various groups of Roman artists—architects, sculptors, painters and mosaicists—many of whose works are still found in Rome itself and scattered through the surrounding provinces.¹ According to the best authorities, the following groups can be clearly made :

I. *School of Paulus* : c. 1100–1180.

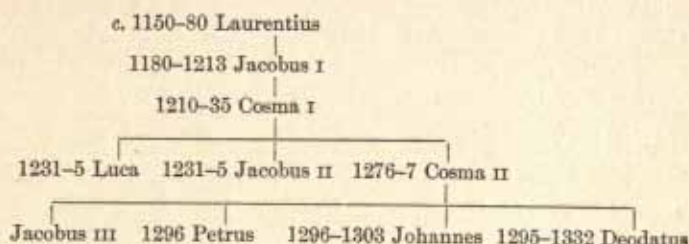


II. *School of Ranucius* : c. 1135–1209.

c. 1135 Ranucius = Rainerius



¹ The following is a brief bibliography of the subject: WITTE, in the *Kunstblatt* for 1825 (No. 41); GAYE, in the *Kunstblatt* for 1839 (Nos. 61–4); PROMIS, *Notizie Epigrafiche degli artisti Marmorarii Romani dal X al XV secolo*, 1836; BOITO, *L'architettura Comatesca*, 1860; BARRIER DE MONTAULT, in Didron's *Annales Archéologiques*, XVIII, pp. 265–72 (1858); GREGOROVIVS, *Geschichte der Stadt Rom im Mittelalter*, t. V, p. 618 sqq; ROHAULT DE FLEURY, *Le Latran au Moyen Age*, p. 174; CROWE and CAVALCASELLE, *A History of Painting in Italy*; J. H. PARKER, in his series of pamphlets on Rome (cf. the catalogues of his photographs); G. B. DE ROSSI, in *Bullettino di Archeologia Cristiana*, 1875, p. 100 sqq; RICCI, *Storia dell'Architettura in Italia*, 1858; MOTHES, *Die Baukunst des Mittelalters in Italien*, 1884; *Resoconto delle Conferenze dei Cultori di Archeologia Cristiana in Roma dal 1875 al 1887*; BOITO, *L'architettura del Medio Evo in Italia*, 1880; *Mostra della Città di Roma alla Esposizione di Torino nell'anno 1884*; D. SALAZARO, *L'Arte Romana al Medio Evo. Appendice agli Studi sui monumenti della Italia Meridionale dal IV° al XIII° secolo*, 1886; A. L. FROTHINGHAM, Jr. in *American Journal of Archaeology*, vol. I, 351, II, 414; FALOCI-PULIGNANI, *Il Chiostro di Sassovivo*, 1879.

III. *School of Laurentius*: c. 1150–1332.

The school of Laurentius succeeded that of Paulus and was associated with the last members of that of Ranucius.² Of the two earliest schools, that of Paulus worked mainly in the city itself, that of Ranucius in the province. It may be that a further school, that of Vassallectus, should be recognized, but, as only two artists of this family are known, there is not as yet sufficient ground for doing so. A majority of the artists of this period are, however, still unrelated to the foregoing schools.

This explanation was necessary to introduce the following notes, which are given for the purpose of adding more names to the schools, more signed works to names already known, and of identifying artists hitherto considered as distinct persons. On another occasion it will be in place to show at length that these Roman artists were not merely decorators, according to the prevailing impression, but must be reckoned among the best architects and sculptors of the period. Their ability was so generally recognized that they were called everywhere to build and decorate churches. Naturally, the provinces immediately surrounding the eternal city were the chief centre of their labors, but the entire country from the Mediterranean to the Adriatic between the southern borders of Tuscany and the northern limits of the Neapolitan provinces is indebted to Roman artists for many of its mediaeval monuments. They were even called as far as Sicily on the south and England on the north.

I. *School of Paulus*.—The known works of Paulus (c. 1100) are, (1) the altars, pavement and other mosaic decoration (if not the architecture) of the Cathedral of Ferentino, executed between 1106 and 1110; (2) a pavement in the Vatican gardens, conjectured to be that of the

² Jacobus, son of Laurentius, was associated with Nicolaus, son of Angelus, in the church of San Bartolommeo in about 1160.

old basilica. To these I propose to add a third: the altar and presumably the architecture of the church of San Lorenzo near Terra di Cave in the Comarca very near Rome. The inscription on the altar³ records the date of the consecration by the bishop of Palestrina, 1093, and ends with the name of the artist: PAVLVS CV. SVIS OTB. MEMORARE DEVS. The first words, *Paulus cum suis omnibus*, show that the chief artist had a number of pupils under him. The dates of the known works of the sons of Paulus—Ioannes, Petrus, Angelus and Sasso—are so much later that it does not seem possible that they are here referred to. They worked between 1148 and 1154. The *cum suis omnibus* must then refer to earlier pupils. The position of San Lorenzo, so near Rome, makes us certain that this Paulus could be none other than the Roman artist. His artistic career is thus carried back more than ten years, and we have stronger grounds for considering him to be not only a mosaicist but an architect.

II. *School of Rainerius*—*Ranucius*.—Comm. Enrico Stevenson proved, some years ago, that the artist who seems to be the founder of this school was called indifferently Rainerius or Ranucius.⁴ The only work known to be by him is the central window and probably the entire façade of *San Silvestro in Capite* at Rome, in which he was assisted by his sons Nicolaus and Petrus, whose later independent works are dated 1143 and 1150. I believe that a still earlier work of Rainerius, before the coöperation of his sons began, is to be found in the church of the famous monastery of Farfa, near Fara in Sabina, a little N. of Rome. This monastery was doubtless, in the early Middle Ages, one of the great artistic centres in the vicinity of Rome, and the resort of its artists. The pavement of the choir of the old church is of the usual *opus alexandrinum* or mosaic-work of the Roman school. Its inscription contains the name of the artist, which has been read erroneously, I believe, *Raino*.⁵ The reading given by Guardabassi⁶ seems the most correct:

³ The Inscription is thus given in Ricci, *Stor. dell' Arch. in Italia*, I, 496: *Hoc altare Sanctorum reliquiis liquore | Laurentii Nerei et Achillei Martyrum | Quadraginta Martyrum Herasmi Martyris | anno dominicæ incarnationis MXCIII | indictione IIII N. N. apl. romano pontifice | IIII Clemente ab. Ugone Praenestino | Episcopo dedicatum | Paulus cu. suis oib. me[m]orare Deus.*

MOTHE (Die Baukunst d. Mittel. in Italien, p. 672) reads in the last line, by an evident error, *opb*.

⁴ ENRICO STEVENSON in the *Arch. soc. st. patria*, 1880, p. 375; and *Mostra della Città di Roma*, p. 177.

⁵ *Resoconto delle conferenze dei Cultori di archeologia Cristiana*, p. 107: communication of E. STEVENSON, who reads: *Raino magister marmorarius*.

⁶ *Indice-Guida dei monumenti pagani e Cristiani . . dell' Umbria*: Perugia, 1872, p. 68.

Magister Rain. hoc opus fec. Here, *Rain.* is evidently an abbreviation, probably from lack of space, for the full name *Rain(eri)us*. Such further evidence of the activity of this head of one of the schools is all the more interesting that only a few years ago he was thought not to have been himself an artist, though his sons were known to be.

There were two provinces where Roman artists, though not monopolizing the artistic activity, as they did nearer home, still exercised great influence by their works, and even formed local scholars by whom the artistic traditions of Rome took a permanent hold even after the departure of the transient guests. These provinces were Umbria and the Abruzzi with part of the Marches. In Umbria, we find two other influences—the Lombard and the Tuscan—which may be said to preponderate over the Roman. In the Abruzzi, the Roman artists found an art that more easily amalgamated with their own, and was dependent on the main centres of Byzantine-Italian influence in Southern Italy. The main features of the decorative mosaic-work of the Roman school were evidently derived directly from Southern Italy, indirectly from Byzantium, during the latter half of the XI century. Byzantine artists were then imported from Constantinople by Desiderius of Monte Cassino: through the conquest by the Normans of South Italy and Sicily, their cities, full of Byzantine art, were brought into close relations with the Papal States.

III. *Andreas and Petrus.*—During the course of the XIII century we meet with a number of artists of the name of *Andreas* whose works are found, some in Rome itself, some in the borders of the Abruzzi. Two of these were made known by myself⁷ through the kindness of M. Eugène Müntz, by reference to a dated work of theirs, now destroyed, but a record of which was preserved in the XVI century by the Pompeo Ugonio in the MS. of his important antiquarian work entitled *Theatrum Urbis Romae*. According to Ugonio, the marble choir-seats of the ancient church of *S. Maria in Monticelli* in Rome, inlaid in marble like those of Civita Castellana, bore an inscription dated 1227, showing that they were executed by a master Andreas and his son of the same name: *Magister Andreas cum filio suo Andrea hoc opus fecerunt A. D. MCCXXVII*. There are traces of the activity of both of these masters and their co-workers. We find at the church of San Pietro at Alba Fucense, on the edge of the Abruzzi, a pulpit in which the elder Andreas worked in connection with a Johannes whom I am disposed to identify

⁷ *Resoconto delle conferenze, etc.*, pp. 275-6.

with the Johannes Guittonis of the school of Rainerius or Ranucius whose pulpit in *Santa Maria di Castello* at Corneto was executed in 1209.⁸ Both are evidently Roman artists. The inscription reads:

*Civis Romanus doctissimus arte Johs
Cui collega Bonus Andreas detulit onus.
Hoc opus excelsum struxerunt mente periti
Nobilis et prudens Oderisius adfuit abbas.*

It seems probable, then, that the school of the Andreas is a continuation of that of Rainerius. At about the same time, i. e., c. 1225, was executed the choir-parapet in the same church at Alba, in which we find three artists engaged—Gualterius, Moronto, and Petrus—under the general direction of *Andreas Magister Romanus*. Here, Andreas is expressly called a Roman, and the work is about contemporary with the choir-seats of *S. Maria in Monticelli*.

The same Petrus, who appears c. 1225 as a subordinate of the elder Andreas, seems to be the colleague of the younger Andreas in the tower of the cathedral of Rieti (in the same province as Alba) in the year 1252. The inscription reads: *Incipit istud opus in Matris nomine Christi | Petrus et Andreas Henricus sunt(ue) mag(ist)ri*. It is rather difficult to believe that even the younger Andreas could have lived until 1283, more than fifty years after the execution of his juvenile work in 1227; otherwise we might attribute to him the architecture of the episcopal palace at Rieti, in which, judging from the following inscription, Giovanni Pisano is supposed to have had a hand: *Iussu Pisani sic opus incipitur | Andreas operi praeffectus, etc.*

Can other traces be found of the *Petrus* who worked with the two *Andreas* during the second quarter and middle of the century? Although there are many artists by this name who flourished at about this time,⁹

⁸Cf. PERKINS, *Italian Sculptors*, p. 84; *Bull. arch. Cristiana*, 1875; DASTI, *Notizie*, p. 400.

⁹I give here a tentative list of the artists of the Roman province by the name of *Petrus* who worked in the XIII century:

1190. Abbey church of San Eutizio, near Norcia:

Magister Petrus fecit hoc.

1197. Ambone in church of San Vittorino in the Abruzzi:

Petrus Amabilia.

1186—c. 1220. Works in cath. of Segni; at S. Paolo and cloister of S. Giov. Lat., Roma:

Petrus Bassallectua.

1212. Great fountain called *del Sepali*, at Viterbo:

Petrus Ioannis.

and identification is thus rendered rather puzzling, I believe him to be the same artist who executed at Rome, in about 1240, the fourth and later side of the cloister of *San Paolo-fuori-le-mura*, where we read: *Magister . Petrus . fecit . h(o)c . opus*. I should also consider as a work of his riper years the shrine of Edward the Confessor in Westminster Abbey, the date of which is 1269. The inscription, no longer existing, read: *Hoc opus est factum quod Petrus duxit in actum | Romanus civis, etc.*¹⁰ Evidently, none but a mature artist, with a well-established reputation, would have been called to England for this great work.

IV. *Vassallectus and Petrus Oderisi*.—In this connection, I will mention incidentally some works which will be fully illustrated by a paper in a subsequent number of this Journal. The name of *Vassallectus* has already been mentioned as that of one of the foremost artists of the XIII century. Several of his signed works are known, and they show him to be a prominent architect, sculptor, and mosaicist. To these I wish to add two, one signed, the other not. The first is a small tabernacle in the church of San Francesco at Viterbo, inscribed *Ms. Vassallectus . me . fecit .*; the second is the superb monument of Pope Hadrian V in the same church, which to me seems to be by his hand.

The last artist to be mentioned is one apparently not previously known—*Petrus Oderisi*. There is a *Petrus Odericus* or *Oderisius*, author of the tomb of Count Ruggiero († 1101) now in the museum at Naples, who is supposed—perhaps wrongly—to have executed this work immediately after the death of the Norman Count. But the artist I refer to flourished in the second half of the XIII century. Various conjectures have been made regarding the authorship of the mausoleum of

1229. Cloister of Sassovivo, near Foligno:

Petrus de Maria.

c. 1230. Early part of cloister of San Paolo at Rome:

Petrus de Capua.

c. 1240. Later part of cloister of San Paolo:

Magister . Petrus . fecit h(o)c . opus.

1252. Tower of the cathedral of Rieti:

(inscription in text).

1268. Tomb of Clement IV in San Francesco at Viterbo:

Petrus Oderisi.

1269. Shrine of Edward the Confessor in Westminster Abbey:

Petrus . . Romanus civis.

¹⁰ *Resoconto*, etc., pp. 173-5; SCOTT, *Westminster Abbey*, 2nd ed.; PERKINS, *Ital. Sculpt.*, pp. 80-1.

Pope Clement IV († 1268), executed shortly after his death and placed in *S. Maria ai Gradi* in Viterbo, whence it has been transferred to the church of San Francesco. A copy of the original inscription (now destroyed) made by Papebroch contains the words: *Petrus Oderisi sepulcri fecit hoc opus.*

A. L. FROTHINGHAM, JR.

REVIEWS AND NOTICES OF BOOKS.

FR. FRANZ. *Mythologische Studien II.* Der Weihefrühling und das Königsopfer. 8vo, pp. 65. Wien, 1888.

The chief part of this interesting but uncritical essay is devoted to showing that kings were formerly made a sacrifice of, for the good of their people. His taste leads him to think this one of the most sublime aspects of the life of ancient races. The legends of Vikings, Britons, Langobards, *etc.*, are put under contribution, but more especially Greek mythology and history. The Trojan war is only the Trojan festival of sacrifice, recurring within spaces of ten years; and from it the Greek games were later developed. In this and similar conclusions, Dr. Franz seems to mount to such airy heights that the average reason would hardly follow him. In the punishment of the Scythian prince, Skyles, and the assassination of Philip of Macedon, are found examples of this self-sacrifice of kings! The satyrs in the train of Dryas are also explained as youths devoted to death-sacrifice. The diligence and completeness with which these myths are collected is, however, very praiseworthy, and the material gathered into the book is both attractive and entertaining.—HAEERLIN, in *Woch. f. klass. Philol.*, 1889, No. 19.

ORIENTAL ARCHÆOLOGY.

V. A. SMITH. *The Coinage of the Early or Imperial Gupta Dynasty of Northern India*, 1889.

This work by the compiler of the valuable index to the twenty volumes of *Reports of the Archaeological Survey of India* is reprinted from the *Journal of the Royal Asiatic Society*. It may be called the most important contribution to Indian numismatics since Professor Percy Gardner's *British Museum Catalogue of the Coins of the Greek and Scythic Kings of Bactria and India* (1886). In form it is an expansion of a paper on the gold coins of the Guptas which appeared in 1884 in the *Journal of the Bengal Society*. But Mr. Smith has now included the silver and copper coinage; and he has been able to revise his former opinions by an examination of the examples in the British Museum, in the Bodleian, and in Sir Alexander Cunningham's unrivalled private collection. He has also had the advantage of consulting the proof sheets of Mr. Fleet's forthcoming great work on the Gupta inscriptions, which definitely determines the dates of the several reigns. So far as we know, this is the first serious examination that has been made of the early Indian coins in the Bodleian collection, for Mr.

Stanley Lane-Poole's recent catalogue was confined to the Muhammadan coins. The present paper extends to 158 pages, of which a little more than one-half contain the catalogue proper, while the rest deal with such matters as types and devices, legends, find-spots, mints, *etc.* In opposition to the old view, that Kanauj was the Gupta capital, he maintains that all the evidence points to Pataliputra, the modern Patna, while Ajodhya, or Oudh, was probably also a great city with a copper mint. The paper is illustrated with four autotype plates, and one photo-lithographed plate of monogrammatic emblems, the meaning of which remains unknown. Mr. Smith contents himself with stating that these monograms certainly do not indicate mint-cities but probably had some religious or mythological significance. —*Academy*, April 6.

CLASSICAL ARCHÆOLOGY.

Seventh Annual Report of the Managing Committee of the American School of Classical Studies at Athens. 1887-88. Cambridge, 1889.

The first part of the volume is occupied with Professor Th. D. Seymour's report for the past year, declaring the work accomplished in Greece and the publications issued, as well as the decision to continue the system of Annual Directors. Then follows Professor Martin L. D'Ooge's report as Director for 1886-87, detailing the occupations, labors, and excursions of the members during his term of office. The greater part, however, consists of Professor A. C. Merriam's report for his year, 1887-88. The seven members of the School devoted themselves to different specialties, and nearly all prepared papers for publication. The excavations were continued at Sikyon and begun at Ikaria. A very thorough monograph of Ikaria is given, including a bibliography of the subject and the different theories regarding its site, a list of Ikarians from literary sources and from inscriptions, and an enumeration of the sources for the story of Ikarios and Eri-gone. The work is done in a scholarly manner and is at the same time interesting reading—a combination not very often to be found.

PAUL ARNDT. *Studien zur Vasenkunde. Leipzig, 1887.*

In view of the present opinion regarding Greek vases—that, excepting very early and very late classes, they were nearly all manufactured at Athens—the writer enlarges upon the contrary opinion held by Professor Brunn, his master, who not only disputes the Attic origin of vases in general but assigns the great bulk of the black-figured and red-figured vases of Italy to the age after Alexander. Mr. Arndt exaggerates his teacher's views in so extreme a manner as to deny the early date of nearly all painted vases; he calls Euphronios, for instance, an Italian potter of the third century B. C. As an exception, he allows the antiquity of the François vase.

Though the book is interesting as calling in question current views, it is devoid of judgment and perception.—P. G., in *Journal of Hellenic Studies*, Oct. 1888, pp. 388–9.

H. AUER. *Der Tempel der Vesta und das Haus der Vestalinnen am Forum Romanum.* 22 pp. and 8 pl. Wien, 1888.

This is a valuable completion of the previous monographs by Lanciani and Jordan, and partially harmonizes their views. The author treats with especial care the two points on which these writers disagree—the reconstruction of the temple of Vesta, and the date of the house of the Vestals. Jordan's co-worker, the architect T. O. Schulze, had already, by careful study of the architectural fragments, demonstrated the untenability of Lanciani's reconstruction of the temple; and Auer accepts his results, amending them mainly by a study of the relief in the Uffizi. In regard to the age of the house of the Vestals (considered by Lanciani to be of the time of Septimius Severus and reconstructed after the fire of 191 A. D., and by Jordan to belong to the reign of Hadrian), Auer puts forward the theory, that its construction does not belong to one but several successive periods. According to him there are four parts: (1) the earliest, or western, comprising the atrium itself and the sleeping rooms, perhaps of the period after Nero's fire; (2) the wing on the south side of the peristyle, of the time of Hadrian; (3) the north wing of the peristyle, of the reign of Severus; (4) finally, the second or additional floor on the s. and w. From these results it is seen, that the oldest part of the atrium was farthest removed from the temple of Vesta, and that their connection belongs to later times. Now, up to the time of Augustus, we hear of a grove near the temple, but in the later periods of the Empire it evidently did not exist, as we can see from the excavations. Very probably it lay between the atrium and the temple, and its place was taken by the large colonnade by which the atrium was enlarged under Hadrian. There are many reasons in favor of this theory, and the work is careful and scholarly.—O. RICHTER, in *Berl. phil. Woch.*, 1889, col. 570–1.

O. BENNDORF. *Wiener Vorlegeblätter für archäologische Übungen*, 1888. 12 plates in folio. Wien, 1889.

With this issue, the *Wiener Vorlegeblätter*, hitherto almost restricted to libraries, becomes of use to the general public. Each *Heft* can now be separately obtained, while previously the whole series had to be subscribed for at once. The present *Heft*, in plates I–VII, gives drawings of the oldest painted vases that have the signatures of artists. They are those which Klein describes in his *Griechischen Vasen mit Meistersignaturen*, pp. 27–41.

Among these nine vases, the François vase, the most important of those of the sixth century, now finally appears in a thoroughly trustworthy representation. Plates VIII and IX give an instructive selection of representations of wedding ceremonies, taken from Greek painted vases and Roman sarcophagi. The remainder of the plates contain various conjectural representations of the *Ilioupersis* of Polygnotos, which Pausanias describes in the Lesche at Delphoi. The series begins with a representation made under the supervision of Count Caylus and ends with one by Benndorf himself. Though great advance is naturally to be observed in the ideas entertained concerning Polygnotos, the last effort can hardly be said to have yet reached certainty. Benndorf's restoration is visibly influenced by the reliefs on the Heroön of Gjölbaschi (Lykia), and would seem to be too far removed from the free arrangement of figures on such painted vases as appear to contain echos of the art of Polygnotos. The *Ilioupersis* ought also to be restored with more regard to the picture of Haides in the same Lesche. They were undoubtedly contrasting pieces, containing the same number of figures and occupying equal space, and both began with a boat-scene on the shore.—ADOLF TRENDELENBURG, in *Woch. f. klass. Philol.*, 1889, No. 21.

This second series published by Professor Benndorf is extremely interesting for the good selection of subjects and quality of the illustrations. It is the first step toward the publication of a *corpus* of signed vases. This number contains the oinochoë of Gamedes, the famous amphora of Klitias and Ergotimos, the amphora and cup of Exechias in the Louvre, and seven other works of this artist. Finally, three plates are devoted to restorations of the *Ilioupersis* of Polygnotos: that prepared under direction of Professor Benndorf from contemporary vase-paintings, when compared to that of Riepenhausen in 1804, is a good example of the progress of archaeological criticism.—SAL. REINACH, in *Revue Critique*, 1889, pp. 322-3.

F. BAUMGARTEN. *Ein Rundgang durch die Ruinen Athens*. Mit 10 Abbildungen. 8vo, pp. vi-83. Leipzig, 1888.

The intention of this little treatise is to provide the pupils of gymnasia with a good outline of Athenian topography. All reference to modern literature on the subject is therefore very justly omitted, and only the passages from ancient authors usually read in the higher schools are cited. The enthusiasm and accuracy of the book and the absence of polemic spirit make it a first-rate work for students. The southern declivity of the Akropolis is supplied with a double Asklepieion, instead of a double sanctuary of Asklepios and Themis. The remarks about the agora might also arouse objection, but in other respects the modest intention of the book is excellently carried out.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 17.

OSCAR BIE. *Die Musen in der antiken Kunst.* 8vo, pp. 105. Berlin, 1887.

A very valuable addition to the material here treated consists in the reliefs of Praxiteles found at Mantinea (*Bull. Corr. Hellén.*, 1888, pp. 105-28). Also, they are important as the only representation of the Muses from the fourth century. In general, they confirm Bie's previous results, according to which the muses during this period are nine in number, and carry as new attributes the scroll and the masks of tragedy and comedy. In the earlier period they are three, and have only musical attributes. In the Hellenistic development, besides being representatives of music and poetry, the muses take science also into their realm, and, besides the simple chiton and himation, they now sometimes wear a stage-dress.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 9.

H. BLÜMNER. *Lebens- und Bildungsgang eines griechischen Künstlers.* 8vo, pp. 34. •Basel, 1887.

In the form of a lecture, Blümner seeks to give an outline of an artist's training and surroundings. His school-days, travels in Greek cities, public exhibitions, and at times his pecuniary rewards. The material from which this is drawn consists of anecdotes from ancient authors. Widely separated as they are in time, and often preserved because they were unusual or amusing, in the present essay they are blended into a picture whose outlines, at least, we may be sure are quite correct.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 11.

H. COLLITZ und F. BECHTEL. *Sammlung der griechischen Dialektschriften.* Band III, Heft I. *Die megarischen Inschriften* von F. BECHTEL. 8vo, pp. 59. Göttingen, 1888.

After an interval of three years, another part of this publication has been brought out, and Collitz' departure to America has caused the services of F. Bechtel to be added to the undertaking. The second volume not being completed, the third volume begins with number 3001. From Megara and its colonies are collected 112 inscriptions showing evidence of local dialect; and the use of squeezes and careful copies has given rise to much greater accuracy. In some of the inscriptions from Megara, Rhangabis and Pit-takis noticably agree with each other in a number of notorious mistakes, but, which of them was always the borrower in such instances, it is difficult to decide. Some inscriptions seem to be arbitrarily omitted, but they will doubtless appear in some future issue. The remarks attached to the inscriptions are often too short, and the references to other publications are meagre (the numbers in Cauer's *Delectus* being nowhere cited). The index of the

first *Heft* of volume II has also appeared, and like the other parts of the entire publication is characterized by unusual care and accuracy.—W. LARFELD, in *Berl. phil. Woch.*, 1889, Nos. 4-5.

FRIEDRICH FEDDE. *Der Fünfkampf der Hellenen*. 4to, pp. 40. Leipzig, 1888.

In regard to the much-debated question of the *pentathlon*, the author of this program comes to several valuable conclusions. It seems, now, that the leap was measured, and thus absolute superiority was required in it, not merely an average performance. The normal order of the five events was: foot-race, diskos, leap, darting, and wrestling, though it was apparently often deviated from. An average degree of training and activity seems to have had much to do in deciding the victory in the entire *pentathlon*, and only in special cases did a victory in wrestling decide it. From a remark in Pausanias, that in the Olympic pentathlon never more than three disks were used, Fedde argues that the contestants were divided into companies of three. Whoever won the most victories in his triad took the prize, in case there were no more than three contestants. When there were many contestants, the victors in these triads strove with each other for the victory over all. The investigation is characterized by a thoroughly scientific method, and, in the result it reaches, merits preference over all other discussions of the subject.—M. LEHNERDT, in *Woch. f. klass. Philol.*, 1889, No. 83.

B. HASSOULLIER. *Athènes et ses Environs*. Collection des Guides-Joanne, Grèce. 8vo, pp. 179, 14 maps and plans. Paris, 1888.

This book contains an excellent description of Athens accompanied with neat and clear maps. Though for the use of the travelling public, the modern city is dismissed in a few pages, and the greater part of the book (pp. 36-151) is consecrated to the antiquities. In describing the Pandroseion, M. Hassoullier places it in the western half of the Erechtheion, and so is compelled to make the sanctuary a double one. The inscriptions that relate to the Erechtheion would seem, however, to show that it was not within but adjoining the Erechtheion on the west. Dörpfeld's notion, that the old temple of Athena, which has been recently uncovered, stood there in the time of Pausanias, is also adopted. This would seem to rest on rather too slender proof to warrant its insertion in a guide-book. The description of the city itself is supplemented by excursions to Marathon, Sounion, Aigina, and Eleusis.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 8.

W. HELBIG. *Sopra le relazioni commerciali degli Ateniesi coll' Italia* (R. Accad. dei Lincei). Roma, 1889.

It has been generally thought that the painted Attic vases discovered in the necropoli of Campania, Latium, and Etruria were introduced by the

Athenians along the coast of Western Italy. Professor Helbig has proved this to be impossible, and that the Athenian vessels in the VI and V centuries were not in relations with Etruria, but only with Southern Italy and the east coast of Sicily; the Syracusan vessels being those which transported to Etruria the vases they received from Athens. This monopoly was broken up only by the Athenian invasion of 413. The author believes that the Syracusans were not only go-betweens, but carried articles of their own manufacture, and that a part of the bronzes and other objects found in Italic necropoli are the product of Syracusan workshops—an important fact, if it be true. The proofs brought forward to verify the theory, that the Athenians knew nothing of Etruria, Campania, and part of Sicily are of varied character, and are presented with clearness and precision.—SAL. REINACH, in *Revue Critique*, 1889, pp. 263-4.

H. HEYDEMANN. *Pariser Antiken*. XII Hallisches Winckelmannsprogramm. 4to, pp. 90. Halle, 1887.

A new attempt is here made to restore the Aphrodite of Melos, and before her is conjecturally placed a *tropaion*, to which she is about to add a final weapon or other ornament: this with the right hand, while the left, containing the apple which has given rise to so much discussion, is to be conceived as resting against the *tropaion*. Overbeck's restoration of the statue, by giving it a shield as a mirror, would seem to be but little improved upon by this essay of Heydemann.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 10.

RUDOLF KAISER. *De inscriptionum graecarum interpunctione*. 8vo, pp. 38. Berlin, 1887.

The subject is explained intelligently and cautiously, but, from the nature of the case, no very wide generalizations are reached. The most usual mark of punctuation is two dots, one placed over the other: a series of three dots in a vertical line is also considerably used, but the two dots do not seem to be of older usage than the three. A single dot as a sign of punctuation is quite rare, and is confined to Italian and Sicilian inscriptions; and punctuation of any sort always has an antique flavor, though it can be followed through a period of some 200 years. A reference to the punctuation on the Mesa-stone leads Kaiser to the conclusion that Greek punctuation was derived from the Phoenicians, along with their alphabet. The irregularity with which it is used on Greek inscriptions is another proof that the custom rested on tradition rather than on usefulness.—PAUL CAUER, in *Berl. phil. Woch.*, 1889, No. 7.

H. G. LOLLING. *Topographie von Athen*. In J. Müller's *Handbuch der klass. Altertumswissenschaft*, III, pp. 291-352.

Owing to his many years residence in Athens and his investigations there, Dr. Lolling is better suited than any one else to treat of this subject. The excellent print of Müller's publications and the lucid division into paragraphs add much to the value of the work. Moderation characterizes its size as well as its contents. The views of opponents are not demolished, but the pros and cons of disputed questions are carefully weighed. Pausanias is followed as closely as possible, in the description, and the map that accompanies the book is plain, though on a scale almost too much reduced.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 17.

RICHTER. *Topographie der Stadt Rom*. Nördlingen, 1889. In J. Müller's *Handbuch der klass. Altertumswissenschaft*.

This essay consists mainly of a sort of abstract from various German writings on the topography of Rome in which a great deal of valuable information is given in well-arranged form. It is to be regretted that the author falls into errors by neglecting to make use of the works of English scholars and through a lack of technical and ocular knowledge. His acquaintance with the existing ruins is not as thorough as with the classical authors who deal with the subject.—*Classical Review*, 1889, pp. 135-6.

H. WINNEFELD. *Hypnos. Ein archäologischer Versuch*. Mit 3 Tafeln und 4 Abb. im Text. 8vo, pp. 37. Berlin und Stuttgart, 1886.

The two types of Hypnos, an older with wings placed on the temples and a later with wings placed in the hair, are here discussed. The later type is considered to be probably an assimilation with Hermes' heads, carried out for purely technical reasons.—E. KROKER, in *Berl. Phil. Woch.*, 1889, No. 10.

CHRISTIAN ARCHÆOLOGY.

BODE und VON TSCHUDI. *Königliche Museen zu Berlin. Beschreibung der Bildwerke der christlichen Epoche*. Berlin, 1888, Spemann.

This catalogue of the sculptures of the Middle Ages and the Renaissance in the museum of Berlin is a work of serious importance. A very useful feature is the reproduction of almost all the objects described, even though this is not done on a scale large enough to allow of very detailed study. It is a new proof of the energy and zeal shown by Dr. Bode in enriching and classifying the collections placed under his care. It may be remarked that there are more variations than are advisable in the attribution of different works.—E. MOLINIER, in *Gazette Arch.*, 1888, 11-12.

P. GÉLIS-DIDOT et H. LAFFILLÉE. *La peinture décorative en France du XI^e au XVI^e siècle.* Paris, 1889.

The wall-paintings of the Middle Ages have been much less studied and used by modern artists than the contemporary works of architecture and sculpture. No comprehensive work on the subject had yet appeared in France, and many works have perished during the last half-century. It is fortunate that the present work, which covers the entire Middle Ages, should have been begun. Two numbers have been issued. The plates are exact and well executed. While performing a strictly archaeological piece of work, the writers have also the practical view of offering material to architects of the present day who are constructing buildings in mediæval style and according to mediæval principles.—J. HELBIG, in *Revue de l'Art Chrétien*, 1889, 2.

G. LANDRIANI. *La Basilica Ambrosiana fino alla trasformazione in chiesa lombarda a volte.—I resti della Basilica di Fausta.* Milano, 1889, U. Hoepli.

While the basilica of Sant' Ambrogio at Milano is constantly being studied in its later developments as the best example of early Lombard architecture, its early history, since the foundation by St. Ambrose, has been comparatively neglected. This part of its history is carefully studied by the present writer, whose knowledge of the subject is very thorough from his having been present at all the recent restorations, in 1857 and since that date. An appendix illustrates the remains of the basilica of Fausta, originally contiguous to Sant' Ambrogio. The volume is fully illustrated.—*Nuova Antologia*, April 16, 1889.

E. MOLINIER. *Le Trésor de la Basilique de Saint-Marc à Venise.* Gr. 8vo, pp. 106; 7 planches, 13 vignettes. Venezia, 1888, Organia.

The treasury of San Marco has been lately thoroughly illustrated in the superb folio album of plates accompanied by a text written by Canon Pasini. The present small volume by M. Molinier is a condensation of the above. It contains a catalogue of the 171 objects reproduced in the album, of which a certain number are here also illustrated. It is known that this unique collection comes mainly from the barbarous pillage of Constantinople in 1204 by the Crusaders. There are successively studied: (1) the ancient vases; (2) Oriental works, such as Sassanid or Arabic vases, Chinese porcelains, Persian carpets; (3) Byzantine works of gold and silver, enamel and embroidery, including thirty chalices and eleven patens.—X. BARBIER DE MONTAULT, in *Revue de l'Art Chrétien*, 1889, 2.

ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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AFRICA.

EGYPT.

LETTER OF PROFESSOR SAYCE FROM EGYPT.—“On the western bank, some three or four miles north of Assûan, and near the village of El-Uriyeh, is a lofty crag of sandstone, the sides of which have been quarried away. Here I found a Greek *graffito* and several hieroglyphic ones, one of which records the name of ‘the interpreter in the palace.’ What especially interested me was the fact, that the quarry-marks consisted of the two Phœnician letters *kaph* and *beth*; and, as I came across similar quarry-marks at the southern end of the eastern quarries of Silsilis, the letters occurring here being *zayin*, *nun*, and *resh*, we may conclude that the quarries were at one time worked with the aid of Phœnicians. This will explain the existence of the Phœnician inscription discovered by Mr. Petrie in a *wâdi* to the north of Silsilis. One of the hieroglyphic *graffiti* is accompanied by the picture of a sphinx seated on a pedestal and wearing the double crown, by the side of which is the drawing of a cube; from another of the *graffiti* we learn that the old Egyptian name of the town near which the quarries were situated was the town of Ankh, or ‘Life.’ North of Silsilis we visited some interesting Greek inscriptions first discovered by Mr. Petrie and Mr. Griffith two years ago. A little to the north of Silweh lies the village of Kegok; and opposite Kegok, on the western bank of the Nile, are the remains of two quays of large finely-cut stone, which evidently belong to the Roman age. They are separated from one another by a distance of about a quarter of a mile; the southern one being built along the line of the bank, while the other projects into the river like a pier. Behind each are large quarries, and by the side of the

northern quarry is a small natural ravine in the rocks. In the latter are a number of Greek inscriptions, partly incised, partly painted red. Three of these inform us, in slightly varying language, that the Nile had been admitted into the shelter of the quay on the 26th day of the month Mesorê in the 11th year of Antoninus (Λια Αντωνινος Μεσορη ο Νιλος εισηλθεν εις τον ορμον Μεσορη κς), one of them, further, explaining that the 'anchorage' meant was that 'of the quarry,' 'at the . . .' ης τον ορμον της λατω- [μια]ς, κατα το[us] . . . χαιους. Only one letter seems to be wanting at the beginning of the last word. From other inscriptions we learn that the αρχιμηχανικος or 'chief-engineer' was Apollônios, the son of Petestheus, under whose direction the quarry immediately behind the northern quay was excavated; the quarry to the south being cut under the supervision of his brother Arsynis, with the help, it would appear, of a certain Pakhumis. The object for which the quarries were opened and the quay built is stated in another inscription: Επ αγαθω· Λια Αντωνινος εκοψαμεν τους μεγαλους λιθους πηχων ια εις την πυλην του κυριου Απολλω και της κυριας. 'In the 11th year of Antoninus we cut the great stones 11 cubits in length for the pylon of the lord Apollo and the lady Isis.' We now know, therefore, the date at which the pylon of the great temple of Edfû was either restored or enlarged, as well as the name of the engineer under whose orders the work was carried on. His father bears an Egyptian name. It will be noticed that the number of cubits in the length of each stone was the same as the number of years the emperor had reigned up to the time when they were cut. I may add that between the two quarries are some hieroglyphic graffiti, one of them being the record of 'the scribe Ai,' another of 'the scribe Hora.' Were these the native scribes who assisted Apollônios in his duties?"—*Academy*, May 4.

EGYPT AND MYKENAL.—The knowledge of the early relations of Egypt and Greece is continually becoming more important. At the April meeting of the Archæological Society in Berlin, Furtwängler presented the work of the Swedish archæologist, Montelius, on the bronze age in Egypt (*Bronsåldern i Egypten*, 1888), in which is published from a photograph, for the first time, the sword or dagger of King A'ahôtep or Amenhotep (xviii dyn. c. 1600 B. C.). This dagger is of the same technique, with inlaid work, as the daggers from Mykenai, and has similar leaping lions. It is the best proof for the date of the contents of the Mykenai tombs (cf. Furtwängler and Loeschcke, *Myken. Vasen*, p. xii; Baumeister, *Denkmäler*, p. 987). In Roscher's *Lexikon d. Mythol.*, p. 1745, Furtwängler calls attention to running griffins in Egyptian monuments similar to those on the Mykenai blades. In the *Εφημερίς 'Αρχ.* (1887, pl. 13) is published an Egyptian scarab, found at Mykenai, bearing the name of the Egyptian queen Ti, though it cannot be dated.—*Berl. phil. Woch.*, 1889, col. 491, 550.

TEL-EL-AMARNA.—*Further information from the tablets.*—Dr. Hugo Winckler, whose knowledge of the tablets of Tel-el-Amarna is more intimate than that of any other student, gives in the *Berl. phil. Wochenschrift* (1889, Nos. 18, 19) a brief account of the find and of the amount and character of the material, with a view to correcting certain erroneous views expressed by different writers on the subject. The greater part of the tablets were brought to Berlin, through the kindness of Theodor Graf of Vienna; and a large portion of these were donated to the Imperial Museum by J. Simon. Two other collections were made, one in the Museum of Bûlâq-Cairo, the other in the British Museum. There is an interesting discussion of the peculiarities in the use of the Assyrian language by scribes whose native tongue it evidently was not, and who were influenced by their own dialects. A foremost interest in the collection must be given to the letters from the Babylonian Kings. A new name is brought forward, Rish-takullima-Sin, and we have the following genealogy for Babylonian Kings of the xv century: Rish-takullima-Sin, Kurigalzu I, Burnaburiash, Kurigalzu II. There are interesting details regarding intrigues at the two Courts and exchanges of presents and warnings.

Beside the writings of the Babylonian Kings is a letter of great interest from the Assyrian King Aššur-uballit, who is known to be a contemporary of Burnaburiash. It names his father Aššur-nadin-ahi, mentioned elsewhere only once, as having made a treaty with Amenophis III. Of unusual interest is a large tablet containing originally about 600 lines, of which about 400 are preserved. Its writing is in an unknown language. It contains the name of the envoy who was the usual bearer of messages between the courts of Egypt and Mitâni, according to the tablets written in Assyrian. The language appears to be of Shemitic construction based on different languages. The characters used are also different, and seem to be a transition from the syllabic to the alphabetic (*lautschrift*). The syllabic signs are given, yet the corresponding vowel is added; thus, *bu-u=bu*, *bi-i=bi*, etc. Ideograms are hardly ever used. This argues a long use and development in the country of the cuneiform characters, and this view is strengthened by the presence of some signs foreign to Babylonians and Assyrians.

One and perhaps two other languages are for the first time found in these tablets. One is given on a Bûlâq tablet containing a letter of King Tarchundaradu of Arsapi to Amenophis IV. Arsapi is the biblical Reseph. The first part of the name, Tarchu, is evidently that of a divinity often used in the composition of names of the "Hittite" Kings (land of Kummuh). Of this language, which differs in structure from that of Mitâni, it can only yet with certainty be said that as a suffix *mi*= "my" and *ti*= "thy," and that *bibbit* means "war-chariot." The method of writing and the struc-

ture remind of Sumerian (proto-Babylonian). Another language, differing from both of the former, is used on a Berlin tablet which is unfortunately of small size and very badly preserved.

Among the many letters of Palestinian governors or vassals, there are 30 from Rib-Addu of Dula; but the most interesting are from the general Aziru to the King, to his father Dudu, a high official at the Egyptian court, and to his brother Chai. The principal topic is his expedition against the King of the Hittites (*Chatti*) which were not always successful.

The following names of divinities appear: *Ja, Cham, Addu, Ashera*. The last name is interesting. The *Zeitschrift für ägyptische Sprache* and the *Mittheilungen aus den altorientalischen Sammlungen der Kön. Museen* will publish many of the tablets.

TUNISIA.

CARTHAGE.—*Early Phœnician Necropolis.*—Since publishing, in the last number of the Journal, the preliminary account of the discovery of the early necropolis of Carthage, M. de Vogüé has given in the *Revue Archéologique* (1889, pp. 163-86) the complete report which he had read at the *Académie des Inscriptions*. The excavations were commenced on Mt. Byrsa at a place where a very early tomb had been found in 1880. At a depth of about 2.50 met. Father Delattre found a layer of burials of a peculiar nature. Large vases, full of human bones, were laid horizontally in parallel lines. By the side of the funerary vases were smaller vases of different shapes (which doubtless contained funeral offerings), then amulets, terracotta figurines, necklaces, the entire customary paraphernalia of Phœnician tombs, and, finally, fragments of Greek pottery, broken before being buried and often bearing *graffiti* in Phœnician letters. A unique characteristic of this necropolis is, that it contains a great quantity of burned remains. Up to the present it had been supposed that the practice of cremation was unknown to the Phœnician race. Only one tomb of the necropolis of Sidon, excavated by M. Gaillardot in 1861, had contained cremated remains. The vase from Mt. Byrsa given on pl. v-1 of the *Rev. Arch.*, and containing cremated bones, is very similar to archaic vases from the necropoli of Kypros or Rhodos. The larger vases or amphoræ (some nearly a meter high) containing non-cremated remains are far more numerous. For adults several amphoræ had to be used, usually broken in several pieces in order completely to encase the body. A small female head is of special interest (pl. VII-6): it is of glass-paste and polychrome, of Egyptian type and technique, and judged by M. Maspéro to be of Egyptian workmanship, as well as most of the necklaces. A terracotta figurine, reproduced on pl. VII-5, is similar to the Egyptian, and the first of its kind found at Carthage. It is a peculiar fact, that, while the objects

essentially Punic are placed entire by the bodies, the many Greek potteries—*patera*, lamps, vases, *etc.*—were all broken and incomplete. The *graffiti* on them are in Phœnician letters of a good period, but certainly not earlier than the fifth century, while some of the Greek vases seem not older than the fourth century.

One tomb was found which seems to go back to the foundation of the city, in the VIII century. It was at a distance of 4.20 met. from the tomb found in 1880, and has the advantage of being intact. A sketch of it is here given (*Fig. 32*). It is built of large blocks of tufa, and is surmounted by slabs leaning against one another so as to form a sharp-peak roof. The five blocks of the ceiling are about 2.50 met. long, those of the roof 2 m. There are no foundations, so that the construction must always have been surrounded by earth, and be, in fact, an artificial hypogeum. Two bodies were laid, each upon a slab, and each was covered in on all sides by slabs, while a second layer of bodies, in coffins of cedar-wood, was placed above. The mortuary chamber could be entered by a door on the first story, reached probably by a vertical passage. This tomb and that found in 1880 are, doubtless, tombs of early chiefs of the city, while the smaller tombs are those of the commoner sort. On this site was undoubtedly placed the primitive Punic necropolis, instead of at Gamart, as has been believed since Beulé.

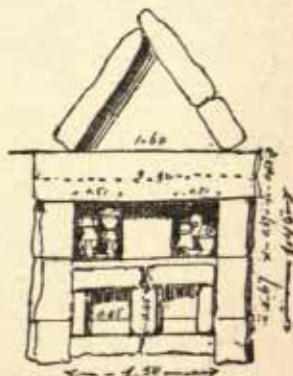


FIG. 32.—VIII-century Phœnician Tomb in the necropolis of Carthage.

The Jewish Cemetery of Gamart.—Beulé first explored the large cemetery dug in the side of the hill called Djebel-Khawi, to the N. of Carthage, by the sea. He considered it to be the necropolis of Phœnician Carthage. Father Delattre, whose first excavations on this site were made in 1887, undertook, last summer, a thorough excavation and examined a hundred and three tombs. These are of remarkable uniformity, and consist of a stairway of about ten steps cut in the rock, leading to a rectangular chamber, which is surrounded by very long *loculi*, called *qogim* by the Jews, to the number of 15 to 17. The chambers are 6 cubits wide, 10 or 12 cubits long, according to the number of *loculi*, the *loculi* are one by four cubits. These are exactly the Talmudic dimensions. The cemetery is, in fact, that of the Jewish colony of Carthage under the Roman dominion. The walls of many of the chambers were stuccoed, and had ornaments in the Roman Imperial style. Inscriptions in Latin and Hebrew are scratched or painted, as is also the seven-branched candlestick. There

are sometimes considerable remains of decorative frescos.—M. de Vogüé in *Revue Arch.*, 1889, pp. 163–86.

MOROCCO.

EXPLORATIONS BY M. DE LA MARTINIÈRE.—At a recent meeting of the *Académie des Inscriptions*, M. de Villefosse gave an account of the progress made by M. de la Martinière in his exploration of Morocco. An inscription at Volubilis relating to a flamen of Tingitana proves that this province had its assembly, like proconsular Africa, Numidia and Mauretania Caesarensis: at the same place, a dedication to the Emperor Volusianus: at *Ad Mercurium*, a dedication to Gordianus: at Banasa, the upper part of an inscription of Marcus Aurelius.—*Revue Critique*, 1889, p. 260.

ASIA.

AFGHANISTAN.

KABUL.—*Inscriptions*.—Capt. Deane has communicated to M. Senart copies of inscriptions on stones found in the valley of Kabul. On one he reads, in Indo-Arian characters, the Greek name Theodamas, preceded by the syllable *su*: a parallel case is on the Greek coins of Bactria, where the name of the Greek King EPMAIOΣ is preceded by the still unexplained letters ΣΥ. All the inscriptions seem to date from the beginnings of the Christian era.—*Revue Critique*, 1889, p. 280; *Academy*, April 27.

MESOPOTAMIA.

BABYLONIAN EXPEDITION FROM PHILADELPHIA.—We extract the following from letters written to the *N. Y. Nation* (Nos. 1247–8) by Professor JOHN P. PETERS, who leads the Expedition: they are dated *Niffer Mounds*, March 15 and 16, and describe some of the ancient sites of Mesopotamia which he has visited: "One of the few points on the Euphrates which can be found on the maps, and which I shall therefore choose as the point of departure for the identification of my first site, is MESKENE, a Turkish military post, situated at the point where the present caravan-route from Aleppo to Bagdad enters the Euphrates valley, a little south of east from the former city, and just below the thirty-sixth parallel of north latitude. Three-quarters of an hour below this are the interesting Arabic ruins given by Kiepert as Kala'at Balis (I could only hear the name Old Meskene) and identified with Barbalissus. About nine miles below Meskene, stand the ruins called KALA'AT DIBSE. The ruins now visible, like almost all the ruins of this part of the country, are of mediæval Arabic date, of brick, and rather insignificant; but the name and site are suggestive of something more important. Sachau, in his *Reise durch Mesopotamien und*

Syrien, seeks to identify El Hammam, a day and a half further eastward, with Tiphseh of the Bible, the Thapsacus of Greek and Roman writers, the most important city of this section of the Euphrates valley. The ruins of El Hammam are insignificant, situated on a low plateau, a couple of miles from the river. The name, 'the hot baths,' suggests a watering place or health resort. The site of Dibse, the name of which seems to perpetuate that of Tiphseh, is favorable for the erection of an important city. The fact that the visible ruins are of late date does not militate against this argument from the name and situation, for many of these ancient sites were occupied by successful possessors of the country, for the reasons which gave them their original importance, until a comparatively recent period. **HALEBIYEH** lies on the west bank of the Euphrates, some thirty miles north-west of Deir, at about $35^{\circ} 30'$ north latitude, and 40° east longitude. It is situated in a side valley of El Hamme, a trachite ridge, through which the Euphrates forces its way by a narrow gorge. As the present caravan route does not follow the river at this point, we were compelled to make a considerable *détour* in order to visit it. This deflection of the caravan route is probably the reason why it has not been more fully described hitherto. The walls still stand, in the form of a triangle, the shortest side parallel with the river, which here runs due north and south. The apex of the triangle is a very steep, isolated hill, separated from the ridge beyond by a deep valley. The total circumference of the walls cannot be more than a mile and a quarter, and is probably somewhat less. They are still well preserved all around, although built of gypsum, which decomposes very rapidly. The stone was laid in massive, rectangular, oblong blocks. The walls themselves average thirty to forty feet in height, and are strengthened by massive towers every 150 to 200 feet. Towards the top of the hill on the north, half within and half without the wall, on a bluff, was a large, fine building, perhaps once the official residence of the governor or commander. Two of the original three stories are still preserved, domed within with brick, as were also the rooms in the gate and wall towers, in what may be called an early Byzantine style. Opposite one another in the lower part of the city, on the northern and southern sides, were the two main gates. There was a smaller gate in the southern wall at the foot of the acropolis, and two more on the river front. Between the main gates ran a straight street paved with gypsum. To the west of this were troughs and columns, marking the remains of what seemed to have been a market place, and, hard by, two buildings with apses, exactly oriented, which, so far as the visible remains were concerned, might have been churches. In one of these Mr. Field found a small piece of moulding in what, for forgetfulness of the proper technical term, I shall venture to describe as a square dog-tooth pattern. This was the only ornamentation found anywhere. On the eastern side of the street, towards

the river wall, were found a couple of capitals, one of them Corinthian, of a late, transitional style. Otherwise, the space within the walls below the acropolis was bare of ruins or remains above the surface. At the acropolis the southern wall seemed to have been destroyed, and then rebuilt with fragments of trachite, such as are scattered everywhere about the city. Here there were also remains of a building with underground vaults in brick of a later date than the buildings described above. The valleys about the town were almost ravines, utterly sterile, and thickly covered with fragments of trachite. On all sides were tombs, some cut in the rock and some built upon it, the latter not unlike the Palmyrene tombs in style, but ruder. To the south were traces of two rough walls of trachite across the valley; and a mile below, where the river rounds the last point of the Hamme ridge, a gypsum wall or fort, commanding both road and river, as though danger were especially apprehended from the south. I should suppose it to have been a frontier post of the Roman Empire in the fourth or fifth century A. D., and afterwards to have been occupied by the Arabs, the present acropolis dating from the latter period. It never could have accommodated a large population, but must have been a strong fortress, and well calculated to hold the line of the Euphrates against an invader, especially when supported by the smaller fortress of Zelebiyeh on the heights opposite.

"Three and a half days beyond Halebiyeh, and two days beyond the present town of Deir, the most important place between Aleppo and Bagdad, in north latitude $34^{\circ} 45'$ and longitude 41° east, lies another ruin of somewhat similar character, now called **KAN KALESSI**, or 'Bloody Castle.' It is situated on the bluffs of the gypsum plateau, close to the west bank of the Euphrates, and not far from the modern Turkish barracks, or post-khan, of Es-Salihiyeh. It was built in a rectangular shape, so far as the curving bluffs allowed, the citadel standing on a point of rock jutting out into the valley on the northeast. The southwestern wall, on the side towards the plateau, was about half a mile long, running from ravine to ravine, and supported by eleven towers. This wall was ten feet in breadth, and still stands to the height of fifteen feet. The central gate-towers, very massive structures, rise thirty or forty feet, the more northerly having the second story almost intact. Everything, including the foundations at least of the houses, was built of the same crumbling gypsum as at Halebiyeh. The streets which are regularly laid out at right angles with one another, and are easily traceable between the foundations of the houses, were some fifty feet broad. Outside of the walls are a few ruins, some of them quite massive, which may have been tombs. The whole gives the impression of a Roman town, designed to hold the Arabs in check, like the Turkish town of Deir at the present day. **JABRIYEH**, a day's journey beyond Kan Kalessi, is a city of mud-brick, in the plain, on the very bank of the

Euphrates. It is incorrectly given by Kiepert, in his large map of the Ottoman Empire, as on the north bank of the Euphrates. It is on the south bank, about $34^{\circ} 20'$ north latitude, and $41^{\circ} 12'$ east longitude, at the mouth of Wadi Jaber, at about the position assigned to El Karabile. I may add that I was unable to find El Karabile at all; and El Kadim, the next station given by Kiepert, should be *El Kaim*, and its position almost that he assigns to El Karabile. This is not an unfair specimen of the inaccuracy of the best maps of Turkey. At the eastern end of the southern wall of Jabriyeh the unburnt bricks are visible *in situ*, but the rest of the wall is merely a long narrow line of débris some 1,200 paces in length. The western wall, at right angles with this, and about 900 paces long, ends in a large mound or series of mounds, on the edge of what was once the river-bed. The eastern wall also started in the same rectangular manner, but, after a couple of hundred paces, meeting the river bed, turned gradually about until it finally ended in the same large mounds in the northwest. Within this southern wall are two other lines of mounds, also bearing a perplexing resemblance to walls. The interior space and the surfaces of the mounds are thickly strewn with fragments of glazed and unglazed pottery of a greenish color, and pieces of burnt brick, many of which were also green, blocks of gypsum and basalt, and what I may call intentional pebbles (or those which were used for some purpose) of all sorts, including jasper and agate, both of which abound in this region. On the surface of the large mounds were graves, and some late constructions of brick and stone. It is said in the neighborhood that coins, presumably Sassanian or Kufic, are often found here. Jabriyeh was visited by Dr. Ward on his return journey in the spring of 1885, and pronounced by him an ancient Babylonian ruin, on the ground of its mud-brick walls. I think that, although Babylonian in the sense of reflecting the building customs of that region, it belongs in time to a much later period than that implied by the word—namely, to the Sassanian, or even to the Arabic period. Another place visited by the Wolfe Expedition was Anbar, which Dr. Ward identified with 'the Agade, or Sippara of Anunit, the Accad of *Genesis* x, 10, the Persabora of classical geographers, and the Anbar of Arabic historians.' This place is given by Kiepert, in his *Ruinenfelder*, under the name Tel Aker, a name which applies in reality only to the highest southeastern point of the mounds. These mounds are of great extent, covering more ground than those of Babylon itself, and equalling if not exceeding in surface the immense mounds of Niffer. Anbar lies on the east bank of the Euphrates, just south of the point of junction of the Saklawiyeh Canal, about latitude $33^{\circ} 20'$ north, and east longitude $44^{\circ} 3'$. We were able to devote a day to the examination, but even that proved totally inadequate for the purpose, so large were the ruins. We

had a peculiar interest in this examination because, in consequence of the report of the Wolfe Expedition, we had applied for permission to excavate at Anbar—an application which was refused for reasons unknown. We all failed to notice the depression dividing the city 'into two parts,' of which Dr. Ward writes, and which figured also in his proposed identification. Dr. Ward thought that he could 'trace the lines of the old palaces or temples' in the depressions and hollows of the mound, which are indeed remarkable; but our experience at Niffer has shown us that surface indications of this sort are of small value, especially where a site was inhabited to a comparatively late period. The remains on the surface are all late, and belong to the time of Arabic occupation. There are everywhere visible singular evidences of what seems to have been a great conflagration, in the shape of vitrified masses of brick and glass, and stones destroyed by heat. Fragments of glass were especially numerous, and one mound was veritably an iridescent green from the quantity upon it. The pottery was the same as that found upon the surface everywhere along the Euphrates and in Babylonia, the glazed fragments having a bluish or greenish color. The size of the mounds points to a long period of accumulation, and consequently to a considerable antiquity.

"The sites which I have mentioned are but a very few of the immense number which we have observed, beginning almost with the day on which we set foot in Asia. So, for example, from Hammam, ancient hot springs on the eastern edge of the great Antioch plain, near the point where Zenobia met with her first defeat at the hands of the Romans, I counted eighteen ruin-mounds, not identified, to the best of my knowledge, or noted on any map. The plain to the east of Aleppo is fairly dotted with similar *tels* yet awaiting investigation. Here, also, at two small villages, we found remains of stone structures, colonnades of marble and basalt, great basalt troughs, and in one place an ornamental door of basalt, with keyhole and bolt-holder complete. The ruins along the Euphrates, especially below Anah, are not so numerous. They are chiefly Arabic fortresses, some of them, like Rehaba, a day below Deir, comparatively well preserved and very picturesque. These probably stood on older foundations, for the most part unidentified. Opposite the mouth of the Khabour is a large plain on which are a number of mounds, and the whole plain is literally covered with pottery. Of the vast number of canal-beds of all ages, between the Euphrates and the Tigris, a large number radiate from AKERKUF. The latter ruin consists of a few low mounds, on one of which is a solid mass of sun-dried bricks, rising like a tower to the height of about 100 feet. Akerkuf has never been touched by the spade, and no one has any idea what ancient city lies buried here. An inscribed brick, found a number of years since, bears the name of *Kurigalzu*, showing that the place, whatever it

was, existed at least 1,600 years B. C. This, and the fact that it was the centre of a great canal system, constitute the sum of our knowledge of Akerkuf. Singularly enough, our first guide to Akerkuf misled us to an almost unknown and quite interesting Arabic ruin, called **SENADIYEH**. Here, amid pottery, bricks, and fragments of walls, we found, standing, part of a highly decorated building, which appeared to belong to the period when Bagdad flourished under the caliphs; but all about it were mounds and canals, many of them going back probably to the Babylonian period. The way in which one age here borrows from its predecessors was illustrated by the finding of beautiful blue tiles from Senadiyeh built into *ziarets*, and also into a Government building several miles away. Similarly, at Hillah we found the Government building made, at least in part, of stamped bricks of Nebuchadnezzar from Babylon.

"**NIFFER**, where we are at present excavating, lies in about $32^{\circ} 8'$ north latitude, and $44^{\circ} 10'$ east longitude, in the country of the Affek, or Affej, Arabs, a powerful confederation, almost independent of Turkish rule. Kiepert locates it on a great marsh, but this has been somewhat reduced in size within the last five years by the partial change of course of the Euphrates. The water which once flowed in the river-bed now pours into the Hindiyeh canal, leaving the river more than half empty. The mounds of Niffer are of immense extent, covering more ground than the ruins of Babylon. They are divided into two, or rather three, parts, by what Arab tradition declares to be the Shatt-en-Nil, the same great canal which one finds leaving the Euphrates at Babylon. How late the city was inhabited we cannot yet say, but probably until considerably after the commencement of the Christian era. It was certainly still flourishing in the times of the Persian kings, and under the name of *Nipur* it is known to Assyriologists as one of the oldest, most important, and most sacred cities of southern Babylonia. In the *Talmud* it is identified with the Calneh of *Gen. x.* Our excavations were commenced early in February, and we hope to extend the season until the first of May. The weather is already intensely hot, reaching at times 102° , or even 105° , in our tents, in spite of high winds; and the flies and dust are almost intolerable. Nevertheless, we were delayed so long in Constantinople, and commenced work so late, that necessity compels us to hold on to the latest possible date, if we would have anything to show for this year's work, or even prepare the way properly for next season."

PALESTINE.

JERUSALEM.—*Recent Discoveries.*—Herr Schick reports the discovery of traces of an ancient wall and towers, made during the reconstruction of the carriage-road along the outside of the northern wall of the city.

He also describes the discovery, in the Latin Patriarch's garden near

the northeast corner of the city, of a portion of the ancient city-wall, the stones having the Jewish draft, and being similar to those in the "Haram" wall. The remains of the wall were laid bare for a length of 26 feet. Its thickness varies, the average being 14 feet. The stones on both sides of the wall are drafted: they average 4 ft. in height, and vary in length from 3 ft. 2 in. to 11 ft. Between these outer rows of stones are larger filling-stones, roughly dressed to a square form, of the same height as the others; they average 5 ft. broad and 5½ ft. long. Attached to the inside of this ancient wall is a wall of very smooth hewn stone, of which five courses are to be seen: between this later wall and the ancient large stones is a filling of rubble and black mortar.

NAZARETH.—*Discovery of a large Cave.*—While digging for a cistern in the convent yard of the Sisters of St. Joseph, was discovered a large (ancient) cave with chambers, cisterns, tombs, *etc.* (described pp. 68-73). At a late period there stood on the site a mosque which, according to local tradition, was built out of the stones of an ancient church that had stood on the same site.—*Pal. Explor. Fund*, April, 1889.

ASIA MINOR.

The ancient history of Lykia.—M. Imbert, Receveur de l'Enregistrement at Tence, writes the following letter to Professor Sayce: "The history of Lykia would profit greatly by the solution of the chronology of the Xanthian tombs which form the glory of the British Museum. I think that these problems can be solved by epigraphy. Among the texts on the Horse Tomb, or monument of the Lykian Payafa, there is one which gives us the name of a Persian satrap; it is that reproduced in the 3rd plate of the 2nd volume of Savelsberg, *Xanthos*, No. 5c:

"*Rat[ap]ata: Khssadrapa: Paryza.*"

"If we consider that *n* is frequently not expressed in writing before a dental, at all events in Persian, we shall find no difficulty in restoring the name as Ra(n)tapata, *i. e.*, the Ὀροτροβάρης of Greek authors. This Persian satrap, according to Strabo, succeeded his father-in-law Pixôdaros, dynast of Karia and Lykia. The tomb accordingly must have been constructed in 330 B. C. at the latest.

"The eighth tomb of Xanthos, the remains of which are in London, by the side of the sarcophagus just mentioned, belongs to a certain Merehi, an important personage at the court of Kherykhe. Here we read: *Merehi: Kudalah Khntlah: tideimi*: that is to say, 'Merehi, the son of Kôdalos Kondalos.' Now, Kondalos was the agent of Mausôlos, and is mentioned in the *Oeconomics* of Aristotle. On the other hand, a Merehi is referred to on the Obelisk of Xanthos, which belongs to an earlier date than Mausôlos;

he is the grandfather of our hero, and we are, therefore, able to draw up the following genealogical tree:

Merehi, the older (of the Obelisk)

Kōdalos, Kondalos

Merehi, the younger.

"The latter was a contemporary of the Payafa of the fifth tomb."—*Academy*, May 11.

NOTION (near Kolophon).—*An archaic Vase*.—Demosth. Baltazzi Effendi sent to M. Sal. Reinach a squeeze of an inscription on a bronze base found at Notion near Kolophon, and at present in the collection of Mr. Van Lennep at Smyrna. It is engraved from right to left, and reads: Ὀλυμπίχου ἐμὶ τοῦ φιλόφρονος; the vase itself speaking for its owner. Several letters have an unusual form, notably the χ and σ. M. Reinach conjectures it to belong to the VI cent. B. C.—*Revue Critique*, 1889, p. 280.

THEANGELA.—*Identification of the site at Kenier*.—The site of the ancient Karian town of Souagela, which in its Greek form was called Theangela, has been variously placed; e. g., by Sir Ch. Newton at Assarlik. A site seen by Judeich at Kenier was judged by him to be the ancient Pedasa, but Mr. Paton has shown from the inscriptions found there that it is Theangela. The most important of these is a decree in honor of a citizen of Theangela which was to be engraved on two steles, one to be set up in the temple of Apollon Thearios at Troezen, the other in the temple of Athena at Theangela. This fact is confirmed by Mr. Th. Bent, who got copies of the inscriptions, and by Mr. Hicks. Theangela appears to have been a town of some standing, probably of some strategic importance, in the third century B. C. All that is known of the town and its history has been admirably summed up by Waddington-Le Bas (*Voyage Archéologique*, No. 599 a, b).—C. SMITH, and E. L. HICKS in *Classical Review*, 1889, pp. 139-40.

KYPROS.

POLIS-TIS-CHRYSOCHOU=ARSINÖE.—Mr. Arthur R. Munro, who is carrying on the excavations here (cf. p. 91), writes to the *Athenæum* (of March 30, April 6, May 4): Mr. Williamson's vineyard, on which excavations were begun, proved to have been practically exhausted by the diggings of three years ago, and after three days spent in sinking trial-shafts, during which we opened only one inferior tomb, we moved to a site southeast of the village, where previous experience on neighboring plots of ground promised interesting discoveries. We opened about twenty tombs there, all of much the same general type—a shaft varying between 6 ft. to 8 ft. and 9 ft. to 11 ft. in depth, with one or more roughly-circular chambers

opening off it. All, with the exception of one, which had unfortunately been rifled, were heavily choked with earth, and in some cases the roof had entirely collapsed. It is curious to note that in one apparently virgin tomb no fewer than four layers of bones lay one above another, separated by only a few inches of mould. Several tombs seemed certainly to have been disturbed, but we found nothing either in their scheme or contents to raise any serious doubt of their being all about contemporary in date; on the contrary, such varieties as they presented were easily to be explained by differences of wealth, position, and taste, between the tenants or their relatives. The chief classes of contents were the following:—Rough unpainted pottery in great quantities, red, light-yellowish, or brown in color: Kypriote pottery, purple and dark-red patterns, concentric circles, *etc.*, on light or red ground: black glazed ware, plain or with stamped patterns, and in one or two cases fluted, the quality very mixed often in the same tomb: terracotta figures, mostly of the very worst sort and in fragments, the commonest types being figures reclining on a couch or sitting on a chair: bronze and iron objects, strigils, knives, mirrors: alabastra: vases with figurines holding pitchers, or with bulls' heads, or both combined.

There was also found a little jewelry, chiefly silver, a few small vases of red-figured technique of poor quality, and one or two instances of other styles, such as dark vases with red and white lines round them, and light red vases with patterns in purple-brown. Two tombs also yielded glass. Perhaps deserving of more special mention are a small terracotta head of better type and workmanship; fragments of a good Kypriote capital, apparently thrown in to fill up the shaft of one of the tombs; and two inscriptions in Kypriote characters found in graves of which they probably formed part of the door. There can be little doubt that this necropolis is of Ptolemaic date. On February 26th we moved to a rise a few hundred yards to the east, called *Hagios Demetrios*, and although we opened but few tombs (the site being a small one), and their general character remained the same, the average quality was rather better. New features were some little light-blue porcelain objects, an enamelled glass bottle of alabastron shape, and a kylix with *gorgoneion* much resembling those of the fifth century; also a very rudely drawn black-figured lekythos lacking neck and foot. Work was then begun on the hill further to the south, which promises well, both in quantity and quality. The tombs are still of the Ptolemaic period, but apparently of richer persons. The most interesting finds so far have been a red-figured *askos* with four female heads, a black glazed *askos* with moulded negro's head, several black glazed saucers with letters scratched upon them (one bears the word ΤΕΤΤΑ), sixteen thin gold beads and a little gold roll, a large bronze spearhead, *etc.* These tombs were of a better class on the average than those of the previous sites, being

larger and better hewn, and the black glazed vases almost predominant. One tomb yielded some fairly good jewelry: three gold pendants from a necklace, a pair of bronze silver-plated bracelets with gilt rams-heads, a pair of bronze silver-plated anklets terminating in snake-heads, five gilt bronze spirals, and a gilt bronze ring with hematite scarab. Two tombs produced well-preserved bronze objects. Of the pottery deserving of mention are a red-figured lekythos, of moderately good style, but in bad preservation, representing a Bacchante; the fragments of a fine red-figured vase with white and gold, which we are gradually recovering by sifting the soil; and a considerable number of vessels and fragments, mostly black glazed, plain or stamped, with letters scratched on them underneath, in many cases Kypriote characters. If any further doubt remained whether the Kypriote syllabary continued in use well down into the third, if not the second century B. C., these *graffiti* ought to remove it. Vases with figurines and bull-heads were plentiful; curious is one fragment on which a winged youthful figure is placed beside the customary woman with the pitcher. We had already begun to suspect, from the condition in which the finest vases were found, and from other indications, that we had to do with tombs which had not only been largely plundered, but had been used at two different periods. The excavation, begun on the 9th, of the site adjoining that first dug upon after the vineyard, has tended to confirm the suspicion. The contents of the tombs seemed to belong to the Ptolemaic, or in several instances even to the Roman period, a red-figured kotyle of late style, broken but complete, being the only noteworthy find naturally to have been expected. Yet in one tomb were found the fragments of a red-figured lekythos of early style, and in another a black-figured kylix with small figures on the rim, man and lion each side, after the manner generally dated about 500 B. C. The only other objects of importance found on this site so far are two inscriptions, the one in late Greek letters, *Τρύφων χρηστὸν χαίρει*, the other in Kypriote characters, incomplete, which we read *τὸ σῶμα ἐμὲ*. They were found in the shaft of a tomb, together with a late capital of an Ionic pilaster, a drum resembling an altar, and several architectural fragments.

We are now at work in the village of Poli, but have found nothing of note except the upper part of a marble grave-relief, representing a bearded man, nearly life-size, of late, but not altogether bad style. Numerous inscriptions are *scratched* in small and scarcely legible characters in the stone.

During the past fortnight (April 11) several sites have been worked with very various success. To the southeast of Poli we have finished all the sites on which we have been able to acquire the right to dig; in the village we have continued our excavations on the small area which alone seems to contain tombs that can be found; and to the north two trials have been

made which revealed nothing but late walls and a fragment of the foundations of a more important building. Returning once more to the east, we have opened a few tombs north and south of the vineyard. Those to the north proved of little value, being either of Roman date or earlier tombs used again in later times and subsequently robbed. It was with difficulty that we extracted permission to dig half a dozen trials to the south of the vineyard. The site seems a promising one, but the owner is hard to deal with, and has sown a valuable crop. This piece of land and another to the southeast of the village are, apart from the Chiftlik lands, so far as we have been able to discover, the only remaining tomb-sites here worth excavating, and it is not to be expected that the right to dig on either of them can be acquired until the crops are cut. We are accordingly anxiously awaiting the answer to our application for leave to excavate at Limniti, and hope to be able to start work there before Easter.

To note the more important finds of the fortnight: with the exception of four Kypriote inscriptions from the tombs, and one more which has come to light in the village, they have been almost entirely confined to pottery. One tomb produced seven black-glazed kylikes with a band of palmette and lotus-bud pattern outside, but only two are unbroken. From the same tomb came a black-figured kylix with a horseman and another figure in the centre, and a black-figured lekythoid vase with four figures on the body and two smaller ones on the shoulder. Two more black-figured kylikes have also been found, the one with little figures on the rim, the other with a band of figures outside. Important is a red-figured kotyle, in fragments, but complete: on the one side a figure holding a *thyrsos*, with an altar behind; on the other a figure holding torch and *patera*, of the later fifth-century style, and inscribed *καλος* and *καλε*. Unique in our experience are the fragments of a large Kypriote *diota* with artist's signature in Kypriote characters. Two white and black lekythoi, the one with palmettes, the other with ivy pattern, may also be mentioned. Minor variations from the ordinary types are two broken circular lamps with red animal-figures round them; a late, but not inelegant red-glazed three-handled pot with lid; a lamp of red and black glazed ware in the form of a duck; and a glass cup bearing the word *Εὐφροσύνη* in relief.

EUROPE.

GREECE.

ATHENS.—*Theatre of Dionysos.*—At the second February meeting of the German Institute in Athens, Professor Dörpfeld gave an account of the latest excavations in the theatre of Dionysos. They were made in the

upper part of the theatre and are still going on. There are traces of a road and buildings on the site before the time of Lykourgos. Herr Schneider spoke of the single objects discovered, notably, part of an oinochoë with a bacchic scene and a double inscription: Χσενοκλες εποικισεν, and Κλεοσοφος εγραψεν in pre-Eukleidean letters.—*Berl. phil. Woch.*, 1889, Col. 454.

The earliest Attic public decree.—In the *Arch.-Epig. Mitth. aus oester.-ungarn* (1888, I, 61–5), Gomperz restores this important inscription as follows:

Ἐδοχσεν τοῖσι δέμοις τ[ὸς Σα]λαμ[ῖνα κλέροι λαχόντας
οἰκῆν ἐ<α>(ς) Σαλαμινί[αι, μέ]λ(λ)εν[δὲ χσὲν τοῖς Ἀθηναίοι-
σι τε]λ[ῆν καὶ στρατ[εύ(ε)σθ]αι; τ[ὸν δὲ λαχόντα κλέρον μ-
ἐ μι[σθ]ῶν. ἐὰ(μ) μὲ οἰκ[ῆι Ἡο γε]ο[μόρος αὐτόθι, τὸν κλέρο-
ν δὲ μισθοῖ, ἀποτί[γεν καὶ τὸν μισθόμενον καὶ τὸν μ-
ισθόντα, Ἡεκατέ]ρο Ἡολόκληρα τὰ διἩομολογεμένα
ἐς δ[ε]μόσιον, ἐσπράτ(τ)εν δὲ τὸν αἰεὶ ἄ-
ρχο[ν]τα ἐὰν [δὲ μὲ γεοργῇ, τὰ πρόβατ-
α δ' ἐ[κτ]όπια π[οιῇ, ἀποτίνεν αὐτὸν: τ-
ριά[κ]οντα: δραχμὰς Ἀτ(τ)ικὰς, ἐσπράτ(τ)ε-
ν δὲ τὸν ἄρχον[τα αἰεὶ καὶ καταβάλλ(λ)-
εν: [ἐπ]ὶ τῆς β[ολῆς].

"The people has decreed as follows: Those to whose share land at Salamis has fallen by lot shall become residents in the territory of Salamis, though they must give taxes and war-service with the Athenians, and must not lease the field. If the lot-owner be not himself a resident but rent his lot, then the lessee as well as the lessor shall each pay the total amount of the lease as a fine into the public treasury, and the archon for the time being shall collect the fine. If any one do not cultivate his lot of land but removes from it its cattle, he shall pay 30 Attic drachmas as a fine; each time the archon for the time being shall collect and deposit the fine." This important archaic inscription had already been treated by Köhler, Kirchhoff, and Foucart.—*Berl. phil. Woch.*, 1889, Col. 362–3.

EXCAVATIONS ON THE AKROPOLIS.—The excavations have now been advanced to within a short distance of the Propylæia. The soil examined in the temenos of Artemis Brauronia was rather thin, and since the Persian wars it had not lain undisturbed. A curious bronze ring, 0.77 m. in its outer diameter and with an interior diameter of 0.66, was brought to light: attached to the inner edge by its feet and standing upright in the middle of the ring was an image of the Gorgon cut out of a thin metal-plate. The Athena represented in the Ἀρχ. Ἐφημ. (1887, No. 4) is a somewhat similar figure. The whole seems to have formed the metal part of a leather shield, but it has not yet been cleaned sufficiently to make this certain. A marble

torso of a seated youth wearing a chlamys was the chief piece of statuary discovered. It is about half life-size and of third-century workmanship. Besides this, there was found an archaic marble head of Medousa. It is of more than life-size, and the back part is broken off, so that it may possibly have come from a relief or metope. In these excavations were also found several important inscriptions. A piece of one of the annual inventories of the treasure of Athena Parthenos belongs just before the year 398/7, as it mentions a gold crown dedicated by the Spartan Lysandros as being unweighed, while the inventory of 398/7 gives its exact weight. Another crown dedicated by a certain Lamptreus is mentioned in this new inventory along with other offerings of his, but in the inventory of 398/7 this is missing from the list of his gifts, thus leaving the presumption that it had in the meantime become so damaged that it was melted down. Two decrees of the second half of the fourth century and one of the early part of the third century were also found. This last gives us the name of a hitherto unknown archon, *Ouriros*; and belongs to the time when a committee on finance termed *οἱ ἐπὶ τῇ διοικήσει* is just coming into notice in the Athenian decrees. Two archaic inscriptions on bases that supported votive offerings to Athena conclude the list of epigraphic finds. One of them belongs to a certain Euangelos, who seems to have been a member of a rich Athenian family, and whose son erected on the Akropolis the wooden horse of which Pausanias speaks. Part of a fluted column bearing the name of the artist Endoios concludes the list of recently-found inscriptions. Another piece of the same column has been already published (*C. I. A.*, iv. 2, No. 373) and contains the name of Philermos. The letters still retain traces of red color. The name of Endoios thus occurs for the second time in an inscription. The conjecture of Loescheke, that Endoios comes from Ionia, seems also to receive confirmation, because the inscription is written in Ionic characters and is joined with a name ending in *-ερμος*, such as seems to have been quite common in Ionia.

The destruction of the mediæval walls at the entrance of the Akropolis is still going on, and the pieces of ancient architecture and cut-stone strewn over the Akropolis itself are being put into better order.—*Ἀρχ. Δελτίον*, December, 1888.

CENTRAL MUSEUM.—*Additions during December, 1888.*—The National Museum has been increased by the addition of some 100 very interesting terracottas from TANAGRA. Notable among these terracottas are, (1) a woman seated on a rock and wearing a veil and chiton reaching nearly to her feet; the chiton still retains traces of blue coloring: (2) a group of two girls playing the game *ἐφεδρισμός*, in which one carries the other on her back; the one who carries the other still retains vivid traces of blue upon her chiton: (3) an infant rolled up in a himation: (4) a youth with a cock

under his arm. (5) One very peculiar statuette is formed after the xoanon type: the body is a simple four-sided block, and is adorned with maeander and anthemion ornaments in black color; the face and the high polos are both touched up with black, and, on both sides of the head, locks hang down on the chest: the whole is in fine state of preservation and one of the best examples of its kind. (6) Another statuette of similar form but not so well preserved has the shagginess of the hair on the chest represented in a plastic form, and the polos has a circlet and a star also represented in clay. (7) A statuette of a woman shows her drawing a fillet from a box: her hair still shows traces of reddish paint, and her raiment various other colors. (8) Statuette of a partly draped youth, holding a *φύλαγ* and a lyre. (9) Another statuette shows a girl resting chiefly on the left foot, and with the right hand holding her long chiton gracefully up to her throat. (10) Several statuettes of satyrs reclining, and others dancing, form the more grotesque side of this collection. (11) A statuette of an old woman and a child is one of the most attractive and best executed pieces. Two of the statuettes have movable arms. There are several figures of horsemen with and without shields, and the usual Greek animals are also represented, *e. g.*, horses, goats, bulls, lions, cocks, ducks, and various birds whose species it is impossible to identify: one of the birds carries two of its young under its wings. Tragic masks and mythological subjects are also sparingly represented. In this group of figurines from Tanagra there are an unusual number of men, perhaps about one-fifth of all the statuettes; and so, too, the number of animals is strikingly large.

A beardless marble head of a Roman emperor found near the **OLYMPIEION** and ten sepulchral reliefs from the **PEIRAEUS**, also, were brought in; also, gifts of some coins of **ASIA MINOR** and of terracotta statuettes were received. The objects found in the excavation of the **ASKLEPIEION** which have been hitherto stored on the south side of the Akropolis were transferred to the Central Museum. The remains of Byzantine sculpture from the **AKROPOLIS** have been also carried thither, and will form the nucleus of a collection of Byzantine antiquities. Duplicates of architectural remains found in **OLYMPIA** have been recently turned over to the German School for shipment to Berlin.—*Αρχ. Δελτίον*, December, 1888.

PRESERVATION OF THE COLORS OF PAINTED STATUARY.—At the request of the General Ephor, P. Kabbadias, a committee consisting of Professor G. Krinos of the University and Privatdocent O. Rousopoulos have made investigations in regard to preserving the colors of painted statuary, and to cleaning statuary and bronzes. A solution of one part of caustic soda in two parts of water was found to fasten the color more firmly to the stone, and, in the case of poros stone, to make the stone itself harder. This solution made the red color rather deeper but not so much

as to militate against its use. The red color was found to be usually oxide of iron, but sometimes cinnabar was used instead, and this, if not treated, became dim under the influence of light. The blue color of statuary usually consists of carbonate of copper, and green bihydrated oxide of copper, along with a trace of oxide of iron. For removing hard accretions from such statuary, careful rubbing with a stick of wood was recommended. Bronze objects, if only slightly corroded, could be cleaned by a solution of soap or of weak potash, and then, after brushing and drying, they should be varnished with some resinous solution. If they are deeply covered with red oxide of copper, they must be treated with a weak solution of hydrochloric acid. By applying these processes to some of the bronzes from the Akropolis, they uncovered several inscriptions on votive offerings to Athena and Hekate.—*Αρχ. Δελτίον*, December, 1888.

REMAINS OF A CHRISTIAN CHURCH.—The excavations under the Parthenon have led to the discovery of a subterranean vault forming part of an early Christian church: some tombs have been found.—*Chron. des Arts*, 1889, p. 132.

DAPHNION (road to Eleusis).—The walls of the Byzantine church have been recently buttressed, and the tiling of the roof mended. An artist has been sent for from Italy to repair the mosaic-work of the church, which chiefly consists of the famous Christos Pantokrator. An earthquake occurred shortly after the walls had been strengthened, but did no damage; though, had it happened while they were in their previous condition, it would have wrought serious harm.—*Αρχ. Δελτίον*, Dec. 1888.

MANTINEIA.—Just before the conclusion of the excavations here by the French school, a marble statuette was found which is reported to be an image of Telesphoros.

TEGEEA.—Excavations tried on this site by the French School brought to light two headless draped statues and other antiquities.—*Αρχ. Δελτίον*, December, 1888.

DELOS.—In excavating at Delos, MM. Doublet and Legrand, of the French School, have discovered two statues of women and the bronze foot of a Roman statue, with several inscriptions, amongst them being one of more than a hundred lines, containing the account of expenses relating to the temple.—*Athenæum*, May 18.

OLYMPIA.—The *Norddeutsche Zeitung* of March 10 announces that the Federal Council has had brought before it a project of law approving an arrangement regarding the excavations of Olympia which has been concluded between Germany and Greece. It has been referred to a committee.—*Chron. des Arts*, 1889, p. 83.

ITALY.

AN ARCHÆOLOGICAL SOCIETY.—The project for the constitution of an Italian Archæological Society has been published. Its seat is to be at Rome: it will publish a monthly bulletin and an annual volume of memoirs with plates. The Society will be composed of patrons and ordinary members, the latter paying an annual fee of 40 francs.—*Cour. de l'Art*, 1889, p. 109.

ALATRI.—*A Latin Temple.*—In order to second the desire of the German Institute, that topographic and architectural studies should be finished among the ruins of the ancient temple regarding which the Berlin architect Bassel wrote in the *Centralblatt der Bauverwaltung* (1886, p. 197, 207), the Government has given orders to undertake new researches. The site explored is N. of the city, in the property of Count Stampa called *La Stanza* or *Torretta*. The result has been the uncovering of the entire area of the temple and the collecting of elements belonging to the terracotta cornice. It has been ascertained that this temple in its ornamental members is entirely similar to the temple of *Lo Scasato* (temple of Juno), discovered on the site of the ancient Falerii (see *JOURNAL*, vols. III, pp. 460–7, IV, p. 503).—*Not. d. Scavi*, 1889, p. 22.

BRACCIANO.—*Discoveries on the site of Forum Clodii.*—On the small tableland rising about three kilom. from Bracciano, called S. Liberato, many remains of ancient buildings have come to light. Bracciano and S. Liberato are on one of the branches of the Via Clodia. At S. Liberato it is crossed by another important ancient road. On the site are large blocks of peperino and marble, revetments, bases, columns, and fragments of marble friezes and architraves. To be noticed are a headless female statue, like the so-called Pudicitia of the Vatican; a bearded head, over life-size. Some inscriptions certify the conjecture, that this is the site of Forum Clodii.—*Not. d. Scavi*, 1889, pp. 5–9.

BOLOGNA.—*Count Gozzadini's gift.*—This eminent archæologist, who recently died, left to the city of Bologna his fine library, his family archives and his collection of arms.—*Cour. de l'Art*, 1889, p. 109.

CAPUA.—*New Oscan Inscriptions.*—On the site of the famous sanctuary of Capua Vetus, there have been found a number of new Oscan inscriptions. Two of these are given a preliminary publication by Franz Bücheler in the *Berl. phil. Woch.*, 1889, col. 458–9, with a Latin equivalent.

I

ek. iuhil. Sp. Kaluvieis
inim fratrum muinik. est
fisiiais pumperiais prai
mamerttiaais pas set kerssi-
asias L. Pettieis meddikiai fufens.

Hoc donarium Sp. Calvii
et fratrum commune est
Fisiis decuriis, ante
Martias quae sunt, epulares
L. Pettii magistratu fuerunt.

II

Diuvilam Tirementum Magiium
sulum muinikam fisiais
eiduis luisarifs sakrvist
iiuk destrst.

Donarium Terentiorum
Magiorum omnium commune
Fisiis idis loesaribus sacra-
bit (hostia): id dextrum est.

NEMI.—*Temple of Diana.*—In December, two new constructions were discovered east of the sacred area. The first is rectangular, 5 met. long and 4.10 wide. The walls are of *opus reticulatum* with pilaster strips of *opus quadratum*. It is contiguous to the long east side of the area, and seems to have been originally a portico with *peperino* pilasters or even a piscina. Subsequently it was divided up by building walls between the pilasters. In the *débris* which filled the hall to the height of six meters were found slabs of marble and pieces of painting fallen from walls and ceiling. The second construction has the characteristics of a calidarium or sudatorium; the pavement being suspended over the hypocaust by small pilasters a half-foot high, and having arrangements for the circulation of warm air. The bricks found here have names that seem to be of the time of M. Aurelius and Commodus.—*Not. d. Scavi*, 1889, pp. 20–22.

OSTIA.—The work of joining the excavations of 1881–86 with those of 1888 by the uncovering of the intervening space was carried on. The wall that enclosed in the east the large square of the theatre was adorned with a portico of brick columns under which were the offices of the principal corporations of arts and trades. Following this along a further length of 51.32 met. has led to the discovery of a spacious straight street which evidently joined the quarter of the theatre with that of the Porta Romana. To the west of this are edifices that have the character of public buildings. One of these is the Stazio Vigilum or police station. The *statio vigilum* measures 41.55 by 69.48 met. There are two entrances on each side, corresponding to the height of the peristyle. They are elegantly decorated, in the Severian style, with cornice, tympanum, pilasters, capitals and bases cut in red and yellow brick, and well preserved up to the imposts of the arches. The members of the tympanum had fallen, but have been recovered. The exploration of the interior has just commenced, and has already led to the discovery of a lower cell, like a prison. The site has evidently never been excavated and is full of important historical documents. The plan and general arrangement recall those of the atrium of Vesta, especially on account of the great space given to the central peristyle, which occupies 27.40 met. out of a total width of 41.46. The s. door leads, through a vestibule, 5.65 by 3.40 met., into the peristyle composed of piers 1.20 by 0.72 m., with a spacing of 3.10 m., and a covered space 4.30 m. wide. Against each pier is a marble pedestal. The two already discovered bear fine inscriptions: one, dated Apr. 4, 211 A. D. under the consuls Gentianus and Bassus,

is dedicated to Antoninus Pius; the other, dated Feb. 4, 239 A. D., is dedicated to Gordianus. The points ascertained from these inscriptions are as follows: (1) the company of the *Vigili* sent from Rome to do police service in Ostia formed a special *vexillatio*; (2) the title assumed by the local commander was *praepositus vexillationis*; (3) this local command was usually given to the tribune of the cohort that furnished the detachment; (4) the Ostia detachment formed the majority (4) of the entire cohort; (5) in the third century, the detachment was taken from the VI cohort; (6) the casern at Ostia could lodge four companies, or six hundred men. The smaller w. side of the atrium has a portico partly of brick pilasters, partly of columns of *portasanta*; before the central columns are two marble pedestals, one of which bore a statue of Septimius Severus, the other that of Caracalla. At the corner opposite to that of Gordian already described, was another base with an inscription to his wife, the Empress Furia Sabinia Tranquillina.—*Not. d. Scavi*, 1889, pp. 18-19, 37-43.

PIACENZA.—A municipal Museum attached to the Passerini-Landi library is being organized in the ex-convent of the Jesuits of San Pietro. It contains, among other things, a collection of about six thousand coins and medals, including the complete series of the coins of Placentia. The library possesses a fine series of illuminated choral books and antiphonaria and the psalter of Queen Angilberga.—*Cour. de l'Art*, 1889, p. 109.

POMPEII.—Excavations have been carried on with activity to the s. of the public forum behind the *Curiae*. The most important discovery is that of an elegant small bathing-establishment, remarkable for its beautiful decoration of marble slabs. The palaestra is of graceful architecture, and is decorated with fine figures of athletes. On the main wall is represented a contest, and on each of the side pavillions a single athlete, the one on the left scraping his forehead with a strigil. In the centre of the façade is an athlete crowned by Victory, with another on each of the sides; that on the right, which alone is preserved, is scraping his side. The socle of this beautiful work has a marble base with white ground like the walls, to which are addorsed figurines imitating bronze statues. Some of these are especially interesting, *e. g.*, a graceful Mercury, a discobolus and a seated figure (judge of the palaestra?). Near the furnaces were found some beautiful silver cups, and tablets containing a contract by which Poppaea Notae sold two young slaves to Dicitia Morgaridis.—*Cour. de l'Art*, 1889, pp. 110-11.

POZZUOLI.—On the road from Pozzuoli to Baiae, came to light part of a large room constructed of alternate layers of tufa and bricks. It is rectangular in shape, and has, on one of the wider sides, an apse which still preserves part of its semi-spherical vault. The walls are covered with white stucco decorated in Pompeian style with colonnettes, festoons, lines, *etc.* On the r. of the apse is a standing female figure with a basket of fruit and

flowers, and further on a beardless man seated and holding a lance in his right hand, and a cap in his left. Under the cornice is a frieze in which griffins, sea-horses, fishes and human figures are given in relief. Under this is another zone containing only a landscape.—*Not. d. Scavi*, 1889, p. 43.

ROMA.—Forum of Augustus.—The continuation of the excavations on the right of the *Arco dei Pantani* led to finding remains of decorative sculpture which include all the decorative members of the building and are carved with perfect artistic skill and taste. There are columns of *giallo antico*; sections of columns of Greek marble from the peristyle of the temple of Mars Ultor; two Corinthian capitals; friezes, cornices, corbels, *lacunaria*, etc. Several fragments of the inscriptions placed on the bases of the statues erected by Augustus have come to light. On account of their fragmentary condition, only one of these could be reconstituted. It was recognized by Lanciani to be the *Elogium* of Appius Claudius Caecus, a copy of which had been found at Arezzo. A beginning has been made in uncovering the portico which shut in the left hemicycle across its diameter, and whose bases are still in place. The pavement of imported marble continues to be found in the whole area.—*Not. d. Scavi*, 1889, pp. 33–4.

Arenaria and tombs at the Tre Fontane.—In the *pozzolana* excavations at *Ponte Buttero*, near the Tre Fontane, an ancient sand-pit or *arenarium* was found, with the lamps still in place. Various tombs were found, some built a *cassettone*, some cut in the rock; in the former were found ten imperial coins. More important was the finding of a well-tomb for inhumation, like those on the Piazza Vittorio Emanuele. Among its archaic contents, three pieces were of especial interest. One is a kind of flask in the form of a truncated cone with a mouth like that of an oinochoë. The second is almost a semi-spherical two-handled cup on a broad cylindrical base, perhaps imitation archaic. The third is decidedly archaic—a cup ornamented with rude channels made with the finger in the soft clay.—*Not. d. Scavi*, 1889, p. 36.

Statue of a Muse.—In the new Via Arenula, at a depth of 3.50 met., there was found a beautiful colossal female statue, placed on an ancient pavement of large marble slabs. The figure is seated on a rock: her right arm, left hand and head (which was of a separate piece) are gone. The close-fitting tunic with half-sleeves is covered with a himation whose folds are treated with breadth and at the same time with grace. The limbs are crossed, and there are sandals on the feet. It evidently represents one of the Muses.

A Frieze.—In the Vigna Palomba, in *Regio XIV*, two pieces of an ancient marble frieze, 0.20 met. high, were recovered from a wall. On one piece are two centaurs, one playing on the double tibia and one on the lyre. On the back of the latter stands an Eros with an arrow in his hand.

In front of the centaurs is a lion ridden by an Eros. On the second fragment are two genii between whom is a large vase full of flowers and fruit. They are semi-reclining, and each bears a basket of fruit resting on his knee.—*Not. d. Scavi*, 1889, pp. 34-6.

Industrial Exhibition of Keramics and glass.—The series of exhibitions organized yearly in Rome under the auspices of the Artistico-Industrial Museum, since 1885, have been very useful and successful. The first exhibition, in 1885, was of works of carved and inlaid woods, retrospective and contemporary: the second, in 1886, was of works in metal: the third, in 1887, of textiles—each more successful than the previous. The present and fourth exhibition is of keramics and glass. The object is to give as complete as possible a survey of the products of these branches of art from the very beginnings, developing especially the most flourishing periods of Etruria, Greece, Rome and the Renaissance. The director of the Association, Professor Erçulei, has published a paper in the *Nuova Antologia* of April 16, entitled *L'Arte Antica della Ceramica e l'Attuale Esposizione di Roma*, in which he calls attention to the most important features of the exhibition. Cf. letter of G. Raimondi in *Courrier de l'Art* of April 26.

SUSA (near).—*Coins found at Mompantero.*—A lot of Roman coins of the second century of the Empire, about 450 in number, were found near Susa. They are not gold, silver or bronze, but of that tinned brass or pseudo-bronze composition which had forced currency for some time, and led to the reform of Diocletian. They include the years 247-268, and belong in great part to the Emperors M. Julius Philippus jr, Trebonianus Gallus, and Gallienus. It is peculiar, that, while the obverses usually present the ordinary type, the reverses have every variety of emblems and legends heretofore known. There is nothing later than Gallienus.—*Riv. Numis. Ital.*, 1889, p. 130.

TORINO.—*The Art of Piedmont.*—The Piedmontese Society of Archæology and Fine Arts in Turin has decided to establish an affiliated society for the purpose of making and publishing drawings of the early fresco-paintings preserved in many parts of the province. This is expected to show that Piedmont had an original and meritorious art. This is also the case for architecture and sculpture, as has been shown by some recent publications.—*Cour. de l'Art*, 1889, pp. 109-10.

VEII.—*Excavations in the city and necropolis.*—The Empress of Brazil has been undertaking excavations in search of monuments, both Etruscan and Roman. The men were thus divided into two squads, one exploring the area of the city, the other the hills of Picazzano, containing the Etruscan necropolis. Within the city no important result was reached. The fact that large tracts are without signs of building would show, (1) that a large part of the Etruscan inhabitants lived in cabins, as at Antemnae, Fidenae,

etc.; (2) that the Roman Veii occupied about one-tenth the area of the Etruscan city, being situated at the easternmost point. An Etruscan building of irregular blocks of tufa was found—perhaps a private house.

The excavations in the necropolis were more successful, though all but one of the tombs examined had been violated in recent times. The one found intact was closed by the usual *macigno*, and entered through a vestibule. The chamber measures 3.05 by 3.45 met., and is covered by a low-arched vault and surrounded on three sides by a wide bench for the two bodies found, while others were not buried but burned, and the ashes placed in urns. 19 vases were in position.—*Not. d. Scavi*, 1889, pp. 10–12.

The continuation of the excavations is described in the Feb. number of the *Scavi*. Seven tombs were uncovered, none of them intact. No. III is a superb unfinished tomb, preceded by a vestibule, covered by a low cylindrical vault supported by two Doric piers. Nos. IV and V had fallen in, and contained only common objects. In the interior of the city, a notable discovery has been made on the isthmus that led from the city proper to the acropolis. Here was found a vein of votive terracottas, carelessly strewn over the slope of the isthmus that descends towards the Cremera. They were placed on the bare rock, but afterwards covered up with a layer of earth about 1.25 met. high. As the discovery was hardly begun when the report was written, only a summary notice could be given. During the first three days, however, not counting numerous fragments, there were found: 40 veiled female heads of life-size; 10 similar heads in profile; 4 unveiled male heads; 11 hands; 4 double feet (fragments of statues); 18 feet; 1 female statue of life-size, the left hand and arm being veiled in the peplum, and the right hand extended; 8 parts of statues similar to the above, modelled expressly so as to be joined together, each statue being formed of three pieces; the upper half of a fine male statue; three torsi modelled expressly without head or arms; 12 figurines of oxen; 1 of a sheep; 1 of a pig; 3 human legs; etc., etc. Among the terracottas were found also: a *quadran*s with the type of the hand and the two *semi*, an *uncia* with the type of the helmeted Minerva and the beak and the legend *Roma*, an uncial coin of Southern Italy, and a piece of *aes rude*. Excavations made on another site inside the city resulted in the discovery of remains of a Roman building in which several pieces of sculpture, architectural decoration, and other objects, came to light.—*Not. d. Scavi*, 1889, pp. 29–31.

VETULONIA.—From the province of Grosseto comes news of a rich discovery of gold ornaments at Vetulonia, in one of the circle-tombs peculiar to the necropolis of that place (so called because surrounded by a circle of stones), and dating from the VII cent. Between two layers of cork-wood, were found four bracelets of gold-band exquisitely worked in fili-

gree, three gold brooches, an amber necklace consisting of figures of nude women and of crouching Egyptian dog-headed animals, two bronze chain-necklaces, several amber brooches, others of bronze and iron, a very original earring in bronze and many fragments of bronze vessels, 27 double-faced earthenware cylinders, with vases of fine red clay. Amongst the stones with which the trench was filled were found two bronze bits for horses, ornamented with the human figure of very primitive design; four bronze rings for traces, and two bells belonging to the trappings—all things appertaining to the *biga*, and not commonly found in a tomb where female ornaments abound. Within one of the bracelets some human teeth were found, though there were no remains in the tomb of the burnt bones of a corpse.—*Athenæum*, May 4.

SICILY.

SICILY UNDER THE ROMANS.—In the *Archivio Storico Siciliano* (XIII, 2-3), Professor E. Pais gives a voluminous treatise on the history and administration of Sicily under the Roman dominion. In it the greater part of the cities and towns of the island are studied in regular order, with a view to determine whether their existence continued at this time. The evidence adduced is mostly of an archæological character, and in many cases quite new. It is a very important work, though but preliminary to a large work on the history of Sicily promised by the writer.

AUGUSTA.—*The necropolis of Megara Hyblaia*.—Certain clandestine excavations in the commune of Augusta have led to the discovery of some ancient tombs of the vast necropolis of Megara Hyblaia. They are almost all monolith sarcophagi, lying near the surface, thus explaining the ease with which they were devastated. Exceptions were two tombs of unusual size, built of square masses of calcareous tufa, of great size and well joined together. A portion of the contents was stolen. Professor Orsi saw, at a jeweller's in Syracuse, the following objects from these excavations: two silver fibulae; two simple silver earrings; a silver ring with an imitation scarab; fragments of silver hair-pins, of a silver necklace; and two figures of nude Seilenoi, one stooping and the other reclining. The museum of Syracuse has recovered, mainly, unvarnished vases of local workmanship; small aryballoi and bombilioi of Corinthian style; a Phoenician aryballos; a large vase like an Attic amphora of the advanced black-figured style. This vase is 37 cent. high, and has a rich decoration on the neck and two subjects on the body—one, of two armed figures accompanied by two attendants; the other, a scene of combat. Period c. 500 B. C. Megara was destroyed in 482. Three small lekythoi have black figures on a red ground: (1) an agonistic scene with two armed combatants and two agonothetai; (2) a bacchic scene of a female dancing with the thyrsos between two Satyrs.

Finally, there was a cylindrical ossuary of bronze plate with hemispherical cover, like others found at Megara and at Fusco near Syracuse.

On the site of the discovery there were found, besides the tomb, some octagonal piers, three of which still remain in position on three bases. They are of uncertain character and use and should be carefully studied.—*Not. d. Scavi*, 1889, pp. 45-6.

CHRISTIAN ANTIQUITIES OF ITALY.

FRENCH ARTISTS IN ITALY.—In the *Amides Monuments* (1888, 2), M. Eug. Müntz publishes a memoir on the French artists of the xiv cent. and the propaganda of Gothic style in Italy. Among the French architects who worked in Italy are: Jean Deynardeau, Jean de Reims, Hugolin de Flandre, Veranus de Brioude, Guillaume Colombier, Nicolas de Bonaventure, Pierre Loisart, Jean Compomoso, Jean Mignot. Among the sculptors are: Jean de France, Roland Raniglia, Guillaume de Véry, Anex Marchestem. The painters are: Jeaninus de Franzina, Frederic Tedesco. The metal-workers, several of whom worked at the court of the King of Naples, are: Étienne Doscerre, Guillaume de Verdelet, Richelet de Ausuris, Jean de Saint-Omer.

PAVIA.—*Certosa: Discovery of the body of Jan Galeazzo Visconti.*—The tomb of Jan Galeazzo Visconti and Isabelle de Valois has been found in the Certosa of Pavia, and opened. The skulls, covered with crimson velvet, are well preserved, and the garments are of gold tissue. There were found with the bodies: a sword, a poniard, gilt-bronze spurs, and a majolica vase with the arms of the Visconti.—*Cour. de l'Art*, 1889, p. 120; *Academy*, May 4.

ROMA.—*Drawings of early Mosaics.*—Herr Ficker presented at recent meetings of the German Institute (Dec. 21 and Jan. 4) photographs of drawings in *Codex Escorialensis* A-11-7, which reproduce, by the hand of a draughtsman of the last years of the xv century, many of the monuments of Rome. Interesting for Christian archæology are two drawings of early mosaics on the *recto* and *verso* of fol. iv. The first, called merely *musaicho*, represents a shepherd in chlamys and paenula, with crossed legs, among oxen; in the second zone, an aviary or *ἀρνιθοτροφείον*; and finally a shepherd caressing two sheep: these are the principal motives of the decoration of the left apse of SS. Rufina and Secunda, repeated in that of San Clemente (De Rossi, *Mus. Cr.*, v-vi, f. 1-2). The drawing confirms De Rossi's conjecture regarding the drawings of *Cod. Vat.* 5407, and, with Panvinio's notice (*De praec. Urbis basil.*, p. 158), gives material for a reconstruction of the mosaic. The other drawing is marked *tutto musaicho in santa ghostanza*, and throws full light on the famous cycle of mosaics at S. Costanza: there were three zones, two of them with historical scenes, the lower of the Old and the upper of the New Testament. By this means,

comparing the drawings of Francesco d'Olanda, Sangallo, and others, the mosaics may be restored (De Rossi, *Mus. Cr.*, xvii-xxiii, f. 5 *sqq.*). The attempt at reconstituting the entire cycle has been made by De Rossi, who presented his drawings at a subsequent meeting of the Institute (Feb. 1).—*Bull. Ist. Germ.*, 1888, iv; 1889, i.

Palace of the Senators, Capitol.—A part of the ancient decorations of the xv cent. have come to light on the façade of the palace of the Senators on the Capitol. These decorations were simply covered up, in the xvi cent., with a coating of mortar and one of painting. Even the shields of the senators have been found, a Roman coat of arms with the crown of Anjou, which is thus dated as a work of the xiii cent.: some reliefs preserve their original painting.—*Chron. des Arts*, 1889, p. 116.

Discovery of a xiii-century Fresco.—In removing part of Michael Angelo's façade on the Roman Campidoglio, a fresco of the thirteenth century has been found, representing the Madonna and Child admirably executed, it is said. It will be placed in the Capitoline Museum.—*Athenæum*, May 18.

TARANTO.—*The gold cross of St. Cataldus.*—Professor Mahaffy writes: "Here is a rediscovery of a precious Irish relic in Southern Italy. Searching Taranto lately for traces of the books and other remains of St. Cataldus, who founded the church there, I was shown an ancient simple gold cross (set in a large gaudy one), which was taken from the breast of the saint when his body was raised and turned into relics in the eleventh century. Johannes Juvenis tells of this discovery, and says the saint's name was on the cross in the letters C. T. This I found inaccurate. The characters were quite plain, CĀLDUS RA: and, on the downward limb of the cross, a combination of letters with a line drawn over them reading apparently CHAY, but all so brought together that I was at first taken in by the reading CHRISTI adopted by the clergy in the church. Having drawn the thing carefully, I found, by consulting the 'Lives of the Saints,' that Cataldus before he went abroad had been made Archbishop of *Rachau* in Ireland, and was known as *Rachaensis*. Here, then, was the solution! But the odd thing is that Colgan and other authorities, being unable to find any such diocese in Ireland, have been emending the text of Johannes, and reading *Rahan* or some such word. The letters on the cross confirm the old author, and leave us a record of an ecclesiastical foundation apparently not otherwise known. The saint cannot date later than the seventh century; tradition at Taranto says the fourth: further research disclosed to me that Ussher ('Works,' vol. vi. p. 306) had learnt the truth about the cross from the epic poem of Bonaventura Moronus called *Cataldias*, or rather from the notes on this poem in the edition of Bartholomæus Moronus (Rome, 1614). The poet says the cross was *jewelled*, which is false. The commentator describes the cross as plain gold; he does not

notice the line of abbreviation over the last syllable, but adds that the present larger cross, in which it is now set, was made for it in the year 1600 by Joannes de Castro, a famous Spanish archbishop of Taranto."—*Athenæum*, May 25.

FRANCE.

GRANTS FOR ARCHÆOLOGY.—The Minister of Fine Arts has asked the Chamber for a supplementary credit of three millions and a half for different expenses in the museums. 15,000 fr. are for the creation of a third Dieulafoy Hall in the Louvre for the smaller antiquities from Susa—bas-reliefs, architectural fragments, ceramics, bronzes, arms, and statuettes. 15,000 fr. are for the cleaning of the works of art decorating the public gardens and parks. 10,000 fr. are for a new Egyptian gallery in the Louvre.—*Chron. des Arts*, 1889, p. 84.

MONTEVILLIERS (Seine-inf.).—*Injury to the church.*—This church is mentioned in a chart of 1241. In the xv cent., the nave was enlarged, the six n. chapels and the new portal constructed. The roof of both Romanesque and Gothic naves has been destroyed, and also part of the fine Romanesque tower on the façade.—*Rev. Art. Chrétien*, 1889, p. 274.

PARIS.—**LOUVRE.**—M. Courajod calls attention, in the *Chronique des Arts* (1889, p. 93) to a very important work of Spanish art of the Renaissance recently acquired by the Louvre. It is a crucifixion in which the figure is 33 cent. long and modelled in terracotta with extraordinary delicacy and perfect anatomical knowledge, while the head is extremely noble. The cross is of wood. The well-studied drapery is in the Flemish style. The entire figure is painted. This work belongs to the School of Seville, and probably is by the hand of its famous artist, Martinez Montanez.

MUSEUM OF SÈVRES.—The President of the Republic has received from the King of Corea a box containing two porcelain bowls of Corean manufacture dating from the XIII century. These invaluable works have been placed in the Sèvres museum.

MEDIEVAL ART AT THE EXPOSITION.—An exhibition of church-treasures will take place at the Trocadero during the entire period of the Exposition. The greater part of the prelates have adhered to the project. Among the principal treasures promised are those of Reims, Sens, Limoges, Obazine and Cinques, which contain pieces of extraordinary historic and artistic value. The walls of the exhibition galleries will be covered with ancient tapestries.—*Chron. des Arts*, 1889, pp. 83, 98.

SALIGNY (Allier).—*Numismatic discoveries.*—An important discovery has been made here of a lot of more than 300 Roman Imperial *denarii* in fine preservation. There are some rare reverses, some pieces of Balbinus, Pupienus, Geta, some types of empresses, especially of Salonina, and a certain quantity of coins of Saloninus with the goat Amaltheia and the

legend IOVI CRESCENTI. In the same department were found two military strong-boxes, hidden under ground in the time of Diocletian. One contained more than 80 kilogr. of small bronzes, in superb preservation, of Aurelian, Claudius Gothicus, Quintillus, Constantius, etc. The finest were added to the collection of M. Perot of Moulins. Among the rarities were coins of Allectus, Quietus, Carausius, Magnia Urbica, Carus and Carinus, some rare reverses, and many coins struck in Gaul.—*Riv. Numis. Ital.*, 1889, p. 131.

GERMANY.

BERLIN.—*New Museums.*—Two new museums are to be erected at Berlin, says the *Chronique des Arts*, near the existing museums, and to be severally appropriated (1) to pictures and sculptures of the Renaissance, and (2) to the sculptures brought from Pergamon and to other antique sculptures.—*Athenæum*, May 18.

BONN.—In the church of the Franciscans, the removal of whitewash has disclosed the existence of a number of scenes painted in fresco and dating from the middle of the XIV cent.—*Chron. des Arts*, 1889, p. 93.

AUSTRIA-HUNGARY.

SZILAGY-SOMIYO (Hungary).—*Treasure.*—There have recently been placed on exhibition in the National Museum of Buda-Pesth, the precious objects found by a peasant and designated under the name of the *treasure of Szilagy-Somiyo*. There are 29 pieces. Among them is a princely set of jewelry, of the end of the IV cent.; three massive gold goblets, decorated with enamels; a man's gold bracelet; clasps with precious stones, and two gold shoulder-ornaments.—*Cour. de l'Art*, 1889, pp. 145-6.

VIENNA=VINDOBONA.—*The Roman city.*—Various interesting discoveries have been made among the remains of the Roman city. In the centre of the city, near the cathedral, remnants of a wall probably built by Claudius to defend the colony on the west: another similar wall was found to the east. The existence of a forum was ascertained s. of the Hohenmarkt square, also of a *via principalis* and a *via quintana*. The *praetorium* existed where the Berghof now is, and the *via praetoria* divided the Roman camp into two nearly equal parts. The *quaestorium* rose near the present Wildpretmarkt, when in 70 A. D. an entire legion was transferred to Vindobona, the encampment was extended southward and westward as the Danube and topographic reasons prevented extension in other directions. Proofs of this are found in an aqueduct, in the continuation of the *via praetoria*, of a bath surrounded by four columns, etc. To the w. of the camp was the city, which has been proved by an inscription (*Cello. Ianuari. Collegio. DD*) to be a *municipium*. Many signs have been found of the fact that Vindobona was a flourishing colony. The coins date between Claudius (41-56

A. D.) and Theodosios (379-95 A. D.).—*Nuova Antologia*, 1889, Apr. 16, from *Deutsche Zeitung*.

ENGLAND.

HAMMER (Flintshire).—*Destruction of the church*.—The fine Gothic church of Hammer, famous for the beauty of its *chaire de vérité* (1465) and its painted glass, has been entirely destroyed by fire.—*Revue de l'Art Chrétien*, 1889, p. 274.

LONDON.—*The South-Kensington Museum* has just purchased a great tapestry representing the *Adoration of the Infant Jesus*. This tapestry, destined originally for a private oratory, contains figures of natural size executed with the needle on a woollen background with silk thread, including a great deal of gold and silver thread. The figures, composition, color and technique remind of Gerard David. It is considered that the tapestry was executed at Bruges between 1510 and 1528. It comes from the Castellani collection.—*Chron. des Arts*, 1889, p. 131.

The Yates chair of Archaeology at University College.—Mr. R. Stuart Poole, the occupant of this chair, gave his inaugural lecture in the Botanical Theatre on May 8. He has engaged the services of Prof. Boyd Dawkins for prehistoric archaeology and those of Mr. Henry Balfour, of the Pitt Rivers Museum, Oxford, for savage art, reserving for himself only Egyptian and Assyrian archaeology. Thus, instead of confining the study of archaeology to those branches which he himself is competent to teach, he sets a striking example to his brother professors at other universities by calling in the aid of distinguished specialists, and inviting such as are interested in the arts, crafts, and customs of ancient races to study the subject as a whole. Up to the present time, nearly every chair of archaeology in the United Kingdom has been treated as a chair of classical archaeology pure and simple, to the exclusion of all other branches—a course eminently unsatisfactory, inasmuch as it omits the parentage of classical archaeology in the ancient East, and its mediæval development in the Gothic and Byzantine schools.

Prof. Boyd Dawkins was to lecture (May 15) on *The Arrival of Man in Europe, and his Advance in Culture*; Mr. H. Balfour (May 22) on *The Origin of Decorative Art as illustrated by the Art of Modern Savages*; on May 29, Prof. Stuart Poole gave his introductory lecture on *Egyptian Archaeology*; on June 5, his introductory lecture on *Assyrian Archaeology*; and, on June 12, his introductory lecture on *The place of Archaeology in School and University Education*. Each lecture will be followed by demonstrations at the British Museum. We understand that Prof. Stuart Poole also proposes to hold classes of an educational character during the vacation, these classes to be especially designed for the benefit of students in archaeology in the final schools at Oxford and Cambridge.—*Academy*, May 4.

ANNUAL MEETING OF THE EGYPT EXPLORATION FUND.—The second ordinary general meeting of the Fund since its incorporation as a society (the sixth since its foundation in 1883) was held in London on April 12. The total expenditure for the year 1887–88 had been £2341, 19s. 11d., which included the following items: (1) excavations on the sites of Boubastis and the city of Onias, and part of the expenses of transport of antiquities to Alexandria, £1564, 13s. 1d.; (2) publications including illustrating and packing *Tanis I*, and *Naukratis I*, printing *Goshen* and the third edition of *Pithom*, £295, 18s. 2d. The total receipts for the corresponding period were £2563, 4s. 11d., the chief items being: (1) Subscriptions, £2500, 1s. 2d., which might be subdivided into European subscriptions, £1300, 1s. 2d. (which sum includes the Special Transport Fund, amounting to £390, 2s. 6d.); and American subscriptions amounting to £1200. In 1886–7 the gross expenditure was £1516, 6s. 10d., as against £2341, 19s. 11d. for 1887–88; and the gross receipts for 1886–87 were £1718, 13s. 11d., as against £2563, 4s. 11d. in 1887–88.

Miss Amelia B. Edwards, hon. sec., reported on the work of the past year. Miss Edwards said that she had been requested by the committee to inspect and report upon the monuments from Boubastis which had been ceded to the society by the Egyptian Government, and that she accordingly went to Liverpool on March 13, where the monuments had just been disembarked from the hold of the steamship *Mareotis*, from Alexandria. On arriving at the docks, Miss Edwards found twenty-seven large packing-cases, and ten colossal objects, without cases—namely, part of the shaft of a red-granite column, polished, and inscribed with large and deeply cut hieroglyphs; a magnificent "lotus-bud" capital in two pieces, each from 12 ft. to 14 ft. in length, and about 5 ft. in diameter; a colossal torso of a king in red granite, of archaic style; three large fragments of a red-granite shrine, exquisitely sculptured in very low relief, and bearing the cartouches of Nectanebo I; while, towering above all the rest, rose the enormous black-granite trunk, legs, and throne of the colossal statue of Apepi, last and greatest of the Hyksôs kings. In an enormous case, also on the open quay, was a great Hathor-head capital in red granite from the hypostyle hall of the temple. This beautiful face measured some six feet from chin to brow, and was, literally, without flaw or scratch. Very fine, also, was a large red-granite slab, carved in low relief with full-length portraits of Osorkon II and his wife Karoama. The contents of the cases represented, not a selection, but a museum of ancient Egyptian sculpture. Here were four more pieces of the hieroglyphed column on the quay, which when erected will have palm-capital, shaft, and base complete; another fine slab from the festival hall of Osorkon II; another archaic torso in red granite, the counterpart of the one on the quay—these were evidently the upper

halves of two statues which originally had been placed on either side of a doorway; a fine black-granite statue of heroic size, in two pieces, representing Rameses II, enthroned; another block of the shrine of Nectanebo I; a black-granite statue of Bast, the tutelary goddess of the temple; seven cases of limestone blocks carved in basrelief, from a temple dedicated to Hathor by Ptolemy Soter, at Terraneh, in the Western Delta; and, most valuable and important of all, a case containing the black-granite head of the colossal statue of Apepi. Miss Edwards described this head as a masterpiece of ancient art, instinct with individuality, and displaying in a marked degree the ethnical characteristics of the Mongolian race. The date of Apepi might be approximately stated at 1700 B. C. The two archaic torsos were, apparently, the most ancient pieces of sculpture discovered in the ruins; and Miss Edwards mentioned that it was Prof. Stuart Poole's opinion that they represented Khufu, the builder of the Great Pyramid (iv dynasty), whose "banner-name" occurs in the oldest historical inscription discovered in the course of the excavations. Miss Edwards then went on to say that, in consequence of the enormous expenses already incurred, it had been deemed advisable to despatch direct from Liverpool such objects as were destined for re-shipment, in order to avoid the cost of sending them to London. It had therefore devolved upon her to make the selections for America, Australia, Liverpool, and Manchester. This was a very anxious task, which she had discharged to the best of her judgment by sending to the United States monuments especially representative of the fine-arts of ancient Egypt, and by reserving for the British Museum those of a more strictly historical character. Knowing that many of the subscribers had wished to see the great "lotus-bud" capital in the British Museum, Miss Edwards felt somewhat alarmed at having to tell them that she had ventured to send that piece to the Museum of Fine Arts, Boston, and had reserved instead for the British Museum the inscribed column with the palm capital. The British Museum, moreover, had long possessed a small, but very perfect "lotus-bud" column complete in black granite, whereas the national collection possessed no specimen of the "palm" order. The great Hathor-capital had long since been promised to the American subscribers; and, as these Hathor-capitals had been added by Osorkon II to the "lotus-bud" columns of the hypostyle hall, the one was historically the complement of the other. It was therefore necessary to send both together. The Society voted to present to the city of Geneva a statue of Rameses II, enthroned, of heroic size, in polished black granite; to the University of Sidney, N. South Wales, the capital of a red-granite column, sculptured on two sides with a colossal head of the goddess Hathor; and also voted donations to Manchester, Liverpool, Bristol, and other provincial museums.

Miss Edwards, in proposing the donation to the Museum of Fine Arts, Boston, U. S. A., observed that this was one of the pleasantest duties she had annually to perform in connection with the Egypt Exploration Fund. The gratitude of the society to their American supporters found its expression in these donations; and she might say with truth that they had never before given utterance to their goodwill in terms so weighty and so colossal. The objects to be presented from Boubastis were (1) the colossal Hathor-head capital in red granite; (2) the upper half of a colossal statue of a king in red granite, the companion to which had just been voted to the British Museum; (3) a colossal lotus-bud capital in two pieces, from the hypostyle hall of the temple; (4) a red granite slab in basrelief from the festival hall of Osorkon II. Also, from the site of a temple to Hathor founded by Ptolemy Soter at Terraneh (the ancient Termuthis), two very interesting basrelief slabs in limestone. The remains of this temple were discovered and excavated by Mr. F. Llewellyn Griffith in 1888. The Fund was thus offering to America specimens of the art of the Great Temple of Boubastis, dating from the time of the IV dynasty, 4000 B. C., down to the time of the XXII dynasty, *circa* B. C. 960, including a noble example of XII dynasty work in the monster lotus-bud capital. The sculptures from Terraneh, on the other hand, represented the art of the Ptolemaic period under its most engaging aspect, and were especially interesting from the fact that very few works of the reign of Ptolemy Soter were known. The finest historical object (*i. e.*, the statue of Apepi) had been voted to the British Museum, and the finest artistic object (*i. e.*, the great Hathor-head) to the Museum of Fine Arts at Boston.—*Academy*, April 27.

AMERICA.

UNITED STATES.

Remains of the Mound-builders.—Important discoveries have been made near Floyd, Iowa, of remains of the ancient mound-builders. A circular mound thirty feet in diameter and about two feet high has been opened and five skeletons were found. They were exceedingly well preserved, the earth having been very closely packed around them. Three of them were males, one a female, and a fifth a babe. The skull of the female is in a good state of preservation, and those who have made careful measurements of it say that it shows that the person belonged to the very lowest type of humanity. Archæologists claim that the measurements show inferiority even to the celebrated Neanderthal skull. These bones are claimed to be the most perfect of any remains of the mound-builders yet discovered.

There are several other mounds near this one, and they will be examined in a few days.—N. Y. *Evening Post*, May 2.

MEXICO.

Preservation of Monuments.—The Mexican Government has passed a law for the preservation of national monuments and antiquities. This law embraces Yucatan.—*Athenæum*, May 4.

A. L. FROTHINGHAM, JR.

SUMMARIES OF PERIODICALS.

BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1888. March-December.—P. FOUCART, *Athenian decrees of the IV century* (pp. 153-79). The first of the decrees studied was found at Karpathos. It is placed a little after 395 B. C. The Athenians decree the title of benefactors to an inhabitant of Karpathos and his children and to the community of the Heteokarpathians in consequence, apparently, of the gift of a cypress-tree for the temple of Athena: it places them under the protection of the allies and assures their autonomy. The second decree is of 399/8 B. C. under the archonship of Aristokrates: it confers the title of *proxenos* and benefactor on an Achaian of Aigion and his son. The third belongs to the first half of the fourth century. Demosthenes *contra Lept.*, arguing against the suppression of immunities accorded to strangers for services rendered to the republic, cites earlier decrees in favor of the Thasiotes and Byzantines. The revolt of Thasos against Lakedaimon was in 409 B. C., and a part of this decree is restored by Köhler. In 390 Archebios and Herakleides delivered Byzantion to the Athenians. A fragment recently found on the Akropolis seems to belong to the decree in honor of Herakleides: the date is about that of the archonship of Theodotos (387/6). Herakleides receives not only the titles of *proxenos* and benefactor but other privileges and immunities. The fourth decree is in favor of another declared partisan of Athens, Archonides, and dates from the first third of the fourth century. The following two fragments, compared with others, show that the addition in the decrees, to the name of the orator, of the paternal name and the demotikon took place in 353 A. D. No. 7 is of 343/2. No. 8 is of 373/2 under the archon Asteios, and contains merely the title of the decree conferring a crown on the Syracusan Alketas son of Septines. It is suggested that he is the son of the Septines, brother of Dionysios the elder, who was honored by a decree in 393.—G. FOUGÈRES, *Thessalian bas-reliefs* (pp. 179-87; pls. v, vi). A summary of this paper was given in *News* under titles *Larissa* and *Pharsala* in the JOURNAL, vol. IV, pp. 205-6.—H. LECHAT and G. RADET, *Inscriptions of Asia Minor* (pp. 187-204). These inscriptions were found on a trip made in May and June 1887. A summary has been already given in *News* on p. 196 of vol. IV, under *Asia Minor*.—G. COUSIN and G. DESCHAMPS, *Inscription of Magnesia on the Maiandros* (pp. 204-23). This inscription is engraved on two long superposed drums of columns. The upper one had disappeared, and its part of the inscrip-

tion is published from two copies previously made by natives. The text consists of two parts: (1) the decree proper; (2) additional information. The phraseology is somewhat comical: "Considering the fact that, under the happy reign of the Emperor Trajan Hadrian Caesar Augustus, it is suitable to ameliorate and add to those things that are useful to men; (considering) that the use of oil is most appropriate and necessary to the body of man, especially of old men; that the amount of six χόες of oil furnished daily by the city, though certainly amounting to something, is still insufficient: it would be well to add to it from the revenues of the gerousia as much as possible, and to embellish the gift of the city and make it so large that every one can, if possible, have a share in it. To good Fortune: It has been decided, etc. . ." The amount of oil added is a daily gift of three χόες. The three functionaries mentioned are the λειτουργός or religious director; the ἀντιγραφεύς or comptroller of finance, and the πραγματικός or intendant. The sums necessary for the purchase of the oil are to be taken from certain revenues appropriated to these officers, enumerated below in the inscription.—G. RADET, *Inscriptions of Amorgos*. The discoveries of the French School in Amorgos are described in the JOURNAL, vol. IV, pp. 201-2, 350-1. No. 1, found at *Kastri*, is a decree of Arkesinê in honor of Androtion son of Andron, the Athenian, evidently the statesman known by his book on Athenian Annals and by Demosthenes' address against him. As little was known of his life, this inscription is interesting. He was governor of Arkesinê, and lent it money without interest: this was probably at the time of the Social War (357-5). No. 3 is a decree of the early IV cent. whose object is to diminish the number of lawsuits by assuring arbitration and imposing heavy fines.—H. LECHAT, *Excavations of the Akropolis*.—V. BÉRARD, *Inscription of Laurion*. See JOURNAL, vol. IV, p. 205.

G. DESCHAMPS and G. COUSIN, *Inscriptions of the Temple of Zeus Panamareos* (pp. 249-73). [See, for a notice of these excavations at Stratonikeia in Lykia, vol. IV, p. 222.] The sacred precincts of the Panamara contained several temples. The most important was that of Zeus: the second that of Hera: the third, more difficult to assign, called the Κομύριον, probably the special temple of Zeus Κόμυρος anciently worshipped at Halikarnassos. Therefore, most of the inscriptions found at *Baïaca* bear mainly the names of Zeus and Hera. On the fêtes of the *Komyria*, *Heraia* and *Panamareia*, people came from all parts; consequently, many neighboring divinities received hospitality. The inscriptions here published are divided into two classes, (1) a series of dedications to Zeus and Hera; (2) a number of *ex-votos* consecrated to other divinities. Some of the early inscriptions give Κάριος, the true epithet of the god, while Παναμάριος is a posterior surname. Five of the stelai name a group of persons, Flavius Aristolaos, "friend of Caesar and friend of the city," father of Leontis who was priestess

with Flavius Aeneas, whose son, Titus Flavius Leon, afterwards had the priestly office. There follow two dedications to Zeus Kannokos (Καννόςκος), to Hera, and to Nikê. The Karian idea of the direct intervention and real presence of the gods is evident in these votive stelai. Other divinities mentioned are Apollon and Artemis (whose worship was very popular in Karia), Demeter, Aphroditê, Hekaté, etc.—G. FOUGÈRES, *Archaïe basrelief of Tyrnavo (Phalanna)* (pp. 273-6; pl. xvi). This sculpture is on the upper part of a small sepulchral stele of white marble: the subject is a youthful female figure spinning: she must have been standing, holding the spindle high with her left hand: only the head and neck and the hand holding the spindle are left. The style is extremely interesting and reminds of that of the two girls on the stele of Pharsala found by M. Heuzey, though the face lacks their vivacity of expression. Nevertheless, they are of the same time, i. e., the close of the VI cent., and almost by the same hand.—W. R. PATON, *Inscriptions of Myndos* (pp. 277-83). Nos. 1 and 2 are fragments of a list of priestesses of Artemis. No. 6 gives the exact name of the island, not before known: it is Pserymos.—P. FOUCART, *The gold figures of Nikê of the Akropolis* (pp. 283-93). Thoudydides reports an address by Perikles enumerating the pecuniary resources of Athens for the war, in which the gold statues of Nikê are probably included in the term *ἐπὰ σκεύη*. He it doubtless was who had the idea of transforming into works of art the mass of precious metals which constituted the treasure of the gods and the reserve of the republic. At all events, the gold Nikês existed before the beginning of the Peloponnesian war. They are mentioned in a decree probably of the year 435. An inscription found in 1887 is the first one to mention these statues. It is at the close of an inventory of the treasures of the goddess different from any already known. Its date is slightly anterior to the Persian war. One statue is mentioned as already existing. The two next mentioned were made that year by the artists . . . chides and Timodemos with the gold given them by the committee of *ἐπιστάται*. All the Nikês were not cast in the same mould, but differed in some details. In 407, the Athenians were forced to melt the statues into money: at the close of the Peloponnesian war, part of these statues were restored. A second fragment, dating from about the archonship of Eukleides, inventories one Nikê, giving the weight of each part. The second one weighs one talent 5987 drachmas; the weight of a third is not given. The date of the second Nikê is very early: it existed before the date of inscr. No. 1, and is the same as that mentioned in it: it differs in details from the two new statues of the fifth cent. and that of the fourth, which do not hold crowns. This is a proof that one and perhaps more of the statues were not cast in 407. It is supposed that these early figures were not placed in the Hekatompedon but in another building. There were

originally ten statuettes weighing on the average two talents of gold each, or a total of 524 kilograms, and of a total value of over 200 talents, thus forming the major part of the reserve fund. Only three were in existence—two old and one new—shortly after the end of the Peloponnesian war, and it was not until long after that the orator Lykourgos procured for the republic the means necessary for the manufacture of the other seven. All, however, were taken by the tyrant Leochares.—A. L. DELATRE, *Imprecatory inscriptions found at Carthage* (pp. 294–302). In the second pagan cemetery of *Bir-el-Djebbana* were found seven leaden tablets covered with inscriptions written with the stylus and containing imprecatory formulas. They are the Gnostic amulets called *abraxas*, and were found in sepulchral cippi. No. 1 contains a list of thirty horses to be cursed: No. 2, a list of drivers against whom the charm was to work. The following texts are almost illegible from the minuteness of the letters. The celestial and infernal powers are adjured to bind the members and muscles of the opposing drivers and their horses, to bind their limbs and stop their course, to torture their soul and prevent them from gaining the victory.—R. DARESTE, *Note on a mortgage inscription* (pp. 302–5).—M. HOLLEAUX, *Inscription of Akraiphiai* (pp. 305–15). This inscription was discovered by Leake, and published first by Ulrichs, and then by Keil. Many phrases badly mutilated in their copies are made plain by this further publication.—TH. HOMOLLE, *Two bas-reliefs found at Delos* (pp. 315–23; pl. xiv). The first relief, illustrated on pl. xiv-1, is mutilated on all sides: it represents a female figure seated, in a graceful position, on a stone bench, resting lightly on her right arm. The forms are supple, the drapery is masterly, and its style is that of the masters of the close of the fifth or the beginning of the fourth cent. The second fragment (xiv-2) is only the upper right-hand corner of a relief of Paros marble on which is part of a female figure, probably Artemis. Both these works attest the Athenian influence at Delos.—G. DESCHAMPS, *Excavations in the island of Amorgos* (pp. 324–7). See JOURNAL, IV, 201–2, 350–1.—P. F(OU)CART, *A decree of Magnesia on the Maiandros* (pp. 328–30). The preamble of the inscription gives new information on the little-known constitution of Magnesia on the Maiandros and on its calendar. It also makes known the college of strategoi and the importance of the secretary of the people.—*An Athenian decree* (p. 331). This is the fragment of a decree of the tribe Erechtheis ordering an annual sacrifice to Poseidon and Erechtheus: it belongs to the middle of the iv cent.—H. LECHAT, *Excavations on the Akropolis* (pp. 332–6).

H. LECHAT, *Excavations at the Peiraeus. The ancient fortifications* (pp. 337–54; pl. xv). This account of the excavations on the site of the ancient walls of Eëtionēia is summarized in the JOURNAL, vol. iv, p. 361: cf. pp. 57, 98.—DEM. BALTAZZI, *Inscriptions of the Aiolis* (pp. 358–76). With the

exception of Lesbos, the Aiolis has given but few epigraphical texts. Those here published are partly edited, partly inedited. No. 17 makes known to us one Menekles, a Pyrrhonian philosopher, who prides himself on having realized the pyrrhonian ideal of *ataraxia*, i. e., of an existence serene and free from passions. No. 30 shows that the road from Ephesos to Pergamon, built in 129 B. C., was repaired under Vespasian in 75 A. D. No. 22 mentions several times the city of Grynion, which has been met with only in one other epigraphic text.—G. FOUGÈRES, *Stele of Mantinea* (pp. 376–80; pl. iv). A description of this stele, a Dorian work of the close of the fifth century, is given in vol. iv, p. 360.—M. HOLLEAUX, *The Excavations of the temple of Apollon Ptoos* (pp. 380–404; pls. xi, xii). The two handles of a large bronze basin, found in the excavations in 1885, consist of two figurines formed by the combination of a human body and the body of a bird: the head, bust, and arms are those of a man; the wings and tail are of a bird: the wings are full-spread. Similar works have been found at Van in Armenia, at Palestrina, Olympia, and Athens—twelve in all. The motive is certainly Oriental. According to Furtwängler (*Arch. Ztg.*, 1879, p. 181; *Bronzef. a. Ol.*, p. 63) its origin is Assyrian, from the emblem of the god Aššur. The writer opposes this theory and supports an Egyptian origin, bringing forward examples of Egyptian winged divinities, part human part bird. The actual execution of the figurines may be Phœnician. PL. xi reproduces a bronze statuette of a standing female, in which a very primitive archaism is combined with an art already learned, delicate, and almost graceful: it is a transitional work. The head has hardly any traces of archaism.—J. N. SVORONOS, *On the ΛΕΒΗΤΕΣ (a kind of coinage) of Krete and the date of the great inscription containing the laws of Gortyn* (pp. 405–18). In supporting his view of the sixth-century date for the text of the Gortyn code, especially as against Kirchhoff's date, posterior to 450, Professor Comparetti recently brought forward a discovery made by Dr. Halbherr. In one of the archaic inscriptions of Gortyn, the fines were to be paid, not in staters, drachmas, triobols or obols, but in tripods (τρίποδα) and caldrons (λείβητες). Not finding any Gortynian coins with either of these objects, Comparetti concluded that the inscriptions dated from the time previous to the introduction of coined money, i. e., anterior to about 650 B. C. These archaic inscriptions are somewhat older than the code-inscription, which would thus appear to belong to the sixth century. The writer here seeks to overthrow Comparetti's argument by proving that a well-known countermark on the coins of many Kretan cities, including Gortyn and Knossos, is nothing else than a *lebes* or caldron; that all the coins thus countermarked are staters; and that the *lebetes* of the archaic inscriptions correspond, as Comparetti recognizes, with the staters of the great code-inscription. The earliest staters with the countermark of the λείβης belong

to the very period to which Kirchhoff assigns the great inscription. It is explained, that this countermark was invented to establish, for purposes of convenience, a coinage common to the tribunals of the different cities of the island.—TH. HOMOLLE, *A new name of a Greek artist* (pp. 419–24). This artist is Teletimos. He is requested by the Delians to execute statues of Asklepios and of queen Stratonike, who is probably the daughter of Demetrios Poliorketes and wife of Seleukos I. The date may be c. 300 B. C.—P. FOUCART, *A Latin inscription of Macedonia* (pp. 424–7).—G. DOUBLET, *An inscription of Pompeiopolis* (pp. 428–9). The date assigned to this inscription fixes that of the foundation of Pompeiopolis by Pompey, on the site of Soloi, after Pompey's third *imperium*, i. e., after 67 B. C. Pompeiopolis is the only Greek city which struck coins with the effigy of Pompey.—H. LECHAT, *Excavations on the Akropolis* (pp. 430–40).

CH. DIEHL, *Byzantine Paintings of Southern Italy* (pp. 441–59; pls. VII, VIII, IX, X). This paper is entitled "The hermit grottos in the neighborhood of Brindisi." The *Terra d' Otranto*, by its geographical position, was a great centre of Byzantine influence, and a home for Greek colonists. It contained a very large number of flourishing monasteries of the Basilian order. The great undulating plain is cut up at every step by numerous crevasses called *gravine*, sometimes several kilometers long, with rugged sides and full of rocks and boulders. In their slopes are thousands of natural grottos, which early served as a refuge in times of danger. Here the Greek monks established themselves and founded chapels and sanctuaries that were much frequented. A number of early paintings in the sanctuaries of the region of Brindisi are here described. (1) The crypt of S. Giovanni near S. Vito, where are paintings of the native art of the XIII and XIV centuries, and fine Byzantine paintings of a much earlier date. Here, as often elsewhere, the decoration has been periodically renewed. (2) Near it is the crypt of S. Biagio with pictures of the greatest importance. The date of some of these paintings is 1197; they were executed by master Daniel under the *hegoumenos* Benedict. The chapel was partly re-decorated in the XIV century.—B. LATYSCHEW, *The priestly regulations of Mykonos* (pp. 459–63). The inscription here republished contains the regulations for sacrifices in this island. Some better readings are proposed.—TH. HOMOLLE, *On the base of a statue (from Delos) bearing the signature of an artist and decorated with reliefs* (pp. 463–79; pl. XIII). This triangular marble base has remains of the feet of a nude standing male figure slightly advancing his left leg. On it is a very archaic inscription which reads: $\Phi[\phi]\iota\kappa\alpha\rho\tau\iota\delta\eta\varsigma\colon\mu\acute{\alpha}\delta\colon\nu\acute{\iota}\theta\epsilon\kappa\epsilon\colon$ $h\omicron\mid N\acute{\alpha}\beta\omicron\iota\omicron\varsigma\colon\pi\omicron\mid\acute{\epsilon}\rho\alpha\varsigma\colon$ "Iphikartides of Naxos made and dedicated me." The statue is probably that of Apollon. The base has two *gorgoneia* and a ram-head at the corners, of an extremely rude and summary archaic style of the close of the VII or the beginning of the VI cent. The study of the

Naxian alphabet also indicates the possibility of as early a date as the VII cent. Another early sign is that the boustrophedon inscription begins on the right according to Phœnician traditions. It is interesting to compare with it the Artemis of Nikandra. This base of Delos gives the earliest known artist's signature, anterior to that of Mikkiades and Archermos.—G. DESCHAMPS and G. COUBIN, *Inscriptions of the temple of Zeus Panamaros* (contin.; pp. 479–90). Among the inscriptions are many dedications of hair to the god. It was the custom to place in the temple or in the sacred enclosure a small stone-coffer in the shape of a stele, and to place the hair consecrated in a cavity cut in one side, often closed up by a thin piece of marble: the dedicatory inscription was engraved on a rectangular cartouche between two cornices. Sometimes the same stele is used for the *ex-votos* of several persons. Traces of a similar custom of offering hair are found at Athens, Argos, Delphoi, Delos, Megara, Troizen, Titanê (Sikyonia), Paros, Thebes, Phigaleia, Hierapolis (Syria), Alexandria and Prousa. In almost all worships the sacrifice of the hair was considered meritorious and agreeable to the divinity. This custom is found in Egypt, and also, in a marked way, among the ancient Arabs. But there has never been found so large and precise a series of dedications as at this Karian temple. It is suggested that there was some connection between hair-offering and the fêtes of the *Komyria*. Sixty-one inscriptions are given.—E. POTTIER, *The archaic vases with reliefs in Greek countries* (pp. 491–509). On archaic Etruscan black and red ware are two kinds of decoration in relief: (1) the earliest kind was made by rolling a cylindrical mould or stamp over the soft clay, producing a narrow band of figures or animals repeated *ad lib.*; (2) the later kind, made by means of isolated moulds, represented single heads or figures, thus ensuring greater variety. Two questions arise: (1) Did the Etruscans invent archaic vases with reliefs? (2) Admitting even the imitation of foreign models, Are the works found in Etruscan necropoli of native manufacture? The second subject has recently been discussed between MM. Loeschcke and Kékulé, and is here set aside. In accord with Loeschcke, the writer not only takes away from the Etruscans the invention of the technique, but also denies that they manufactured the great mass of these vases; affirming, on the contrary, their Sicilian provenance, perhaps from Syracuse, where they were derived from Greece itself. This view is supported by the publication of a large archaic vase with reliefs, found on the Akropolis in 1887, and by an enumeration of other examples from different parts of Greece, one of the most important being from Tanagra, now in the Louvre. Many more of an extremely early date come from the islands: Kythnos, Tenos, Krete, Rhodos, Kypros. Notes are added on finds in Karia and the Troad. The conclusions are, (1) that the Italian manufacturers, Etruscans and Sicilians, had Greek models and invented nothing;

(2) that, in the history of Greek ceramics from the beginning down to the fifth cent., a large share belongs to the technique in relief.—M. HOLLEAUX, *Address of Nero at Corinth, giving the Greeks their liberty* (pp. 510–28). A note on this address is given in vol. iv, p. 491. Lines 1–6 contain the circular addressed by the Emperor Nero to the Greeks, ordering them to assemble on Nov. 28, 67 (?) A. D. at Corinth. Lines 7–26 have the official text of the Emperor's address delivered at that date; lines 27–58, the decree in honor of Nero, voted by the city of Akraiphia on the proposition of Epaminondas, high-priest for life of the Augusti and of Nero. It would seem as if the cause for this was the enthusiastic reception which the Greeks had given him on his Achaian visit, when they humored all his follies and tickled his vanity. This address is the only record of the style and eloquence of the emperor.

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BULLETTINO, DELL' IMP. ISTITUTO ARCHEOLOGICO GERMANICO. SEZIONE ROMANA. Vol. III. No. 2.—H. HEYDEMANN, *Observations on the death of Priam and Astyanax* (pp. 101–12; pl. III). In the Museum at Florence is a small slab in relief, coming originally from Greece and known to collectors as early as the xvii cent. It is singular as being the only example of a Greek relief used in the Roman period as a sepulchral relief. On the altar where Priam is being killed, the following Latin inscription was added towards 200 A. D.: *Aurelia Secunda se viva fecit sibi et suis*. The relief represents Priam seated on the altar of Zeus Herkeios defending himself against Neoptolemos, who seizes him by the head and grasps his sword, while further on the altar kneels Hecuba with both arms extended. The conception and composition full of *pathos* and dramatic action reminds of the frieze of Phigaleia, and the original composition, of which this appears to be a copy, may be assigned to the close of the fifth cent. B. C. Vase-paintings represent Priam in the act of fleeing toward the altar, or seated upon it waiting quietly the approach of Neoptolemos. A red-figured vase of severe style represents the death of Astyanax, held by the hair. Two other vases of the black-figured style represent Priam already wounded and dying. There are two modes of representing the death in ancient art, one with and one without Astyanax.—PAUL WOLTERS, *Contributions to Greek Iconography* (pp. 113–19; pl. iv). In this paper, entitled ARCHIDAMOS, W. examines a well-known fine bust from the villa at Herculaneum usually called, since Winckelmann's time, a bust of Archimedes, on account of a very indistinct inscription painted upon it. W. reads the letters APXIDAMOC, and believes the portrait to be that of Archidamos III, son of Agesilaos king of Sparta, who first fought after the battle of Leuktra and fell on the very day of the battle of Chaironeia. A statue was dedicated to him at Olympia by the Lakēdaimonians (Paus.

VI. 4. 9); another, also at Olympia, perhaps by the grateful Tarentines. This bust may be copied from one of these.—A. MAU, *Excavations of Pompeii. Tombs of the Via Nucarina* (pp. 120–49). The Street of Tombs here described has already been noticed in vols. II, p. 484, III, 183, and IV, 104–5. It is only necessary to add, that architecturally these tombs may be divided into two classes: one, simple (Nos. 1, 3, 5) with or without angular pilasters; the other, richer (Nos. 2, 4, 6) with angular columns and half columns, this class being later. All belong to the rite of cremation.—CH. HUELSEN, *Remarks on the architecture of the temple of Jupiter Capitolinus* (pp. 150–5). In view of the scarcity of information regarding this important monument, the writer calls attention to two drawings in the Uffizi at Florence, one, surely, the other, probably, executed by Antonio da Sangallo the younger. One represents a column, the other a cornice said to have been brought from the temple of the Olympian Zeus by Sulla for the Capitoline temple. The fine Corinthian cornice is simpler than those of the second and third centuries, and by means of it several theories are advanced regarding the architecture of the temple.

No. 3.—F. DÜMLER, *Fragments of vases from Kyme in Aiolis* (pp. 159–80). The fragments were found at Kyme in 1880, and belong mainly to vases similar to both the Corinthian and the early-Ionian styles. Although the types are distinctly archaic and the technique early-archaic, the period may not be earlier than the Persian wars; for some positions, like that of the half-turned Seilenos, are unknown to strictly archaic art. They are interesting examples of a distinctive style belonging to part of Asia Minor and developing on a parallel line with the Rhodian ceramics. This is a further proof that the forerunners of Attic painting are to be sought not only in Corinth but in Asia Minor. A study is then made of the Ionian motives used in these vases from Kyme, and a catalogue of comparative monuments is given. The nearest in style are vases found at Caere, evidently imported, of Ionian style with Rhodian influence and acquaintance with Egypt. The Kyme vases are of importance as aids in settling the difficult question: What early vases found in Italy are foreign imports, and what are native imitations.—A. MAU, *Excavations of Pompeii 1886–88* (pp. 181–207; pl. VII). The excavations were limited to two points: (1) the row of houses extending on the s. limits of the city, from the triangular forum towards the basilica, and the houses called “of Championnet” (*Ins.* VII. 2); (2) *Insula* XI. 7 to the east of the house called “del Centenario” (*Ins.* IX. 6). This paper deals with *Ins.* VIII. 2. House 28 remains essentially in its present form from the Samnite period (tufa period), but was rebuilt in alternate courses of brick and stone: the style of decorations show this reconstruction to have taken place in the last period. The atrium is tetrastyle and Ionic. The next house, Nos. 26–27, goes back to the same early

period, with later reconstruction not later than the third decorative style, i. e., about 50 A. D. It is remarkable for a series of subterranean chambers. The following house, Nos. 22-24, is a small bathing establishment, described in the *News* on p. 219. The adjacent construction (No. 21) has not yet been completely excavated, but it is already evident that it was rebuilt before the construction of the bathing establishment, to which, however, the rooms to the left of its atrium were added. The decoration has entirely disappeared. In the atrium lie fragments of marble columns and architraves.—CH. HÜLSEN, *The site and inscriptions of the Schola Xantha in the Roman Forum* (pp. 208-32; pl. VIII). The magistrates of Republican Rome who had charge of the finances and archives had offices by the Roman forum. All these have disappeared without trace. In the middle of the XVI cent. a small building entirely of marble and in perfect preservation was excavated near the temple of Saturn and immediately destroyed. This *schola* has been variously placed by archaeologists. The writer, by an ingenious connection with the known position of the base of Stilicho's statue and a passage of Ligorio, is able to place the building with relative certainty on the s. side of the *rostra*, between them and the Via Sacra, facing the latter. The reconstruction of the epigraphic texts is more difficult, as none of the four early writers—three of them contemporary with the discovery—report the entire texts. The exact name of the building is: *schola scribarum librariorum et praeconum aedilium curulium*. The writer is opposed to the common theory, that the restoration by Bebryx Drusianus and A. Fabius Xanthus was as late as the middle of the third century, and assigns it to the time of Caracalla. In support of this, he gives a list, showing that the double names of *servi* and *liberti* of the house of Augustus disappear after Trajan. A restoration of the various inscriptions to their conjectured positions, and with various readings, is given.—

MISCELLANIES. J. SIX, *Kleophrades, son of Amasis*. An examination of a vase in the Duc de Luynes' collection in Paris (*Vases peints*, p. 24) shows that it was not executed by an Amasis, as the inscription cannot read AMAΣ[is; κλεφραδ]Σ[ε, on account of there being no room for a letter between the last Σ and the three dots. Consequently, there is no Amasis II (Klein, *Meistersig.*, p. 149). The inscription may be completed as follows: ΚΛΕΟΦΡΑΔΕΣ; ΕΓΟΙΕΞΕΝ; ΑΜΑΣ[ΙΟΣ; ΗΥΥ]Σ; This is, then, the work of a son of Amasis. Amasis himself seems to have been the first to paint in red figures, and founded that school: this view is supported by the De Luynes amphora in which the black and red-figure techniques are combined. On account of Amasis' connection with Egypt and perhaps with Naukratis, there would be a strong inference in favor of the rise of the Attic red-figured style under foreign influence.—E. PETERSEN, *The theatre of Tauromenion*. These remarks were written after a short visit

to the theatre, for the purpose of showing that it is worthy of more careful study than has heretofore been given to it.—F. RÜHL, *Representation of a dolmen on a painting in Pompeii*. It is suggested that the fresco in the National Museum, Naples, marked XXXVI, 9042, with the punishment of Dirke, contains the representation of a dolmen.

No. 4.—G. JATTA, *The rivalry of Thamyris and the Muses* (pp. 239–53; pl. IX). This vase had been published by Michaelis as early as 1865, and his drawing has been since reproduced by Comparetti and Baumeister: but all these writers, including also E. Pottier (*Ceram. de la Gr.*, p. 359, pl. VI), are ignorant of the present existence and ownership of the vase. Michaelis' drawing also is incorrect in some details. Hence the present publication. The writer opposes Michaelis, who considered the group of three female figures with *erotes* to be Sappho, Aphrodite and Peitho, and denies the presence of Sappho, the sole reason for which is the existence of the inscription Σ AO. This explanation is considered forced and not justified by myth, legend, art, or literature. He adheres to Furtwängler's opinion, that these are Aphrodite, Peitho, Paregoros with Eros, Pothos and Himeros, inspiring Thamyris. The attitude of Apollon and the Muses towards Thamyris is evidently one of hostility.—A. MICHAELIS, *The antiquities of the city of Rome described by Nicholas Muffel* (pp. 254–76). Nicholas Muffel of Nürnberg visited Rome in 1452 in the suite of the Emperor Frederick III, whose crown jewels he carried, in view of the coronation by Pope Nicholas V. The relation of his journey was published by W. Vogt in 1876 in vol. CXXVIII of the *Bibliothek des litterarischen Vereins in Stuttgart*, but it has been very little noticed. It merits greater attention, especially on account of the very detailed description of the seven principal basilicas and the ancient monuments, given especially at the close of the report. He appears to have carefully digested Poggio's dialogue *de varietate fortunæ*. The text is here republished with some omissions.—F. STÜDNICZKA, *The archaic statuette of Artemis from Pompeii* (pp. 277–302; pl. X). The numerous recent discoveries of archaic statuary will strongly affect our views regarding the group of sculptures usually termed "archaistic." It will be recognized that these are just as much copies of genuinely archaic works as the well-known reproductions of sculptures of the masters of the classic period, and they will thus help to reconstruct the history of early Greek art. Such a work the writer sees in a statuette of Artemis, hunting, found in 1760 in the *tempietto* of a house in Pompeii. Its base and colors were then perfectly preserved. The height of the figure is 1.078 met. The upper and lower part of the quiver, the attribute in the left hand, and bits of the diadem are missing, as are also pieces of the garments, etc. The original of this work may be assigned to the time of the Persian wars, the copy being made in the early imperial period. The figure is represented as advancing rapidly with eager

eyes fixed on the distance, raising her long chiton with her right hand. There is great similarity to the Niké figures of the Chios-Attic archaic school. The archaic character of the different parts is discussed in detail. A good proof of this being a copy of an archaic original is found in a replica at Venice from the Grimani collection. A wall-painting of the time of Augustus, reproducing the same figure, was found in the Farnesina gardens. The bow held in the left hand leads one to restore the same in the hand of the statue. This is supported by several coins reproducing the so-called Sicilian Artemis. Pausanias (VII. 18.9) describes at Patrai a statue of Artemis by Menaichmos and Soïdas, artists of Naupaktos, transported there from Kalydon by Augustus. This is considered to be possibly the original of the Pompeian statue.—E. PETERSEN, *Commodus and Tritons* (pp. 303–11). An elegant bust of Commodus in the new Capitoline Museum, supposed to have no connection with the two tritons placed near it, is shown to have formed their centre-piece, instead of a Neptune, as had been suggested. On sarcophagi, tritons and other mythical creatures are often represented holding a circle with the portrait-head or heads of the deceased. The bust seems to have been held directly by the tritons, and the entire composition would thus very easily be fitted into a gable.—T. MOMMSEN, *Letter to C. Huelsen*, supporting his demonstration of the disuse of double names of *servi* and *liberti* after Trajan.

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GAZETTE ARCHÉOLOGIQUE. 1888. Nos. 7-8.—H. DEGLANE, *The Palace of the Cæsars on the Palatine* (pp. 145–63; pls. 21, 22, 23) (contin.). The constructions under Augustus are first studied, then the buildings of Tiberius and Caligula and the imperial palace up to the time of the Flavii, then the palace of Domitian. These include the house of Augustus, the temple of Apollo of the Palatine, the temple of Vesta of the Palatine, and the library of Apollo, the palaces of Tiberius, Caligula and Nero, and the palace of Domitian. In the latter, the entrance, the *tablinum*, the *lararium*, *basilica*, the communications with the palace of Tiberius, and the tribunals are specially studied. The restored plan of M. Deglane evinces careful study of previous restorations as well as of the existing remains.—L. COURAJOD, *A sculpture from the church of La Chaise-Dieu* (pp. 164–6; pl. 24). The church of La Chaise has many features in common with foreign churches, but the façade is more truly national, especially the sculptured portal with its triple row of archivolts figured with musical angels, patriarchs and prophets, apostles and doctors. The sculptured prophet here reproduced belongs to the great current of French art formed in Paris under Flemish influence during the second half of the XIV century.—E. POTTIER, *Studies in Greek Keramics* (pp. 167–81; pls. 25, 26). I. *Vases with artists' signatures*. In the *Gazette Arch.* for 1877, M. Pottier increased

the series of known signed vases by adding those of the Ravestein Museum, Brussels. He now adds a number from the Louvre, contributing also new bibliographical material to supplement the work of Prof. Klein, *Die griechischen Vasen mit Meistersignaturen*. The new names of artists are *Oikophelos*, Greece; *Menaidas*, Boiotia; *Aischines*, Athens; *Kallis*, Athens; *Oreibelos*, Athens; *Xenotimos*, Italy. New vases by artists already known are also added. II. *Acquisitions by the Louvre*. An enumeration of about 150 figurines and vases acquired by the Louvre from Feb. 1886 to Jan. 1888, classified as of the styles of Asia Minor, of Krete, of the Cyrenaica, Greek (Attic, Boiotian, N. Greece, Lokris, Eretria) and Italic.—DIEULAFOY, *Notes on the standard cubits of Persia and Chaldaea* (pp. 182-92; pl. 27). In the *Cabinet des Médailles* there is a black-marble rule covered with cuneiform characters. It was brought to Europe in the XVII century. The inscription reads: "I am Darius the great king, son of Hystaspes the Achæmenid." It seems to be a standard measure, corresponding to a half-cubit. Its length is 0.2656 m. The cubit deduced from other measurements is found to be 0.5311 m., a sufficiently exact correspondence.

Nos. 9-10.—J. SIX, *Archaic Vases with polychromatic figures on a black background* (pp. 193-210; pls. 28, 29). The fact that Furtwängler, in his catalogue of vases in the Berlin Museum, classifies these polychromatic vases with the red-figured, and Koumanoudis, in the Archæological Museum at Athens, classes them with the black-figured, is only an apparent contradiction, as the style covered both periods. Forty-five vases of the archaic period are here studied. Of these, seventeen come from Greece proper, eleven from Magna Graecia, three from Vulci, four from Italy (possibly Etruscan), and nine are of uncertain provenance. It is not possible to state the exact number found in Athens or in Attika, but it seems to be large enough to make it reasonably certain that they were all made in the workshops of Athens.—H. DEGLANE, *The Palace of the Cæsars on the Palatine* (contin. and end: pp. 211-24; pls. 21, 22, 23, 30). Continuing his survey of the constructions, the writer describes (8) the *peristylium*, a rectangle of over 3000 sq. meters, decorated on all four sides with a portico of channelled columns. As one faces the triclinium, the right side led to eight halls, surrounding a central octagon, of small dimensions but varied in shape, and which may be considered as summer halls or *zetae aestivales*. The peristyle of the Flavian palace joined on to the house of Augustus (9), and under it were buried, when the level was raised, some halls (10) built at the end of the Republican period. From the peristyle opened out a large and sumptuous triclinium (11) with a nymphæum on either side, connected on the one side with the *aedes Jovis Victoris* and on the other with the house of Augustus. Next came the *Bibliotheca* and the *Academia* (13), the stadium of Domitian (14), the imperial tribune (15),

and, in front of it, the portico of the stadium (16).—M. COLLIGNON, *Funerary plaques in painted terracotta found at Athens* (pp. 225–32; pl. 31). These plaques, now in the Museum of Berlin, were found at Athens, in 1872, in the tomb of a woman. They are in the archaic Attic style, and are covered with painted funerary scenes. The fragments belong to a series of twelve plaques of unusual size, 0.37 cent. high by 0.43 cent. long: contrary to the usual custom they have no holes for suspension. The direction of the painted maecanders indicates that they formed two distinct series arranged as friezes. They are of extreme interest for the study of the funeral rites in Attika, because they represent, with details not to be found in vase-paintings, the successive acts in the ceremonies: (1) the exposition of the body (*πρόθεσις*) and the mourning; (2) continuance of the mourning; (3) scene in the women's apartments; (4) transportation of the body (*ἐκφορά*); (5) the funeral procession, including men and women on foot, chariots, and horsemen. The conception and execution of these scenes is fine. Their date is thought to be about 550 or 540.—JOIN-LAMBERT, *The inscriptions (Rebus and Enigmas) of the church of Saint-Grégoire-du-Vivier* (pp. 233–44; pls. 32, 33). The writer sees, in these peculiar figured drawings and inscriptions on this church-wall of the end of the XVI century, signs of free-masonry and of protestant enmity to catholicism.—A. DE CHAMPEAUX and P. GAUCHERY, *Works of architecture and sculpture executed for Jean de France, duc de Berry* (contin.: pp. 245–54; pl. 34). This ch. VII treats of the duke's tomb. During his lifetime he made several efforts to erect a monument to himself, and even went so far as to build at Bourges the Sainte Chapelle, begun in 1392 and finished in 1405, which he regarded as a mausoleum. His death took place, however, before his monument was begun, and the English wars, the penury of the royal treasury, etc., prevented the carrying out of the project until 1450. Before this, Jehan de Cambray, the duke's *imagier*, had executed the effigy of his master. The life and family of Jehan de Cambray are studied, as well as his works, and his style is judged to be Burgundian. In fact he was one of the best pupils of the famous André de Beauneveu. In 1453, when King René visited Bourges, *Estienne Bobillet* and *Paoul de Mosselemen* are mentioned as the sculptors working on the tomb: at least one of these artists is Flemish, and this explains the style of the monument. They executed the ornamental part of the sarcophagus and the surrounding statuettes. The name of Paul Mosselmann was already known: that of Etienne Bobillet is new. An *excursus* is made in order to narrate the history of the execution of the stalls of the cathedral of Rouen, in part executed by Mosselmann. The tomb of the duc de Berry was finished about 1457, and occupied for three centuries the centre of the choir of the Sainte-Chapelle, until the building was demolished in

1757, when it was taken to the cathedral.—A. VERCOUTRE, *Note on a piece of pottery with bilingual inscription* (pp. 255–6). This fragment was found at Soussa and bears, on one side, a Latin inscription (PHERI) and, on the other, a neo-Punic inscription of doubtful reading.—CHRONIQUE.—

BIBLIOGRAPHY.

Nos. 11-12.—J. N. SVORONOS, *Odysseus among the Arkadians, and the Telegoneia of Eugammon* (pp. 257–80; pl. 35). The coinage of Arkadia offers numerous examples of the use of types of coins referring to local myths concerning Artemis, Arkas, Paso, Herakles, etc. This article refers to similar types on some coins from Mantinea the meaning of which has thus far escaped the numismatists and archæologists. Several of these coins exhibit the figure of a man carrying what appeared to be a spear or harpoon. Homer (*Odys.* xi. 121–34) shows this to be Odysseus, at the moment when he meets the predicted wayfarer and plants his “shapen oar” in the earth and sacrifices to Poseidon. This interpretation is substantiated by correspondences of the coins of Mantinea with the continuation of the story of Odysseus in the *Telegoneia* of Eugammon. The conclusions are thus summarized by the author: “A single coin enables us to comprehend, for the first time after so many centuries, what was the people indicated by the great poet in one of the most interesting rhapsodies of his epic; it enables us to avoid ancient and modern misinterpretations; to understand the spirit and the series of facts of an epic which constitutes the continuation of the *Odyssey*; to recognize the very interesting costume with which they were clothed who went down to consult Trophonios; it shows us the as yet unknown form of the *krepides* of Lebadeia; it gives us the correct interpretation of one of the rarest and most interesting of engraved stones; it enables us to understand why in Arkadia and not elsewhere there are so many legends about the end of the life of Odysseus; in this coin, we possess a monument commemorative of the famous battle of Leuktra and of the reconstruction of Mantinea under the advice and support of Epaminondas the noblest of ancient generals; the exact date of the coin is known, a circumstance of importance for the chronological classification of the coins of the entire Peloponnesos.”—J. SIX, *Archaic Vases with polychromatic figures on a black background* (contin. and end: pp. 281–94; pls. 28, 29). If doubts may be cast upon the provenance of the group of vases previously described, the same cannot be said of those which form the subject of the present paper, as they are undoubtedly of Athenian origin. The painting is in general poor, but the potter's work excellent. The little paterae, about twenty centimeters in diameter, are light, smooth, and often have the black varnish most successfully applied. As characteristic marks, may be mentioned, that the figures painted on the inner side have always their heads toward the centre and feet toward the border; and that the omphalos is often surrounded

with radiating marks painted with greater carelessness than the rest. Similar careless marks sometimes form the band which encloses the subject-painting. A strong resemblance was first observed between a fragment from the Athenian akropolis and the pottery of Naukratis. Now that more than thirty such fragments have been found on the Akropolis, the presumption is very strong in favor of a date prior to the Median wars. Epigraphic evidence establishes this conclusion.—G. DUPLESSIS, *Italian Binding of the xv century in silver niello* (pp. 295–8; pls. 37, 38). Of all the known nielli, the book-covers here reproduced are the largest; measuring 0.415×0.295 met. They are now in the possession of Baron Nathaniel de Rothschild of Vienna, and appear to have once belonged to the Vatican collections sold in 1798. As they are of Italian workmanship and contain the arms of the French Cardinal Jean Ballue, it seems not improbable that they covered an evangelarium to be presented to the Cardinal shortly after his nomination to the office in 1464, but that, owing to the Cardinal's unfortunate career, it could not be presented, and found its way naturally to the library of the Vatican.—MAURICE PROU, *Carlovingian inscriptions in the crypts of Saint-Germain at Auxerre* (pp. 299–303). The monk Raoul Glaber relates that, during his stay in the abbey of Saint-Germain at Auxerre, he was invited, about the year 1002, to restore the inscriptions of about 22 altars. These epitaphs cannot be earlier than 859, the year when the crypts were finished and the body of Saint-Germain transported there. The work of Raoul can hardly have been more than refreshing the color of the inscriptions.—E. BABELON, *Applied bronze figures in the Cabinet des Médailles* (pp. 304–7; pl. 36). Two bronze figures in relief in the *Cabinet des Médailles*, in Paris, which belonged to Foucault's collections and were placed in 1727 in the *Cabinet du Roi*, appear to have been detached from a series of figures in applied relief which formed a procession similar to the Panathenaia, or rather a nuptial procession of gods and goddesses analogous to those decorating the sarcophagus of the Villa Albani (marriage of Peleus and Thetis) and the circular altar at Corinth, which are Graeco-Roman copies of works of the fifth century. These two bronzes are themselves archaistic, and seem to represent Hebe and Hera.—E. MOLINIER, *The chalice of the Abbot Pelagius at the Museum of the Louvre* (pp. 308–11; pl. 39). This well-known chalice was recently purchased by the Louvre: it is of silver partly gilt: the globe which is placed between the conical foot and the hemispherical bowl is cast and chiselled, and has the symbols of the Evangelists in relief. The inscription on the foot reads: ✠ *Pelagius abbas me fecit ad honorem s(an)c(t)i Iacobi ap(osto)li*. It is accompanied by its patena. The place of manufacture is evidently Spain. The name Pelagius is especially common in Galicia and the Asturias. In style, it would belong to the XII cent. if it were French, but Spain was behind

France in progress, and this work probably dates from the first half of the XIII century.—A. HEISS, *A Keltiberian dish in terracotta discovered at Segovia* (pp. 312–20; pl. 40). At the beginning of 1888, this plate in red terracotta covered with a black varnish was found at Segovia. It is 48 centim. in diameter, and has two inscriptions in Keltiberian characters. It seems to be unique, and is now in the possession of M. Stanislas Baron. It has been considered a forgery, partly because it was not found in the region where "Hispano-Moorish" pottery was manufactured. The date is supposed to be the beginning of the reign of Augustus, and the place of manufacture the south of Spain. The inscriptions are compared with the bilingual coins of the Balearic Islands and with those of Abdera, Oba, Lascuta, Asido, etc. Only on some of the coins of the Turdetani are the inscriptions retrograde, as on the plate. A comparative table, on the basis of the Hebrew alphabet, is given of the characters of the dish compared with those of the Iberian and Turdetanian alphabets; and other tables of the values of the characters of the internal and external dish-inscriptions. No attempt is made at a philological explanation.—INDEX.—CHRONIQUE.—BIBLIOGRAPHY.

ALLAN MARQUAND.

JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. III. 1888. No. 4.—R. BORRMANN, *Stelai for votive offerings on the Akropolis at Athens* (30 cuts). The shafts of these stelai are round, polygonal, or four-sided, sometimes square, sometimes oblong. The shape of the capitals depends upon that of the offerings they are intended to support. The capitals are of all kinds, Doric, Ionic, and cup-shaped. The ornamentation is executed in colors, mostly blue, red, and gray. Inscriptions are generally colored red. The round columns are sometimes fluted: the flutes are always shallow, and have sharp dividing lines whether the capital be Doric or Ionic. The top of the shaft is hewn down to a comparatively small size, and fits into a hole in the capital, where it is fastened with lead. This is like wood construction, except that wooden beams would be fastened with pegs instead of melted lead. In general, these stelai confirm the recent theories concerning the origin of Doric as well as Ionic architectural forms from wooden prototypes. These stelai were probably placed so high that the tops of the capitals, which are often but roughly finished, were invisible.—F. IMHOOF-BLUMER, *Figures on ancient coins* (pl. 9 representing 29 coins). 1. *Praying and supplicating figures*. A late Tyrian coin represents a woman stretching out her hands in prayer to the temple of Melkart. Two Sikyonian coins (of Julia Domna and Fulvia Plautilla) represent a youth with garland on his head, his hands raised in prayer. Two coins of Magnesia in Lydia have the same type. The youth is probably returning thanks for an athletic victory. A Corinthian coin of

Antoninus Pius represents Melikertes standing on a dolphin and praying. Three coins of Nikaia (Commodus) represent the infant Dionysos sitting in a basket, and stretching out his arms. Similar gestures of prayer are seen on coins with representations of Eros and Aphrodite, of the infant Dionysos, of Arkas, and of children. II. *Myths of Zeus*. Two Laodicean coins of Marcus Aurelius represent respectively the infant Zeus with Rhea and Adrasteia and with Adrasteia and the Korybantes. III. *The Judgment of Paris*. Coins of Skepsis, Ilion, Tarsos, and Alexandria represent the judgment of Paris. IV. *The Legend of the Foundation of Ephesos*. Three Ephesian coins represent the mountain-deity *Πέλιος*, a mountain, and a stricken boar. V. *Mountain-deities, Mountains, Nymphs*. On the coins of Laodikeia, Skepsis, and Ephesos above-mentioned, mountain-deities are depicted. A coin of Synnada represents Kybele and a recumbent mountain-god. A coin of Dokimia represents the mountain Persis and Kybele. A coin of Kyzikos represents a nymph and a satyr.—A. FURTWÄGLER, *Studies on Gems with Artists' Inscriptions*. II. *Gems with Artists' Inscriptions in various Collections* (contin.: pls. 10, 11; 8 inscriptions in facsimile). The Paris amethyst with the so-called head of Maecenas is not an original work of Dioskourides, but a work of the later part of the XVI or of the XVII century. A second copy is in Berlin. Four gems with the inscription COΛΩNOC represent the same head, and are doubtless copies of a lost gem by an artist *Solon*. The head is that of Cicero. Three modern copies (two in the British Museum and one in Rome) exist of a lost gem by Dioskourides representing the head of Julius Cæsar. Three gems representing Augustus are not by Dioskourides, but are modern. The same is true of the Perseus in Naples. All other known gems ascribed to Dioskourides (except those mentioned in the previous article) are manifest forgeries. *Eutyche*s and *Hesophilos*, sons of Dioskourides, have left each one gem, here described. Three gems by *Hyllos*, a third son, are described. Of *Solon* only two genuine works are known to exist. All others are imitations. Works by *Felix*, *Polykleitos*, and *Gnaios* are discussed. All these artists worked in the style of Dioskourides. Are described and published gems by *Agathangelos*, *Mykon*, *Saturninus*, *Epitynchanos*, *Euodos*, *Apolonios*, *Pamphilos*, *Teukros*, *Anteros*, and *Philemon*. To judge from the portraits which they represent, these artists belong to the early Empire.—J. BOEHLAU, *Boiotian Vases* (36 cuts). A catalogue is given of a class of vases from early Boiotian tombs. 55 are wide dishes with or without a standard or foot; the remaining 17 are of various forms. Idols of similar technique are discussed, and three are published. These vases are of light, loose clay, and made on the wheel. The decoration is "geometrical" and "orientalizing." The "geometrical" part resembles that of the "proto-Corinthian" style, rather than that of the "Dipylon" style, which latter

derived its ornaments in great measure from the Mykenaian style. The "orientalizing" parts of these Boiotian vases reached Boiotia by way of Chalkis. The vases belong to the VII century B. C., but cannot as yet be more accurately dated.—In an *appendix* (12 cuts) are described objects of bronze found in the Boiotian graves. The objects comprise fibulae, rings, bracelets, etc.—E. PERNICE, *On the Chest of Kypselos and the Amyklaian Throne*. Pausanias describes the first, third, and fifth $\chi\omega\mu\alpha\iota$ of the chest of Kypselos from right to left, the second and fourth from left to right. He describes (v. 17. 9) Herakles in the description of the funeral games of Pelias. This figure belongs in the preceding scene, the departure of Amphiaraos, and is not Herakles but a crouching figure holding the horses of Amphiaraos. The staff held by this figure may have been mistaken for the club of Herakles. This figure is found on Corinthian vases with representations of the departure of Herakles. So, too, the house mentioned at this point by Pausanias occurs on Corinthian vases. Comparison of Pausanias' description of the chest with vase-paintings strengthens the probability that the chest was of Corinthian workmanship. The division of the first, second, fourth, and fifth $\chi\omega\mu\alpha\iota$ into scenes of equal size divided by triglyphs (Klein, *Sitzungsber. d. Wien. Akad.*, vol. 108, pp. 51–83) is impossible, for the scenes contain various numbers of persons, and cannot be reduced to the same size. Besides, if the scenes were divided by triglyphs, Pausanias could not attribute any figure to a scene to which it did not belong. One such false attribution (v. 17. 11), by which Iolaos is removed from the scene of the Hydra and made victor in a chariot race, is universally acknowledged, and a second is pointed out above. In his description of the Amyklaian Throne, Pausanias (III. 18. 11) mentions, in order, Herakles in combat with Thourios, Tyndareos with Eurytos, and the rape of the maidens of Leukippos. Tyndareos belongs to the last scene, for the maidens are carried off by his sons Kastor and Polydeukes. Klein (*Archäol.-epigr. Mitth. aus Oester.*, 1885, pp. 145–68) divides the representations on the throne into separate pictures. This is impossible for reasons similar to those which forbid the division of the scenes on the chest of Kypselos.—ADDENDA.—BIBLIOGRAPHY.—REGISTER.

VOL. IV. 1889. No. 1.—O. RICHTER, *The Roman Orator's Platform* (9 cuts). There is no evidence of a *locus inferior* as part of the *rostra*. The ships-beaks were arranged in two rows across the entire front of the platform, 20 in the upper and 19 in the lower row. The platform was 80 feet in length. Its base was a foundation a foot in height; above this was a moulding $\frac{3}{4}$ foot high; then the wall $8\frac{1}{4}$ feet in height, which was surmounted by a cornice $1\frac{1}{2}$ ft. high. Above the cornice was the balustrade which surrounded the platform with the exception of a space in the middle of the front and the entrance at the back. The platform was entered by

an inclined plane. At the sides of the entrance were the reliefs representing the *suovetaurilia* and the scene with the *rostra* at one end and Marsyas under the fig-tree at the other. Upon the platform were numerous statues, and at least five triumphal columns. As the taste of the Romans grew more and more to favor colossal figures, the foundations of the platform had to be strengthened to support the great masses placed upon it.—G. TREU, *A Painted Marble Head in the British Museum* (pl. 1). This female head was found on the Esquiline, and was brought to the British Museum in 1884. It was originally set into a statue. The hair is yellow, but the shading was done in brown; the face is of a rosy flesh-color; the eyebrows are black, as is the pupil of the eye and the outline of the iris. The black of the eyebrows is applied directly to the marble, which was covered with fine white wax to receive the other colors. The colors are now very easily effaced, rubbing off at a touch: the result of long lying in the damp earth. The figure was once covered with a disc to keep off the rain: it must, then, have stood in the open air.—A. E. J. HOLWERDA, *Attic Vases of the Transition Style* (4 cuts). Five vases (kylikes) of the museum in Leyden are discussed, of which three are published. One represents a music-lesson and scenes of the komos; the second, scenes in the life of an Attic *ἵππεύς*; the third a draped female figure in the centre, and, on the outside, two groups, each consisting of a female figure between two males, all draped. Under the handles of all these vases are palmettes. The *ἵππεύς* is treated as an athlete rather than as a soldier. The Athenian cavalry attained little prominence in war until the Peloponnesian war. These vases show the transition from the rigid red-figured style to the free style. In the treatment of drapery there are still reminiscences of the careful, apparently starched, folds of earlier art. The change from those folds to the free drapery of the fifth century probably took place in reality as well as in art. The rigid red-figured style of vase-painting flourished before the Persian wars. After the Persian wars, a less artificial costume and a freer life was accompanied by a corresponding change in the style of vase-painting.—A. FURTWÄNGLER, *Studies on Gems with Artists' Inscriptions* (conclusion: pl. 2, nos. 1-5; 1 cut; 9 inscriptions in facsimile). Only three works of Aspasio are recognized as genuine: the well-known Athena Parthenos, a bearded Dionysos in the British Museum, and a fragment of what seems to be a Sarapis in the Florentine Museum. Gems by the following artists are described: *Skylax, Koinos, Aulus son of Alexas, Quintus son of Alexas, Caius, Lucius, Tryphon, Rufus, Sostratos* and *Diodotos*. The gem *Jahrbuch* III. pl. 11. 24 has the inscription *Υπερχίον*. This may be the name of the artist or of the owner. The names *Admon, Nicomachus, Pharnakes*, and *Alpheos* are those of the owners of the stones on which they are engraved. The name *Allion* occurs on imitations of antique gems. A Florentine gem has the form *ΔΑΛΙΟΝ*. Whether

the inscription denotes the artist, the owner, or the person represented is uncertain. The following artists' names are forgeries: *Aetion, Neisos, Heius, Thamyras, Skopas, Axochoas, Glykon, Pergamos, Agathemeros, Seleukos, Ammonios, Hermaiskos, Epitonos, Karpos, Apollonides, Kronios, Hellen*, the last three of which are derived from Pliny. The gems with all these inscriptions are described and discussed. The artists' signatures are always modest in size and position. Before Alexander, the inscriptions are careful, and the earliest ones follow the curve of the edge of the gem. In the earliest inscriptions the strokes taper to a point, but later they are of uniform width and end in a curve. The nominative is more frequent than the genitive. The works follow the tendencies of monumental art of the same period. In the Hellenistic period, the inscriptions are more careless. The nominative is more common than the genitive, and the verb *ἐποίησεν* is more frequently added than before Alexander. The artists are distinguished for freshness in conception and execution. In the first century before and after Christ, the inscriptions are exact and elegant. The strokes end in a ball. The round cursive forms of *epsilon* and *sigma* are the rule. *Omega* has the forms Ω and Ω . The verb *ἐποίησεν* is less frequent than before, and the genitive is more frequent than the nominative. The inscription is always written in a straight (generally vertical) line. The artists' works are distinguished for correctness and elegance, but lack the freshness of the earlier works. In an appendix, the ring of *Philon* (*Jahrb.*, III, p. 206) is said to be in the possession of Count Michel Tyszkiewicz. An additional work of *Lykomedes* is published and discussed. A beautiful fragment of the gem of *Athenion* (*Jahrb.* III, pl. 3.3) is published and discussed. So also another work of *Hyllos*.—A. CONZE, *The Prototype of the Diomedes Gems* (pl. 2.7). A relief in the Museo Nazionale in Naples is published. *Orestes* is represented in the sanctuary at Delphoi about to leave the altar: at his feet is a sleeping *Erinys*. The motive seems to have been invented for *Orestes* and adopted by *Dioskourides* for *Diomedes*. *Furtwängler*, however, thinks it was invented for *Diomedes*.—ARCHÄOLOGISCHER ANZEIGER (*Supplement to the Jahrbuch*). This contains an account, by U. Wilcken, of the Hellenistic portraits from *El-Faiyûm*, which are said to represent the persons in whose graves they were found, and are ascribed to the second and third centuries after Christ; *Reports* of the meetings of the Berlin Archæological Society from Jan. 1886 to July 1886; *Reports* on the activity and publications of the Institute; and a *Bibliography*.

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MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIII. Nos. 3-4.—W. M. RAMSAY, *Laodiceia Combusta and Sinethandos* (pp. 233-72). *Laodikeia* was situated where *Yorgan Ladik* now is. *Sinethandos* was at *Khadyn Khan*,

about 12 miles on the road from Laodikeia to Apameia and Ephesos. Geographically in Lykaonia, Laodikeia was at various times included in Galatia and Pisidia. 140 inscriptions from this neighborhood are published, most of them for the first time. Their dates are from the third century B. C. to the fifth century of our era. Most of them are sepulchral, many Christian.—F. DÜMLER, *Remarks on the earliest Art-handiwork on Greek soil* (pp. 273–303; 10 cuts). I. *The Nekropolis near Halikarnassos*. The race to which the nekropolis (discovered by W. R. Paton, see *Journ. of Hell. Stud.*, VIII, p. 66 ff) belonged regarded its graves as family sanctuaries, and practised cremation. The family tomb is of two kinds: a rectangular *temenos*, and a sepulchral chamber with *dromos* and *tumulus*. Of these the former is more primitive. In these the remains were placed in *ostothekai* like the *tombe a pozzo* of Corneto, but also in graves like the *tombe a fossa*. In the *tumuli* also both kinds of graves are found. The nekropolis was evidently not very long in use. In the tombs were found, beside vases, objects of gold, bronze, and iron. The decoration of the vases consists mainly of horizontal stripes and groups of concentric circles or semicircles. The civilization of the people was evidently not that of Mykenai, but the decoration of the vases has points of resemblance with that of some of the early vases found at Rhodos. II. *The Kyprian geometrical style*. The types of the Kyprian vases are either (1) Phoenician with only chance points of similarity to Greek geometrical vases, or (2) Phoenician exerting an influence upon Greek manufactures, or (3) originally Greek and developed in Kypros by Greeks and Phoenicians in common. The third alternative is adopted. Comparison of different geometrical styles shows that the Kyprian style is as closely connected with the style of Mykenai as is the Dipylon-style. The Kyprian geometrical style is pre-Dorian. It was brought to Kypros by the Arkadians when they came from Peloponnesos. The Dipylon-style is attributed to one of the Greek tribes which drove out the people to which the civilization of Mykenai belonged, and forced some of the Arkadians also to leave the Greek mainland. III. *The Nekropolis at the Dipylon and the style of the Dipylon-vases*. The earliest Greek inhabitants of Attika may sometimes have buried their dead in their cities or even in their houses. They certainly buried them before the gates at both sides of the road. They burned the bodies. The smaller and earlier Dipylon-vases go back to a time centuries before the large vases with burial-scenes and naval battles which Kroker ascribes to the seventh century B. C. Iron objects found in graves do not prove that they are post-Homeric but rather that they are pre-Homeric. The Homeric descriptions apply in great measure to the Ionic nobility, which was under Oriental influence. As the Arkadians were driven to colonize Kypros, so other tribes were driven out of Greece at the same time. Tradi-

tions of such early colonization are not wanting. The nekropolis at Halkarnassos belonged to such a colony founded long before the Dorian invasion.—H. G. LOLLING, *Inscription from Kyzikos* (pp. 304–9; supplementary pl.). A list of prytanes of Kyzikos is published. The inscription is now in Constantinople. There were, in imperial times, at least 8 tribes in Kyzikos: Οἰνωπεῖς, Ὀπλιγεῖς, Ἀργαδεῖς, Γελέοντες, Ἰουλεῖς, Σεβαστεῖς, Βωρεῖς, Αἰγικορεῖς. The Ἰουλεῖς and Σεβαστεῖς were probably connected with the cult of the emperors. The year of Kyzikos began at the autumnal equinox. The months were: (first half-year) Βοηδρομιών, Κυανοφύων, Ἀπατουρεῶν, Ποσειδεῶν, Ἀθηναιών, Ἀνθεστηριών, (second half-year) Ἀρτεμισιών, Ταυρεῶν, Καλαμαίων, Πάνημος, Κρονιών, Θαργηλιών.—P. WOLTERS, *The gravestone of Antipatros of Askalon* (pp. 310–16; cut). The relief upon this stone (see *Corpus Insc. Semit.*, I, p. 140) represents a dead body on a couch, over whose head leans a lion, while a man with a ship's prow for a head leans over his feet, opposite the lion. The lion probably represents the god of death. The figure with a ship's prow for a head may represent the ship which saved the body of Antipatros for burial, or may have some unknown significance in Phoenician mythology.—G. TREU, *The Inscription of the Leonidaion at Olympia* (pp. 317–26; facsimile). The inscription was cut on the Ionic architrave of the "southwest building" at Olympia. The fragments read: Δ[ε]ω[ν]ιδ[ε]ος Δεώτων [N]άξιος ἐποίησε. The inscription was repeated on at least two sides of the building. This Leonidas is the same mentioned by Pausanias VI. 16. 5; but, in V. 15. 2, he describes him as an Eleian. The inscription was covered with stucco at the time of Pausanias. It must have been longer than the mere artist's inscription given above; probably, Δεωνίδης Δεώτων Νάξιος ἐποίησε καὶ ἀνέθηκε Δαὶ Ὀλυμπίῳ. This agrees with the statement of Pausanias, that the Leonidaion was a gift (ἀνάθημα) of Leonidas. There can now be no doubt that the "southwest building" is the Leonidaion.—W. DÖRPFELD, *The Altis-wall at Olympia* (pp. 327–36; pl. VII). The inscription of the Leonidaion makes it certain that the πομπικὴ εἰσοδος of Pausanias was at the s. w. corner of the Altis. The wall which has been ascribed to the Macedonian epoch is shown to be Roman. It had three gates: a large one with a triumphal arch on the southern side, and two smaller ones on the western side. This wall was probably built by Nero. He caused the "southeast building" to be changed to a Roman dwelling, and increased the size of the Altis toward the west and south. The great street which passed in front of the Leonidaion and turned to the east along the southern side of the old Altis was now partly inside the Altis. In front of the Leonidaion, the new wall was in the middle of the old street, making it so narrow as to excite the comment of Pausanias. Nero doubtless intended the triumphal arch in the southern wall for the main entrance to the Altis. The

bouleuterion, with part of the agora, was within the enlarged Altis. The site of the Hippodameion is uncertain, but must still be sought in the eastern part of the Altis.—A. MILCHHÖFER, *Account of Antiquities in Attika* (pp. 337-62; conclusion). *E. The Plain of Athens.* I. The upper plain. (a) West of the Kephisos. Antiquities reported from: Menidi (Epano Liossia, Kamateró), Kato Liossia and vicinity, Bistardo, Hagios Elias, Chaidari, Daphne and vicinity and the olive grove by the Kephisos. (b) East of the Kephisos. The reports are from: Kukuvaones, Herakli, Kephisia, Marousi, Chalandri, Kalogréssa, Psychiko, Omorphi Ekklesia, Galaki, Plakakia, Patisia, and Kypseli. II. The Lower Plain (from Athens to the sea). The western and southern slopes of Hymettos. The reports are from: Ambelokipi, Kutzopodi, Asteri, Kaesariani, Kutala, Kopana, Kareia, Kara, Brahami, Trachones, Pirnari, Chasani, Haliki, Vari. This part of the account embraces Nos. 496-778. The antiquities reported consist of inscriptions (largely sepulchral, terminal, and dedicatory), together with some reliefs and fragmentary sculptures. Inscriptions and monuments already known are assigned to their proper places in the territorial scheme.—A. BRÜCKNER, *On the Gravestone of Metrodoros in Chios* (pp. 363-82; pl. iv; 2 cuts). Examination of this stone (see *Mith.*, p. 199 ff.) shows that it was ornamented on all four sides. The leaf-pattern, the sirens, the battle of the centaurs, and the chariots driven by Nikai were continued on the four sides. On the side to the left of the front, the deceased is represented shooting an arrow; behind him stands a small slave with arrows; a plane tree and a column upon which is an amphora show that the action takes place in a gymnasium. On the back of the stone, the attributes of an athlete (sponge, strigil, oil-bottle, and a fourth object, perhaps a quiver or a purse) are represented hanging from a peg. At each side is a column. The representation in the middle of the fourth side is destroyed. Examples of the use of sirens as ornaments are given, and the use of other figures in the same way is discussed. The Nikai and the battle of the centaurs are also purely ornamental, without any connection with the deceased. Such ornamental representations had become conventional in the third century B. C. The parallels adduced are also from Hellenistic times. One cut represents the monument of Parmeniskos from Apollonia in Epeiros. It is ornamented with a battle of Amazons, a pattern of oak-branches, two sirens, two rosettes, and two griffins between which stands a kantharos: in the gable at the top of the stone is a face. The other cut represents the grave-stone of Heraion (*C. I. A.*, II, 3, 3771). The top is adorned with a palmetto: below the inscriptions are two dolphins, instead of the more usual rosettes.—E. REISCH, *The Monument of Thrasylos* (pp. 383-401; pl. VIII; cut). This monument is the only example of a tripod-building of the time of the agonothetai. The original building of Thrasylos was intended to

support one tripod, which probably stood over the middle of the façade. When Thrasykles had been agonothetes (in 271/70 B. C.), he wished to set up two tripods, one for the choir of men and one for that of boys. He changed the upper part of the monument erected by his father Thrasyllus, adding an *attika*. The tripods were doubtless placed one at each end, while the central position on the top of the building was occupied by the statue of Dionysos now in the British Museum. The pose and drapery of this statue remind one of the works of the fifth century. The same academic tradition is to be noted in many Athenian reliefs of comparatively late times. The head and arms of the statue were made of separate pieces and set into the trunk; the left arm was partly raised and held forward; the head cannot have had long hair or beard; in the breast is a hole for the attachment of an attribute, probably a harp. The hole in the lap of the figure may have been (as it cannot be seen from below) made to aid in raising the figure to its place. Dionysos with the harp (Dionysos Melpomenos, *C. I. A.*, III, 274) was an appropriatè figure in this place. The statue was seen and sketched by Cyriacus of Ancona (cut): even in his time the head and arms were gone. A part of the inscription of Thrasyllus is given in facsimile.—B. GRAEF, *The Sculptures of Olympia*. The head which has been placed on the kneeling girl in the eastern pediment (*o*, Treu) belongs to the youth whom Curtius and Kekulé put crouching before the horses of Pelops (*β*, Treu). The head heretofore given to this youth belongs to the figure which sits, according to Kekulé, close behind the horses of Pelops (*c*, Treu). The head here taken from the girl (*o*) and given to the youth (*β*) has the same arrangement of hair as the Apollo of the western pediment and the head formerly given to the girl *π* but now to the Lapith *η*. A very similar arrangement of hair is found in a few other cases not in Olympia. This arrangement is peculiar to young men. The head, therefore, which has been ascribed to the Athena of the lion-metope from the opisthodomos of the temple of Zeus at Olympia is a male head, as is further shown by the wrinkle in the forehead. It must be the head of Herakles in the Amazon-metope.—S. P. LAMBROS, *Κυράδες-Χοιράδες* (pp. 408-9). Lolling (*Hist. und phil. Aufs. Ernst Curtius . . . gewidmet*, p. 8) suggests that the modern name Κυράδες for the two small islands off Cape Skaramangá in the strait of Salamis is only a slight corruption of an ancient name Χοιράδες. Aischylos, *Pers.*, 421, ἀκταὶ δὲ νεκρῶν χοιράδες τ' ἐπλήθον seems to support this view, though neither ἀκταὶ nor χοιράδες should be written with a capital in this line.—M. P. KONSTANTINOS, *Inscriptions from Tralleis*. Three inscriptions: (1) the name Alexandros; (2) on the same stone names of victors in running, strength (ἐνέξια), javelin-throwing, and archery; (3) a fragment of an honorary decree.—H. WINNEFELD, *The Sanctuary of the Kabeiroi near Thebes* (pp. 412-27;

pls. ix-xii; 18 cuts). III. *The vases.* The fragments of vases found in the Kabeireion form three groups: (1) Attic vases, (2) black-figured vases of local manufacture, (3) black varnished vases. The number of Attic vases is comparatively small. They are mostly red-figured vases of various shapes. Several of these are described. A few lekythoi and flat dishes have black figures. Fragments of panathenaic amphorai also occur. The vases of local manufacture are for the most part round cups with two handles, though other forms occur. They are decorated with black stripes, plant-patterns, and figures. The plant-patterns represent ivy, *tamus cretica*, grape-vines, olive branches, branches which look like myrtle, and occasionally other plants. A few simple patterns of curved lines occur. The vases were made expressly for the sanctuary of the Kabeiroi. This is evident from the inscriptions, as well as from the scenes represented. The Kabeiros and the Pais are frequently represented. Other scenes are Kephalos and Lailaps, Bellerophon and the Chimaira, pygmies and cranes, a procession, feasts, dances and flute-playing. In all of these, caricature is the most striking feature. Somewhat different are the few representations of Seilenoi and Mainads. The workmanship of these paintings is careless but lively. They all belong apparently to the fourth century B. C. A group of curious hollow cylindrical articles, ending at the bottom in a slightly rounded cone, have much the same ornamentation as the above-mentioned vases, but without representations of figures: perhaps these articles are tops. The black varnished vases are mostly in the form of a kantharos with a high, thin foot and high handles, though other forms occur. The forms are not elegant, nor has the varnish the gloss or blackness of that of Attika.—*MISCELLANIES.* H. SCHLIEMANN, *Attic Sepulchral Inscriptions*. Two inscriptions from the courtyard of Dr. Schliemann's house in the Ὀδὸς Μουσῶν.—*LITERATURE and DISCOVERIES.* An account of recent discoveries in Athens and Pergamon. HAROLD N. FOWLER.

REVUE ARCHÉOLOGIQUE.—Nov.-Dec. 1888.—S. REINACH, *The Gauls in ancient art and the Sarcophagus of the Vigna Ammendola* (pp. 273-84; pls. xxii, xxiii; 2 figs.). The museum of St.-Germain has been collecting casts of Greek and Graeco-Roman art with representations of the Gauls or the Galatians of Asia. Ethnographic exactitude in the representations appears first with the Pergamene artists of the third cent. B. C. Roman art went still further, as in the columns of Trajan and Antonine. The writer here undertakes to give a list of the Graeco-Roman works of art in which Gauls are represented, confining himself to the Hellenistic works, including especially the monuments commemorating the victories of the Greeks over the Galatians of Asia Minor and the hordes of Brennus before Delphoi. It is only of late years that such a group of monuments has

been recognized. The first to be properly identified was the so-called *dying gladiator* of the Capitol; then the so-called *Arria and Pætus* of the Villa Ludovisi; in 1870, statues were recognized in museums, coming from the great composition dedicated by Attalos, and representing Galatians, Persians, Amazons, and Giants; finally, the excavations at Pergamon disclosed a number of bases of bronze statues. It would seem as if the "gladiator" and the Ludovisi group were copies of part of a large composition at Pergamon, connected with these bases.—R. CAGNAT, *The Camp and Praetorium of the III Augustan legion at Lambesa* (pp. 285–93; pl. xxiv; 2 figs.). These notes are given as a supplement to the very detailed description of these ruins published in 1885. The camp is placed on a slight rise at the foot of the Aurès chain and forms a rectangle 420 met. wide by 500 long, more in accord with the plans of Polybios than those of Hyginus. There are four bastions on the shorter sides and five on the longer. It is defended by two semi-engaged towers, and has four gates, one on each side. The praetorium or N. gate has two unequal openings, one for pedestrians, the other for vehicles. Two main roads at right angles joined these gates, and at their intersection stood the praetorium.—BERTHELOT, *On the name of bronze among Greek alchemists* (pp. 294–8). There is great obscurity in regard to the origin of the word bronze. A text in the collection of Greek alchemists uses the word *βροντήσιον*. The ms. in which it is used dates from the XI cent., but the text is probably of the VIII or IX cent. From a passage in Pliny (*H. N.*, xxxiv. ix. 45 and xvii. 48), it might be concluded that this word, *brontesion*, was derived from the name of the city of Brundisium (Gr. *Βροντήσιον*), famous for its bronze called *aes Brundisium*.—P. MONCEAUX, *Eponymic Fasti of the Thessalian League: Federal Tagoi and Strategoi* (pp. 299–318) (contin.). Chapter III is on the constitution of the new Thessalian league by Flaminius in 196 B. C., after the conquest by Philip of Macedon. Autonomy was however given to a number of tribes formerly subject to the Thessalian *κοινόν*. The constitution given by Flaminius was strongly aristocratic. This lasted for a half century, until the Macedonian insurrection and the ruin of the Achaean League, which was the occasion for the abolition of all federations in Greece: Thessaly was then annexed to Macedon. But, again, Cæsar proclaimed the liberty of Thessaly in 48 B. C., on the battle-field of Pharsala, and the league was reconstituted. The varieties of coins struck during the different parts of this period are reviewed, and from them a list of the Strategoi of the new league is constructed. Most of them belong to the first period of autonomy, 196–146 B. C.—F. DE MÉLY, *The fish in engraved stones* (pp. 319–32). The talismanic virtue of the fish in antiquity is best illustrated in the so-called *Cyranides* of Hermes Trismegistus which is based on the science of drawing omens from the combination of letters. There are 24 formulas corres-

ponding to the letters of the alphabet: the four elements are represented in each, the air by a bird, the earth by a plant, fire by a stone, water by a fish, whose names begin with the same letter. The writer has identified three of these on engraved stones, the eagle or *ἀετός*, the sole, and the anchovy.—E. DROUIN, *The era of Yezdegerd and the Persian calendar* (pp. 333–43). The era of Yezdegerd is, next to the Hegira, the most important chronological system used in the East. The present memoir studies the circumstances of its establishment and its calendar. Yezdegerd III was the last Sassanid king, and was conquered by the Mohammedans. His era begins on June 16, 632 A. D. It is still used by the followers of Zoroaster. The Sassanid names of months are then given.—W. HELBIG, *Inscription engraved on the foot of a Tarentine vase* (pp. 344–8). The vase was found near Chiusi: the style is that of inferior vases from Magna Graecia. The curious inscription reads οὗτο(ς) τὸν δῆμον ἔφη πονηρόν: "This one called the bad *demos*." The dialect is Doric, the sentiment political.—L. DE FLEURY, *The deposits of ashes at Nalliers* (Vendée) (pp. 349–59).—J. MENANT, *Two false Chaldaean antiquities*.—This article seeks to prove that two tablets published by Dr. Wm. Hayes Ward in the *Journal of Archaeology* (March, 1888) are forgeries, copied, in his opinion, from the finds of Telloh.—V. J. VAILLANT, *Circular stamp of the fleet of Britain found at Boulogne-sur-mer* (pp. 366–71). This circular tile has the four letters CLBR for *Classis Britannica*.—BIBLIOGRAPHY.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity*.

Jan.-Feb. 1889.—R. CAGNAT, *The Camp and Praetorium of the III Augustan legion at Lambesa* (cont.: pp. 1–10; pls. I, II). IV. *The Praetorium*. It is a rectangular building measuring 23.30 × 30.60 met., decorated on the outside with two superposed rows of pilasters and isolated columns. Its main façade has an immense arcade in the centre. An inscription, probably dating from 268 A. D., records the reconstitution of the building, presumably after the consequences of the earthquake of 267, and at this time some decorative additions were made. The s. façade is similar. The two side-fronts have four doors with Corinthian pilasters. From fragments of surrounding walls, it is proved that the now-existing part of the Praetorium formed only the inner court of the building. Like the praetorium at Carnuntum, recently uncovered, it was divided into three sections: that in front of the court being the *forum*, that at the rear the *posticum*. V. *Other buildings in the Camp*. One is the *thermae* of the legion, a second is unidentified, a third is of uncertain use, supposed by some to be a prison, by others a basilica. An appeal is made for the complete excavation of the Camp.—S. REINACH, *The Gauls in ancient art and the sarcophagus of the Vigna Ammendola* (contin.: pp. 11–22). Among the statues probably belonging to the *ex-voto* of Attalos I in the Akropolis, six are certainly of

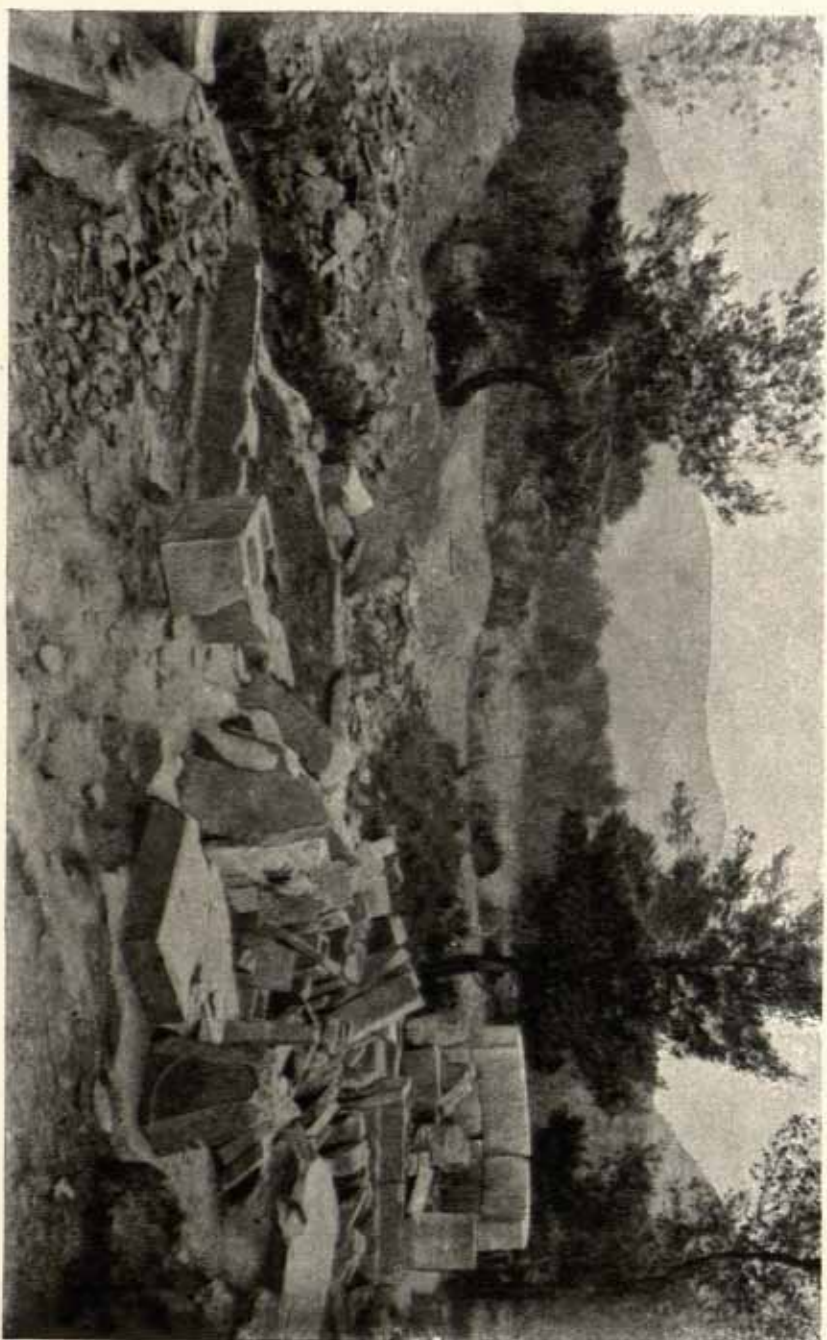
Galatians: (1) a bearded warrior, (2) a dead warrior, (3) a warrior falling backwards, all three at Venice; (4) a helmeted wounded warrior, at Naples; (5) a wounded warrior, resting on one knee, at the Louvre; (6) a warrior seated on an oval buckler, in the Torrigiani garden, at Florence. Other statues are related to this series: five are enumerated by Brunn; three are here added. Several more are known to have existed in the first half of the XVI cent. from the travels of Claude Bellieure and Aldrovandi's *Statue Antiche*. M. Reinach brings forward arguments to prove that the original ex-voto of Attalos was composed of bronze statues, and that these marble statues may have been replicas in Pergamon or some other Asiatic city.—E. LE BLANT, *On some ancient monuments related to the consequences of criminal affairs* (pp. 23-30; pl. III). A few monuments are here brought forward which illustrate different acts of Roman criminal procedure. (1) On some sarcophagi, a man arrested by placing a rope around his neck (St. Paul?); (2) a fresco of Pompeii, supposed by some to represent the Judgment of Solomon, before 79 A. D., with a view of the praetorium; (3) a miniature in the *Codex Rossanensis*, of the VI cent., representing the *procurator*; (4) an ivory diptych of *Rufius Probianus*.—E. POTTIER, *An oinochoë in the Louvre signed by Amasis* (pp. 31-7; pl. IV). On a small black-figured oinochoë in the Louvre, we read the signature of Amasis ΜΕΨΟΙΕ[Σ]ΕΝ ΑΜΑΣΙΣ. The figures are: 1., Poseiden draped, holding trident and facing an advancing group of gods—Hermes with the caduceus, Athena armed, Herakles as archer. The work is very delicate. M. Pottier remarks on the Oriental origin of many of the names of the early vase-painters of the black-figured vases: ὁ Σκυθης., "the Scythian"; ὁ Λυδός, "the Lydian"; Sikelos and Sikanos, from Sicily; etc. Amasis reminds of the Egyptian king Aahmes or Amasis II, from whom the painter may have taken his name. In view of the recent importance given to the cult of Herakles at Athens by the recent discoveries, M. Pottier thinks that the combination of Herakles and Athena on this vase may be but another indication of the attempt of Peisistratos to reconcile the cults of the two great Greek races, the Dorian and Ionian.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.: pp. 38-49). LXI. Gold ring found in a Frankish cemetery in Hesse-Darmstadt, with the name of *Humila*, probably a person of royal family. LXII. Gold ring, found near Valenciennes, with a monogram of the name *Falco*. LXIII. Bronze ring found in Hesse-Darmstadt with the name of a Frankish woman, *Fagala*. LXIV. Gold seal-ring of *Audo*. LXV. Bronze ring with merely the letters *Si* for *Signum* or *Signavi*. LXVI-LXX. Bronze rings found respectively at Worms, Wörrstadt, Oberolm, Dietersheim, and Udenheim.—P. MONCEAUX, *Eponymic Fasti of the Thessalian League: Federal Tagoi and Strategoi* (cont. and end; pp. 50-63). Ch. IV. *Constitution of the League*

under the Roman Emperors, from Augustus to Gallienus. The League was reorganized by Augustus, and its condition may be studied from an inscription of Tiberius at Kierion: it then had an eponymic strategos, common assemblies, and the right to coin money. After Hadrian, it was not even required that there should be any Roman type on the coins. A list of the federal strategoi is given. Certain general conclusions, summarizing all the preceding papers, are given, classified under the four periods. (1) The *κοινὸν τῶν Θεσσαλῶν*, organized between the VIII and VI cent. B. C., with Aleuas of Larissa as its military, and Skopas of Krannon as its financial legislator. It included the cities of Thessaliotis and Pelasgiotis with the surrounding mountainous tribes as tributaries. The election of a life-dictator or *ταγός*, on occasions of great danger, led to tyranny, and this to the Macedonian intervention. (2) Macedonian period with nominal independence. (3) Roman republican period with greater independence but restricted territorial dominion interrupted by annexation to Macedonia. (4) Roman imperial period.—A. LEBEGUE, *The Mithriac basrelief of Pesaro* (pp. 64-9). A paper in the same sense as that by M. Fr. Cumont in the last number.—J. BAILLET, *The Stele of Menschieh* (pp. 70-83). This stele, now at Bûlâq, was found at Menschieh, the site of Ptolemaïs. It commemorates the erection of a temple and begins: "In the name of the Emperor Caesar Nerva Trajan Augustus Germanicus, in the honor of Asklepios and Hygieia, this temple and its enclosure have been built by our city under the prefect Pompeius Planta and the epistrategos Calpurnius Sabinus." This is followed by an interesting paean to Asklepios. The whole is Greek without any Egyptian elements.—D. MALLET, *The inscriptions of Naukratis* (pp. 84-91). A summary is given of the divergent opinions of Ernest Gardner and of Hirschfeld.—BUHOT DE KERSERS, *Monumental Statistics of the department of the Cher: Conclusions* (pp. 92-101). A resumé is given of the history of architecture in this department during various periods. This paper includes the prehistoric, the Gallic, the Roman, the Merovingian, and the Carolingian periods.—BIBLIOGRAPHY.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications* relating to Roman antiquity.

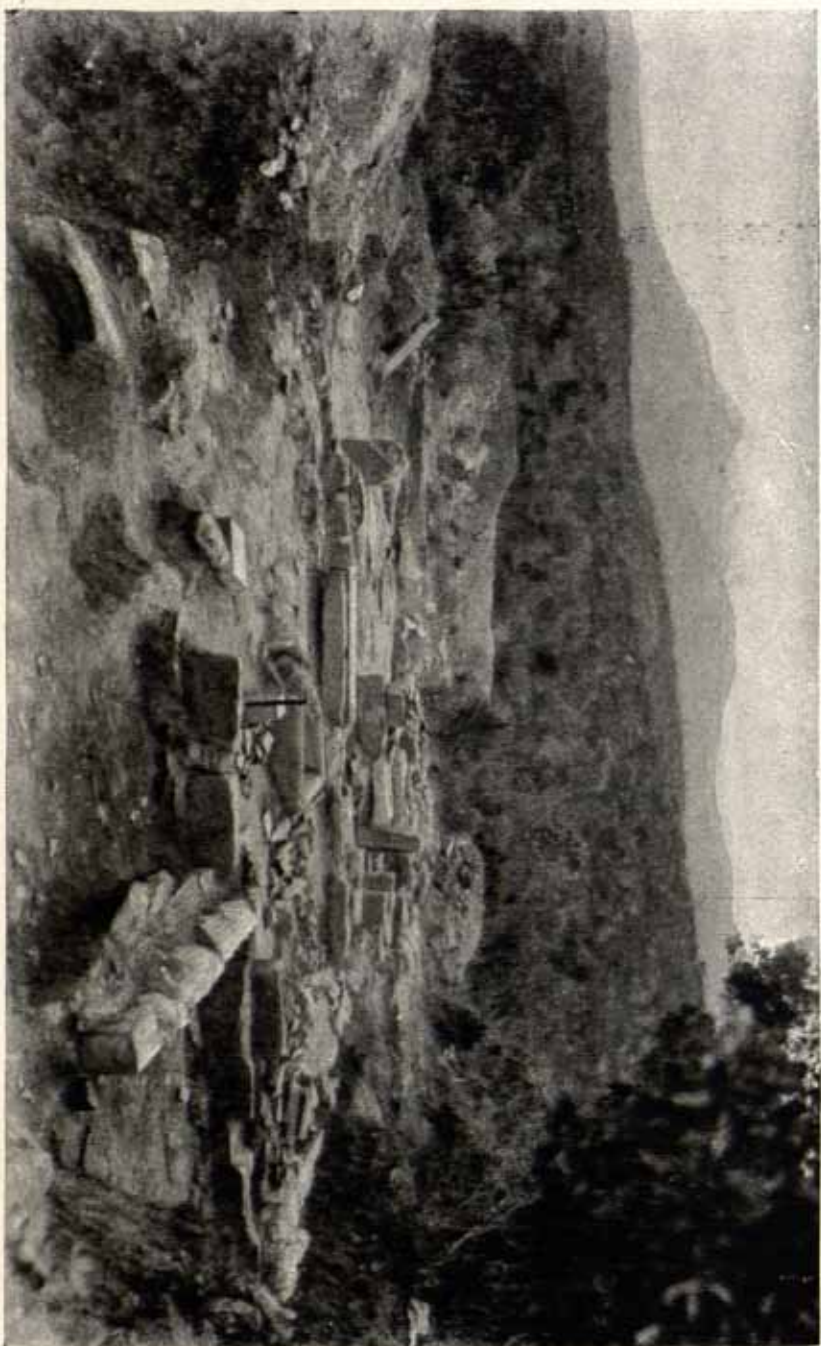
March-April, 1889.—E. LE BLANT, *On some ancient monuments relating to the consequences of criminal affairs* (pp. 145-62). In the enumeration of monuments, we find a fresco representing a martyr appearing before a judge, and the assessors or members of the judge's *concilium* represented in an ivory and on sarcophagi. The instruments of torture, the *lignum* or *nervus*, the prison, the *machaera* or sword and the *mensa*, the work at the mines and the representations of martyrdom are described. The martyrdom itself was very seldom represented in early Christian art.—M. DE VOGÜÉ, *Note on the necropoli of Carthage* (pp. 163-86; pls. V-VIII). A full account of this

paper is given under *News*, on pp. 201-2.—SAL. REINACH, *Gauls in ancient art and the Sarcophagus of the Vigna Ammendola* (3rd paper: pp. 187-203; pl. ix). The enumeration is continued of Greek or Graeco-Roman statues representing Galatians or Gauls. First of these is a torso in Dresden, reproduced in fig. 10, representing a wounded Gaul; fig. 11 gives the head of a Gaul in the museum of Bûlâq; fig. 12, one of two large reclining decorative statues at the Villa Albani; fig. 13, the mediocre statue of a Gallic warrior resting on his shield, at Avignon; fig. 15, the fine bust of a barbarian in the British Museum, which also contains two small bronzes one of which is an evident imitation of Pergamene models. Several small bronzes represent captive Gauls: one of these is given in fig. 16. The koroplasts of Asia Minor represented the Galatians, and a very interesting series of statuettes and groups of this character are enumerated. Two of these (figs. 18, 19) are from Myrina, in the Louvre; two, representing fighting and dead warriors are from Pergamon, at Berlin. The works of decorative sculpture are then enumerated, principally trophies (pl. ix), sepulchral monuments, arches, etc.—D. MALLET, *The inscriptions of Naukratis* (contin.: pp. 204-11). The eight famous inscriptions on which the entire discussion has turned are examined. The writer reads, against Mr. Gardner's views, ἀπόλλω σός εἰμι, taking the letters before and after the second ο to be the same, namely, σ; instead of the first a ρ, and the second a σ, as Gardner thinks. This involves the question of the origin of certain letters. The general tendency of this paper is to claim a direct influence of Egyptian hieratic writing on the Greek alphabet without the intervention of the Phoenicians.—PH. BERGER, *On the coins of Mikiipsa and the attribution of other coins of Numidian princes* (pp. 212-18). The writer believes he has found in a Neo-Punic inscription from Charchell the name of Mikiipsa, and this led him to an examination of the legends on coins attributed to this and other Numidian princes, which led to unexpected conclusions. The name is written Mikipzân on the stele. Coins belonging to a series of autonomous coins of Numidia have the two Phoenician letters M N, which the writer recognizes as the first and final letters of Mikipzân. This is made clearer by another coin which contains the additional letters H T, the first and final letters of the word for king: *hammamleket*. An entire series of coins attributed to Adherbal and Hiempsal I must be restored to Mikiipsa. The application of the same solution to other coins leads to the restoration of many, (1) to Gulussa; (2) to Adherbal; (3) to Hiempsal. M. de Vogüé was led to adopt a similar system in explanation of the coins of Kypros.—V.-J. VAILLANT, *The new Roman cippus of Boulogne-sur-mer* (pp. 219-24).—J.-ADRIEN BLANCHET, *Ancient theatrical and other tesserae* (pp. 225-42). A bibliography of the subject is first given, beginning with Fabretti in 1702. A description of individual tesserae follows, with numer-

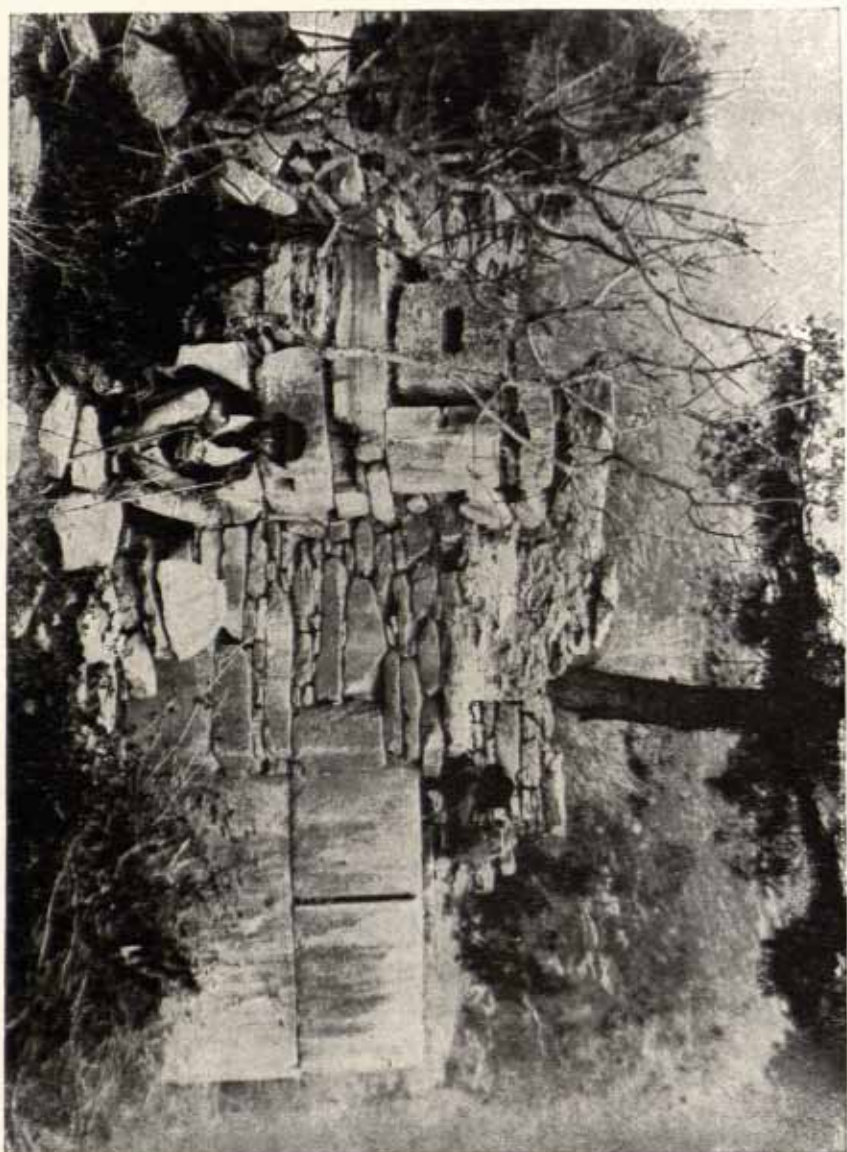
ous illustrations and the reproduction of all inscriptions. The first class, alone treated in the present paper, is entitled, *tesserae with legends and numbers*, of which only section 1, with names of divinities, is completed. The figures are: Agathodaimon; the Dioskouroi; Athena; Apollon; Ares; Harpocrates; Aphrodite; Erato; Eos(?); Zeus; Helios; Hera; Herakles; Isis; Kastor; Korê.—E. DROUIN, *The era of Yezdegerd and the Persian Calendar* (contin.: pp. 243–56). The author draws the following conclusions from the texts he examines: (1) that the Persian year had, at the Sassanid period, 365 days; (2) that every 120 years the beginning of the year was a month in advance of the solar year, thus necessitating the addition of a thirteenth month; (3) it is not certain what position in the year this month occupied; (4) the epagomenoi came at the close of the embolismic year, and preserved this position during the rest of the cycle of 119 years; (5) in 1006 A. D. the epagomenoi were definitely placed at the close of the year after Isfendârmed; (6) finally, the ninth intercalation would have been made under Yezdegerd, had it not been for the Arabic invasion. The first intercalation must have taken place in 309 B. C. An examination of the reason why in 309 B. C. originated the idea of equilibrating the civil year and the astronomical year is deferred to the following paper.—BUHOT DE KERSERS, *Monumental Statistics of the department of the Cher: Conclusions*. This is the continuation of a history of architecture in this department, and includes the Romanesque period, the XI and XII centuries.—R. CAGNAT, *Review of Epigraphic Publications relating to Roman antiquity*. A. L. F., JR.



IKARIA. THE EXCAVATIONS, LOOKING EASTWARD, WITH THE CHOREGIC MONUMENT TO THE RIGHT.

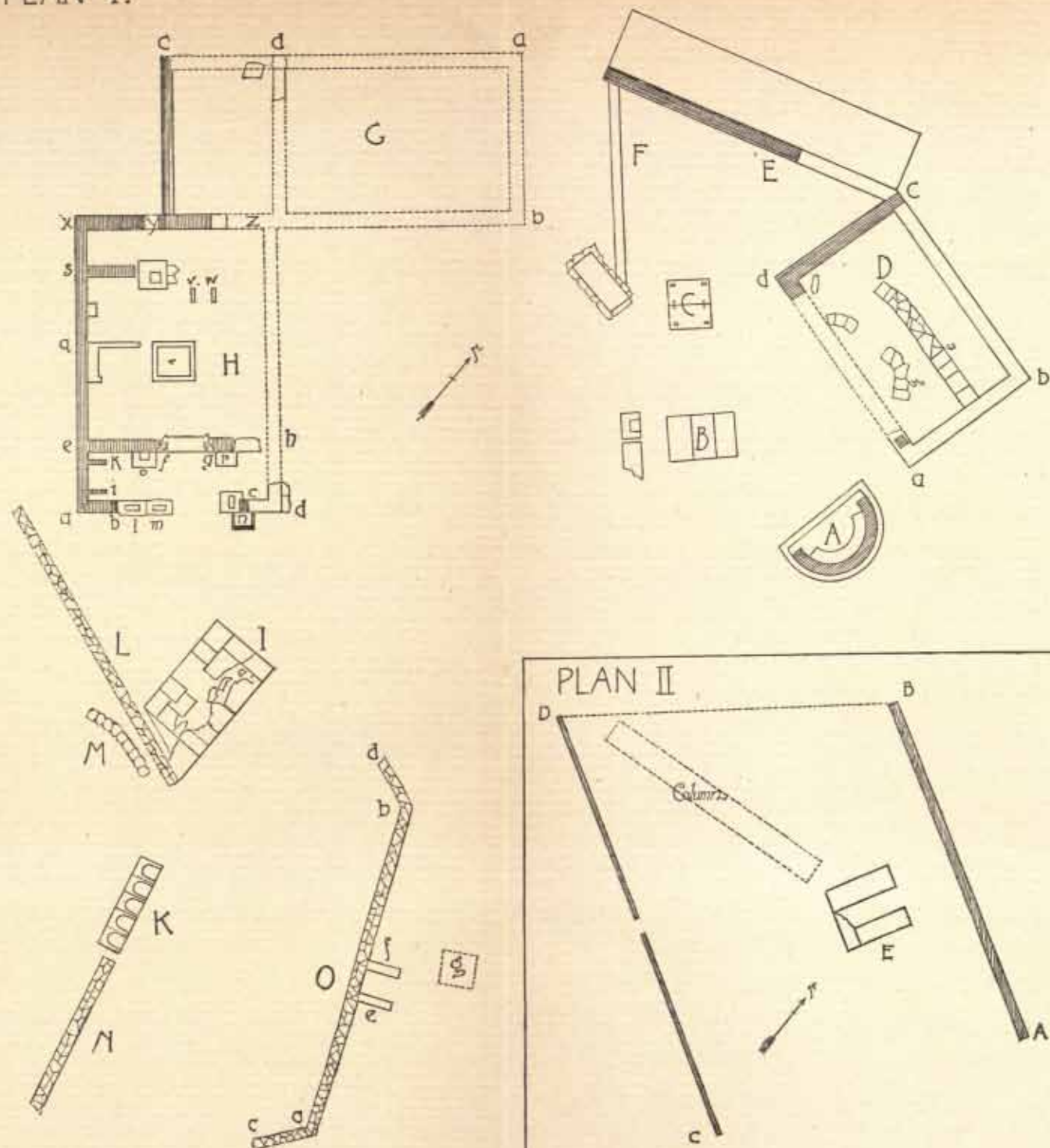


IKARIA. THE EXCAVATIONS, LOOKING EASTWARD, OVER THE PYTHION.

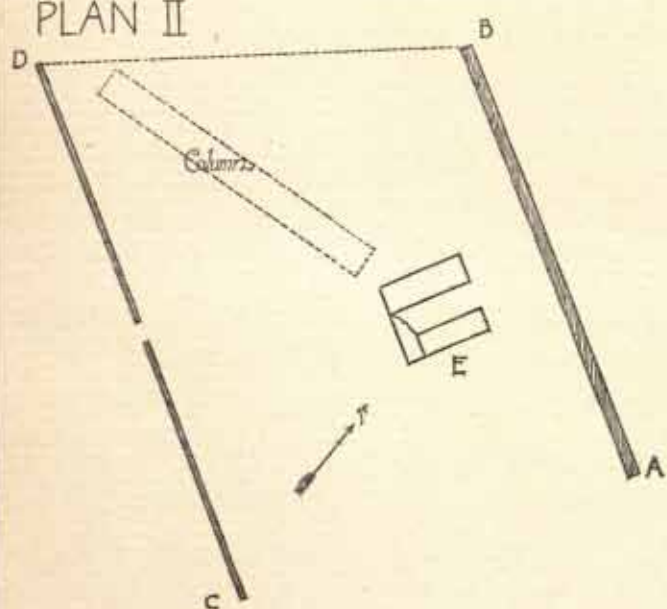


IKARIA. THE CHURCH FROM THE SOUTH (BEFORE DEMOLITION), SHOWING THE CHOREGIC MONUMENT.

PLAN I.



PLAN II



0 5 10

SCALE OF METERS

IKAPIA

1888 - 89.

0 5 10 15 20 ft

SCALE OF FEET

AMERICAN JOURNAL OF ARCHÆOLOGY.

Vol. V.

SEPTEMBER, 1889.

No. 3.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
EXCAVATIONS AT THE THEATRE OF SIKYON.

I. GENERAL REPORT OF THE EXCAVATIONS.

[PLATES VI, VII, IX.]

The excavations at Sikyon by the American School were begun March 23, 1886, during the directorship of Professor M. L. D'Ooge, and were continued, with some interruptions, until May 10. In the succeeding session of the School, under the directorship of Professor A. C. Merriam, the excavations were resumed under the supervision of Mr. M. L. Earle, who will present a final report of the work done.* The choice of the site of Sikyon as a field for archæological investigation was recommended by the fact that, in spite of the antiquity of the city and its particular importance in the history of art, no systematic excavation had ever been made there. Whether it was due to the charm of the surrounding landscape, or to a happy blending of Ionian and Dorian elements in the population, or again to the circumstances of the political history of the city, or, what is most probable, to the united action of all these causes, few cities in Hellas were more renowned as art centres than Sikyon.

Sikyon first comes into view in the Homeric line, *καὶ Σικυῶν', ὅθ' ἄρ' Ἀδρηστος πρῶτ' ἐμβασίλευεν* (*Iliad*, II. 572). Hesiod (*Theog.*, 536)

* The PLAN of the theatre so far as excavated by Mr. McMurtry was made by Mr. S. B. P. Trowbridge. To this the results of Mr. Earle's work have been added by Mr. J. W. Cromwell. The other PLATES are from photographs taken by Mr. W. L. Cushing.

makes it the scene of a contest between gods and men. He calls the place *Μηκώνη*, an appellation which undoubtedly originated from the abundant growth of wild poppies, which still, at the present day, are scattered over the plateau upon which the old city was built. At the Dorian conquest, the Ionian inhabitants seem not to have been expelled or violently oppressed, as in nearly all the regions of the Peloponnesos, and they came to form a fourth tribe beside the three tribes of the Dorians. To this difference of race among the inhabitants, and to the jealousies and variances that would naturally arise from it, may be attributed the long duration in Sikyon of the rule of tyrants. In fact, tyranny was the usual rather than, as in other Hellenic communities, the exceptional form of government. One family of despots, the Orthagoridai, held sway for a century, a circumstance without parallel among Greek states. The government of this family was very successful. They formed extensive commercial relations, carried on victorious wars, encouraged artistic enterprises, and won chariot-victories for their city in the national games. The period of Kleisthenes especially was one of the most flourishing in the history of Sikyon. Herodotos' story (VI. 126) of the marriage of the daughter of that prince gives a picture of the contemporaneous importance of the city. The Orthagoridai seem not to have belonged to the Dorian portion of the people, and to have done everything in their power to repress the citizens of that race. Kleisthenes went so far as to change the ancient and venerated names of the three Dorian tribes and to force upon them new and odious designations. But Kleisthenes was the last ruler of his line, and it is probable that after his death there came a Dorian reaction. At any rate, we find that Sikyon was a member of the Dorian league during the Persian and Peloponnesian wars. During the struggle between Sparta and Thebes the city suffered severely. It gradually lost its importance, became subject to Ptolemy, and finally fell into the hands of Demetrios Poliorketes, who played a prominent part in its later history. Previous to his time, the main portion of the city stood in the plain at the foot of the large plateau upon which the akropolis was located. Probably for the reason that the population had become so reduced in numbers as to be inadequate for the defense of so large an extent of wall, Demetrios compelled the citizens to abandon the town in the plain, and to build upon the akropolis. Upon the smaller and somewhat more elevated plateau immediately behind the earlier akropolis, he placed his own, fortifying the entire height, already by

nature almost impregnable, by means of a wall, considerable portions of which are still standing.

When the Achaian league became powerful, its most efficient leader was Aratos, a Sikyonian, who freed his native city from the oppressive sway of tyrants under Macedonian protection, and induced it to join the league. After the destruction of Corinth by the Romans, Sikyon, delivered from the rivalry of that city, increased in power and secured the administration of the Isthmian games. The period of prosperity, however, was of short duration. Roman cupidity was tempted by the numerous and valuable works of art in the city, and many of the most precious treasures were removed to contribute to the splendor of the imperial metropolis. Afterward, earthquakes destroyed many of the art-treasures which the Romans had left behind. Yet, when Pausanias was at Sikyon in the second century A. D., he found it, though a place of small population, still in possession of notable works of art.

It was in the field of art rather than of politics that Sikyon won her fame. There, for a long period, was one of the chief seats of Greek artistic activity; indeed, one tradition places the invention of painting at Sikyon; and, as Pliny says (*HN*, xxx. 11), *Diu illa fuit patria picturae*. One of the great schools of painting has its name from Sikyon, a school founded by Eupompos, and of which Pamphilos and Apelles were pupils.¹ In sculpture, too, the fame of Sikyon was no less great. While tradition assigns to a native of Sikyon the invention of painting, Pliny (*HN*, xxxv. 43) tells us that Butades, a Sikyonian, was the first to make images of clay. Dipoinos and Skyllis, the early sculptors, though Kretans by birth, were connected with Sikyon in their work.² The first native sculptor of importance was Kanachos: the most famous was Lysippos. The city was also famed throughout Hellas for the taste displayed by the inhabitants in the manufacture of various articles of dress, especially a certain kind of shoe.³

No Greek city had a more advantageous site, or more beautiful natural surroundings than Sikyon. The extensive plateau which formed the original akropolis, and was made by Demetrios the site of the new town, is situated about two miles back from the gulf of Corinth. Its level, fertile surface would have been adequate for the support of a large populace in case of a protracted siege. Water was conveyed to it by rock-cut aqueducts, which are still to be seen. In the rear of

¹ PLIN., *HN*, xxxv. 10.

² PLIN., *HN*, xxxvi. 4.

³ STEPH. BYZANT., s. v. Σικυόων.

this plateau, to the southward, a smaller one rises above it, having about one-third the area of the lower, from which it is separated by a rocky slope. This was made by Demetrios the new akropolis. On either side of the entire height a small river flows toward the gulf. The larger of these, that on the east side, is the ancient Asopos: the smaller stream, that toward the west, was probably the ancient Helisson. At the foot of the large plateau, a fertile plain stretches northward in several descending terraces to the brilliant blue waters of the gulf. It is now covered, as undoubtedly it was of old, by vineyards. On the opposite side of the gulf rise the peaks of Parnassos, Helikon, and Kithairon. To the eastward stretches the rich plain, the fertility of which gave rise to the proverbial wish, *Εἴη μοι τὰ μεταξὺ Κορίνθου καὶ Σικυῶνος*. On this side, the landscape is shut in by the Isthmian mountains and Akrokorinthos. At sunrise and sunset especially, the view is of surpassing loveliness.

Pausanias' description of the city (II. 7) is so indefinite in its topographical allusions that very little can be made of it in an attempt to fix the actual location of the temples and other monuments. The theatre is the only object, in his description, of which the site is now certain. He tells us that upon the stage was the statue of a man with a shield, said to represent Aratos. Beyond the theatre (*μετὰ τὸ θέατρον*), he says, is a temple of Dionysos. He speaks of about fifteen temples, some of them already at that time in ruin. In the agora, he saw bronze statues of Zeus and Herakles, by Lysippos. He speaks of two gymnasia, in one of which was shown a marble statue of Herakles by Skopas.

On the site of Sikyon, as seen to-day, there are, scattered here and there over the lower and the upper plateau, numerous foundations of buildings, some of them cut out of the living rock. These remains are most numerous in the vicinity of the theatre, which is partly hollowed out from the rocky declivity separating the two plateaus. A short distance northeast from the theatre are considerable remains of a Roman building, consisting of brick walls eight or nine feet high, with numerous small compartments in the interior. This was probably a bath. A short distance to the west of the theatre are the conspicuous remains of the stadion, not mentioned by Pausanias. It was constructed in the usual manner, the northeast extremity of the course being built up with a wall of polygonal stones. On the upper plateau only a few foundations appear. It is hardly probable that there were

ever any great number of buildings here: Pausanias mentions only two temples. Underneath this plateau, aqueducts are cut in the rock at a considerable depth; indeed, both natural and artificial underground cavities are very numerous about Sikyon. On the lower plateau at various points the location of the old streets is indicated by long lines of stones, extending from N. E. to S. W., and from S. E. to N. W. Of the numerous foundations upon this plateau some have evidently belonged to large structures. At the present time, the northeastern side is occupied by the Albanian village of Basilikó, the name of which doubtless originated from the extensive ruins near by. Some architectural fragments are to be seen about the village church, within which there is a large Corinthian capital.

The ruins at Sikyon, and particularly the theatre, have been described by various scholars and travellers, of whom the most prominent are Leake,⁴ Curtius⁵ and Bursian.⁶ A very brief account of the theatre, accompanied by a plan, is given by Blouet in the *Expédition scientifique de Morée*. The most peculiar feature of the theatre, the two arches affording an entrance to the *κοῖλον* on either side, is noticed by all these writers. Both Curtius (*op. cit.*, II. 490) and Bursian (*op. cit.*, p. 28) seem to have thought, as they had no other means of judging than the scanty traces of the stage-foundations that were visible previous to our excavations, that these foundations were cut from the natural rock, while we now know that they were largely constructed of masonry.⁷

The Theatre previous to the Excavations.—The declivity from which the *κοῖλον* of the theatre is excavated, consists of a soft poros-stone, and this same stone was used in the construction of the masonry. The structure faces toward the northeast, and commands the beautiful view which has been described. The diameter of the *κοῖλον* is about four hundred feet. These dimensions were not secured entirely by excavation of the side-hill; the sides of the *κοῖλον* were extended by

⁴ *Travels in the Morea*, vol. III, p. 364 ff.

⁵ *Peloponnesos*, II. 482 ff.

⁶ *Geographie von Griechenland*, II, 23 ff.

⁷ The space occupied by the stage-structure, as a whole, was originally formed of an irregular mass of rock, some two meters or so in height toward the orchestra at each side, but cut asunder by a depression through the middle. The rock was cut down to the level of the orchestra for the reception of the ends of the walls of the scene-structure *A-DD*, leaving considerable masses on either side, which were smoothed or left rough as exigencies required. The projections of these rock-masses were seen by Curtius, and others.

masonry covered with earth. Before we began our work, at each end of the space that was evidently occupied by the stage-structure, a mass of rock projected above the surface. Between these rock-masses appeared slight traces of the foundation-walls of the stage. The orchestra was covered by a deposit of earth that had been washed down from above: this earth was found to have a depth increasing from one meter in front to three in the rear. The seats were visible here and there in the upper portion of the *κοίλον*, those in the lower part being covered with earth. So great a mass of material overlaid the orchestra that it was out of the question, with the means at our command, to undertake to uncover the theatre completely. Our aim was therefore restricted to such excavation as would fully bring to light the plan of stage-structure and orchestra. Moreover, we were not without hopes that some works of art might have been covered up and hence preserved in the theatre.

RESULTS OF THE EXCAVATIONS AT THE THEATRE.

THE STAGE-STRUCTURE.—The PLAN of the excavated portion of the Theatre (PLATE IX) shows that there are five main foundation-walls belonging to the stage-buildings, marked *A*, *B*, *C*, *DD*, *E*. Of these, *A* and *E*, the front and rear walls, are of about the same length, projecting on the west side a little more than six meters beyond the others. The rock has been cut away, in both front and rear, in order to admit of this projection.

The Wall A.—The total length of this wall is 23.60 meters. A piece of it at the east end is formed of two upright slabs of stone, 0.70 m. high. The remainder of the wall is composed of small blocks of poros intermingled with bricks and mortar. The average height is about 0.55 m., the thickness, 0.65 m. There are three doorways in this wall. The first is 2.56 m. from the east end, and its width is 1.05 m. Upon either side of this doorway, as well as of the others in this wall, there is a cavity for the door-post. At a distance of 7.32 m. from this doorway there appears to have been a double door. The openings are each 1.05 m. wide, and are separated by a pier formed of two blocks of stone. On the west side of the western doorway the end of the wall is plastered over, and preserves some traces of ornament in color. The third doorway is 2.65 m. distant from the western end of the wall: like the others, it is 1.05 m. wide. The portion of wall beyond this door is higher than the rest, having a height of 0.80 m.

In front of the base of the wall *A*, a marble step or plinth extends almost the entire length: it begins at the east side of the eastern door, and continues to the western end of the wall. The width of the blocks is 0.57 m.; and they project 0.40 m. These blocks were undoubtedly taken from another structure. In proof of this, I observed a shallow circular cavity cut in one of the blocks and extending partly under the wall, evidently having no connection with the present position and use of the block. Moreover, upon another of these blocks, at the west end of the wall, there is an inscription which, in the present position of the block, is inverted. Upon the ends of a number of these marble blocks we found the masons' marks in the form of Greek letters. These are as follows, proceeding from east to west: (1) none; (2) Κ—; (3)—Λ; (4) Λ—Μ; (5) Ϣ—Γ; (6) Γ—; (7) Ϻ—; (8) none; (9) Δ—Ξ; (10) Η—Θ; (11) Θ—Ι; (12) Α—Ϣ; (13) Ι—. It will be observed that the first and eighth blocks are unmarked, and that some of the others are marked only at one end. The irregular order of the letters seems to indicate that they were not cut with reference to the existing arrangement. A remarkable peculiarity is the archaism in some of the letters, especially the angular *beta*. The *alpha* is of the type of the Macedonian period.

In front of that part of the wall lying to the west of the western door stand two marble bases (marked *a* and *b* in the PLAN: PLATE IX). The length of *a* is 0.66 m.; height, 0.37 m.; width, 0.56 m. Both *a* and *b* rest upon a stone foundation. Upon the upper surface of *a* is cut a rectangular cavity, 0.33 m. by 0.26 m., and 0.04 m. deep. The dimensions of *b* are similar to those of *a*, except that it is not quite so long: it also has, upon its upper surface, a cavity similar to that of *a*. These bases probably supported statues, or columns or pilasters, most likely the latter. In the space of 1.85 m. between them, there is a continuation of the marble foundation-step, consisting of two slabs; and beneath these slabs and projecting in front of them there appears a foundation of stone. Upon the face of the second slab (the western one) is an inscription of the Macedonian period, which records the victories gained in various games by a certain Kallistratos, son of Philothales. This inscription, the second one found, is given below: it is inverted, as already observed.

Directly opposite the western door, on the north side of the wall *A*, there is a stone block, marked *c* on the PLAN, 0.75 m. long, 0.85 m. wide, and 0.38 m. thick. It has a circular hole cut through it, lying a

little back of the centre, the diameter of this hole at the top being 0.45 m., and decreasing gradually downward. On either side of this hole is cut a deep groove in a slanting direction to the edges of the block. This stone has every appearance of being *in situ*. It may have served as a support for some revolving stage-machine.

Both the material and the method of construction of the wall *A* mark it as of Roman origin. The position of the doors displays a lack of symmetry. We should naturally expect the double doorway to be midway between the other two: we find, however, that on the east side the interval is 7.32 m., while on the west side it is but 6.14 m. The position of the double door was probably determined with reference to the doors in the walls *B* and *C*.

The Wall B.—This wall is at a distance of 2.15 m. from *A*, with which it is parallel. Its total length is 16.07 m., average height, 1.10 m., and thickness, 0.65 m. It has one doorway, 1.15 m. wide, 4.60 m. distant from the west end. The construction of this wall is entirely different from that of *A*, and it is undoubtedly one of the original Hellenic walls. It consists of two courses of large blocks of stone in isodomic masonry, resting upon a low stone foundation: the blocks have a uniform length of 1.30 m. At a distance of about 1.50 m. east of the door, on the north side of the wall, is a buttress-like projection, marked *d* on the PLAN, having in the top a deep rectangular cavity. Immediately opposite this, there remains a small fragment of what may have been a similar projection from the wall *C*.

The Wall C.—This wall is 3.24 m. distant from *B*. Its length is 16.29 m., average height, one meter, thickness, like *B*, 0.65 m. It has two doorways, the first of which is 2.70 m. from the east end, and is 1.49 m. wide. At the west side of this doorway there is an upright block of stone projecting 0.55 m. above the wall. The second doorway is four meters from the west end of the wall, and is 2.10 m. wide. At a distance of about three meters from the west end of the wall there is a projection from it on each side, formed by the transverse position of two blocks, 1.30 m. long, laid one above the other. The wall *C* is of mixed construction, part being of the same nature as *B*, and of Hellenic origin; while the remainder is like *A*, and Roman.

The Cross-wall F.—This wall extends between *B* and *C*, at a distance of 6.95 m. from the east end. Its length is 3.24 m., height the same as that of *B* and *C*, its thickness 0.31 m. The construction is Hellenic, of the same nature as that of *B*. Near its northern end there

are singular projections (marked *e* and *f*), one on either side of the wall, each formed of two blocks of stone; the second block on each side having the upper lateral edges cut out squarely. These blocks seem to be in position; yet they have no foundation, resting merely on the earth filling the space between *B* and *C*.

The Wall DD.—This wall is about 3.75 m. distant from *C*, with which it is parallel and of equal length. It is of very irregular and rough construction, composed of a single course of stones, and evidently of Roman date.

The Wall E.—This wall, the fifth and last main foundation-wall of the stage-structure, is of much better construction than *DD*; although it, too, is undoubtedly Roman. Its length is 23.86 m., and its thickness, 0.70 m. At about seven meters from the west end, we found, standing upright upon the wall, a piece of a column of poros, apparently *in situ*. Its diameter is 0.43 m., and it is fluted only on the northern side. This column suggests that the wall *E* served as the front foundation of a stoa decorating the side of the theatre facing the city. The wall terminated at the west end in a corner built of brick. Immediately opposite, a short pilaster of brick-work is built out from the rock, leaving sufficient space for a door leading into the structure on the west side, an account of which will be given below.

THEORY AS TO THE CONSTRUCTION OF THE STAGE-STRUCTURE.—The similarity in the dimensions and mode of construction of *A* and *E* makes it probable that both were built at the same time, when the stage of the theatre was altered and probably enlarged to conform with the Roman standard. In the Hellenic form of the theatre, the wall *C*, as I believe, formed the foundation of the rear wall of the stage, or the front wall to a person approaching the theatre from the city. Possibly a portico extended along the north side of *C*. But this wall did not constitute the entire foundation; the structure continued north-westward, with the natural rock as a foundation, as far as the point marked *h* on the PLAN. If the *κοῖλον* and orchestra had practically the same width in both the Hellenic and the Roman form of the theatre, and it is evident that they had, it is impossible to suppose that the stage originally extended only so far as the outcrop of rock. As the walls now stand, the cross-wall *F*, one of the original walls, seems to be unsymmetrical. But, if there was another compartment extending from the edge of the rock-mass to *h*, it would correspond in length with the compartment east of *F*, the middle compartment being somewhat

longer than those at each end. Hence, the hypothesis of an extension to *h* gives a natural explanation of the position of *F*. At *i*, in the PLAN, there is an approach to the stage consisting of an ascending passage or ramp cut in the rock, and there must have been a door giving communication from this passage to the western compartment. There may have been a similar arrangement at the eastern end; but we did not dig at that point.⁵ The Hellenic stage proper would project in front of the wall *B*. When the Roman stage was built, the Greek one was removed, in any case, so that no traces of it remain. The wall *A* seems to have been the front foundation-wall of the Roman stage. The rooms in the rear would serve for dressing-rooms, etc.

THE ORCHESTRA.—The orchestra was buried in earth to such a depth that the removal of the entire mass was too great an undertaking. Our aim was necessarily limited to the laying bare of the boundary, so as to show the form of the orchestra. First, we dug a trench from the middle point of the wall *A* to the opposite point at the rear of the orchestra. The PLAN shows that the orchestra, within the line of seats, comprises somewhat more than half the circumference of a not entirely perfect circle, the diameter of which is about twenty meters. If carried up to the wall *A*, the orchestra would still fall considerably short of the complete circle. The floor of the orchestra, at least as we found it, is of earth (*κονίστρα*).

The theatre had an elaborate drainage-system. On the west side of the orchestra, where we laid bare not only the boundary of the orchestra, as on the east side, but also a portion of the *κοῖλον*, we found a carefully constructed drain extending around the orchestra (PLATE VII). This drain is about 1.25 m. wide, and about a meter deep. Opposite each stairway of the *κοῖλον*, a stone slab, with an average width of about 0.75 m., is laid across the drain to serve as a bridge. The average distance between these bridges is about 2.15 m. This drain closely resembles that in the Dionysiac theatre at Athens. Another drain extends from the centre of the orchestra, and passes, at right angles, underneath the wall *A* and the other walls of the stage-structure parallel to *A*. Within the orchestra, this drain is covered over with blocks of stone laid transversely, some of which were found displaced. On each side of *A*, this covering is formed of pieces of columns of poro-stone. A third drain extends from the west side of the orchestra, at

⁵ See *Supplementary Report of the Excavations*, below.

a point opposite the termination of the *κοῖλον*, to the central drain. This now consists of two parallel lines of stones.⁹ At its west end, on the south side, a drain of earthen pipe, near the level of the orchestra, connects with it. The stone slabs near by (marked *k*²) may have served as steps. A similar slab was found at the middle point in the rear of the orchestra. The earth was removed from one *πάροδος*, that on the west side. It has a width at the entrance of 4.08 m. The side forming the end of the *κοῖλον* is composed of a strong retaining-wall of large rectangular blocks, which shares in the upward slope of the *κοῖλον*. The coping-stones of this wall have something of an ornamental finish. The opposite side of the *πάροδος* is inclosed by the natural rock.

THE *Κοῖλον*.—The lower part of the *κοῖλον*, like the orchestra, had a thick covering of earth. We were able to excavate only a small portion of the western half, including three complete tiers of seats and the front of another. The *κοῖλον* was found to be divided into fifteen sections (*κερκίδες*) by fourteen stairways. Accordingly, a line drawn from the middle point of the stage through the centre of the orchestra passes through the middle of the eighth section of seats, and does not coincide, as in some theatres, with one of the stairways. This, at least, is the method of division in the lower section of seats. One *διάζωμα* is easily recognized by portions of a wall composed of upright slabs, about a meter in height, that formed one side of the passageway. At the base of this wall, we uncovered a portion of an open drain that undoubtedly extended along the entire length of the wall. We dug a little, in the hope of discovering whether there was a second *διάζωμα* above; but the upper portions of the *κοῖλον*, here, had been so far destroyed that our search was not successful. The general configuration of the surface, as well as the great distance from the lower *διάζωμα* to the summit of the *κοῖλον*, give ground for the belief that a second *διάζωμα* did exist at the point where it might naturally be looked for. The entire number of rows of seats seems to have been about forty: the uppermost tiers, though cut out of the natural rock, are very incomplete.

The seats of the first tier that we laid bare are superior in character to the others; they correspond to the marble chairs in the Dionysiac

⁹ [As these project above the level of the orchestra, it may be questioned whether they did not rather form the front wall of a still later Roman stage, like the Phaidros wall in the theatre at Athens. The drain of earthen pipe is close to the surface, not at the bottom of the conduit surrounding the orchestra.—A. C. M.]

theatre at Athens, and were plainly intended for the accommodation of priests or other officials. But, unlike the Athenian chairs, they are made of the same poros stone as the ordinary seats. Each seat extends across the front of a *κερκίς*, the first one at the west end of the *κοῖλον* being placed a step higher than the others. These seats have backs, and arms at the ends; each seat is cut from two blocks, which are joined at the middle. The average length is about 2.45 m. The seat proper has a width of 0.45 m. and a height of 0.43 m. The side elevation of the back is 0.54 m., rear elevation 0.35 m. Some of the arms show remains of ornamental scroll-work on the outer side. The back and arms of the first seat are destroyed; one block of the second is overturned: the others are in a good state of preservation. The average length of the ordinary seats in the first tier is about 2.70 m., in the second, about 2.90 m. They are divided into two parts by a longitudinal depression. The front part, or seat proper, is 0.35 m. wide; while the back part, upon which the persons sitting behind placed their feet, is 0.20 m. wide. The entire width of the seat is 0.85 m., the height 0.35 m. The front edge has a projection of 0.06 m. The rock-cut seats still remaining in the upper portion of the *κοῖλον* differ in form from the lower ones. The feet of the row of persons behind were not on the same level as the surface on which the persons in front sat, but rested on an elevation which was 0.35 m. above the seat and the same in width. The seats of this type have a total width of 0.75 m.

THE VAULTED PASSAGES (*P* and *Q*).—The arched passages, one on the east and the other on the west side of the *κοῖλον*, served as entrances by which the people could pass directly from without, and issue upon the first *διάζωμα*. The arches or vaults are still in good preservation, and are important as instances of true Greek arches. That the vaults belong to the purely Hellenic portion of the theatre seems clear from their structure. The eastern passage is now about fourteen meters long, but a portion has fallen at the outer entrance. The original length may have been about sixteen meters; the width is 2.55 m. The vault is formed of six courses of poros blocks on either side, exclusive of the keystone course. It is noteworthy that the blocks have the same dimensions and are laid in the same manner as those in the Hellenic stage foundation-wall *B*. The length of the stones is 1.30 m., and their thickness 0.65 m. As in the wall *B*, the joints between the blocks are placed beneath the middle of the blocks above. The similar character of the masonry seems an indication that the vaults and the wall

B were built at the same time. The absence of any mortar or brick in the arches distinguishes them very clearly from the Roman wall 4. At the interior entrance of the vault, a wall projects, on each side, to a length of 3.40 m. and a height of about one meter. The distance between the two walls of the passage is 3.95 m. The western passage is similar to the eastern.

THE STRUCTURES ON THE EAST AND WEST SIDES OF THE STAGE.—In front of the mass of rock on the east side of the stage are the foundation-walls of a structure (marked *M* in the *PLAN*) 10.35 m. long and 8.55 m. wide. The walls are 0.65 m. thick, and appear to be of Hellenic construction. In the middle of the front wall there is a doorway 1.25 m. wide. The front of the structure falls nearly in line with the Roman stoa. Immediately beyond the western extremity of the wall *E*, we came upon some foundations (marked *N* in the *PLAN*), built on the north side of the westerly portion of the rock-mass, measuring in length 5.84 m., and in width, at the widest part, about 5 m. The structure is double, the front being rectangular, the rear part semicircular. Two low steps extend along the entire front of the structure: in the lower step is cut a deep groove along the base of the upper one. Along their front stand, at regular intervals, the lower parts of four columns (PL. VI), having a diameter of 0.52 m. The fragments are about a meter in height, and show the same peculiarity instanced in the piece of column found on the wall *E*, only a part of the flutes having been cut. The column on the corner toward the east has fourteen flutes cut; the other three, eleven. The corner one has a larger number of flutes, evidently because of its more exposed position. The floor of the front part of the structure is a coarse mosaic of pebbles. At a distance of 1.58 m. from the columns is a wall separating the two portions of the structure. This wall is 0.50 m. high. At each end, a stone block stands upright in front of it, one of these being one meter, the other 1.30 m. high, and both being 0.50 m. broad and 0.27 m. thick. The wall is pierced in the middle by a circular hole. The height of the rear wall of this semicircular part, on the inner side, is 1.60 m. At its base, on the same side, is a semicircular mass (marked *m* in the *PLAN*), projecting 0.54 m., 0.85 m. wide at the base, and 0.65 m. high. Both the semicircular wall and the straight front wall are coated with a coarse stucco. Upon removing the earth within, we found numerous fragments of earthen tiles, which must have belonged to the roof; and in front we found also ashes and pieces of burnt lime. It is, thus, possible that the building was

destroyed by fire.¹⁰ In the rear of the semicircular wall the rock has been cut away, making a triangular space with a floor of natural rock. On the south and east sides of this space there is a low projection of stone, like a seat. The rear wall of the semicircular structure has an exterior elevation of 0.40 m. At its middle point, a hole is cut through, similar to the one in the front wall. Below this hole there is a trough-like hollow surrounded by a wall, within which is a semicircular projection with a hole in the top and a niche cut in the outer edge. From this cavity a narrow channel, 0.60 m. deep, is cut around the eastern half of the semicircular wall. Measured within this channel, the wall is 0.23 m. thicker than above it. At the bottom of it we found fragments of earthen tile, showing that it served as a water-course or drain. Two other water-courses were found, leading to the southwest corner of the trough or reservoir *n*. Another earthen water-pipe was found extending along the east side of the front part of *N*, and passing between it and the extremity of the wall *E*. On the west side of *N* we found a structure, *O*, presenting the appearance of a seat. Its length is 2.52 m., height 0.50 m., width 0.65 m. At the rear is a back with an elevation of 0.56 m. Upon the upper surface are two trough-like depressions, 0.42 m. wide and 0.15 m. deep. It is manifest that the structure *N* was an ornamental fountain.¹¹ The numerous drains, the reservoir *n* at the back, and the perforations in both the rear walls, together make this attribution certain. *O* may have been a drinking-trough for the use of horses. The entire structure is of Roman date.

OBJECTS FOUND.—We had less good fortune than had been hoped for in finding remains of art. Most of the objects found were uncovered while removing the earth from between the stage-walls, particularly along the front wall *A*. The remains of sculpture comprise the following fragments, now preserved in the school-house at Basilikó:—(1) A piece, 0.28 m. long, of the leg of a marble statue, apparently of good style.—(2) The lower part of a female figure in marble, wearing the long χιτών, found resting on the marble plinth in front of wall *A*, about 5.80 m. from the east end of the wall. Its height, including the base, is 0.25 m. The right foot, of which the toes are visible, rests full upon the base; while the left foot, of which the greater part is exposed,

¹⁰ [The original Greek building here probably balanced the rectangular structure on the *E*. side.—T. W. L.]

¹¹ [A similar structure has been found by Professor E. Petersen, in connection with the theatre at Side in Pamphylia.—M. L. D'O.]

rests upon the toes.—(3) The arm of a marble statue of above life-size, in two pieces: the fingers are lost.—(4) A lion's claw of marble, belonging to a lion-skin that served as a robe.

The following architectural members, fragments, and other objects may be mentioned:—(1) Doric epistyle-block of marble, 1.53 m. in length. Upon one face is an incomplete inscription, given below in No. 1.—(2) Ionic epistyle-block of poros, 1.35 m. long.—(3) Piece of an Ionic marble column, 0.83 m. long; diameter 0.25 m. \times 0.27 m.—(4) Two large fragments of an Ionic base, of marble, 0.21 m. thick; one, 0.90 m., the other, one meter long.—(5) A Doric semi-capital of poros.—(6) Fragment of a peculiar Ionic capital of poros.—(7) Fragment of a triglyph of poros, upon which are traces of blue coloring. Other fragments were found having upon them traces of blue, and some of red.—(8) Large fragment of an earthen water-spout or gargoyle, of a usual lion-head design.—(9) Terracotta fragment having upon it a volute and flower-bud.—(10) Terracotta antefix of graceful design.—(11) Antefix of poros-stone.—(12) Ten earthen lamps of usual form.—(13) A number of copper coins, most of them bearing the dove, the symbol of Sikyon. Upon one the letters ΔH appear, showing it to be a coin of Demetrios.

EXCAVATIONS OUTSIDE OF THE THEATRE.

While the design of our work at Sikyon was limited, in the main, to investigation of the plan of the theatre, we thought it advisable to make excavations about some of the numerous foundations in the vicinity of the theatre, hoping that, by discovery of inscriptions, we might determine the location of some of the buildings mentioned by Pausanias, or that we might happen upon some art-remains. Neither of these hopes was fulfilled. I spent a little time in digging on the smaller plateau, above the theatre, hoping to identify some remains there as belonging to one of the two temples said by Pausanias to have been located upon this height; but we found nothing that threw any light upon the nature of the structure. We also excavated a little at two points in the plain below the theatre. At one of these places we found the floor, paved with slabs of black and white marble, of what must have been a building of elaborate construction. We also found here a small piece of marble upon which are the toes of one foot of a statue, but nothing else of importance. A little to the west of this site there are extensive foundations, where we dug with no further result than the finding of a large Ionic capital of poros.

INSCRIPTIONS FROM SIKYON.

No. 1.

On the Doric epistyle mentioned above.

N	ΡΟΥΤΙΜΑΣΑΙΩΣΜΕΝΤΟΝ
I	ΚΑΤΑΓΡΑΓΜΑΤΑΤΑΠΕΡΙΑΥΤΟΝ
NIΞ	ΟΝΤΑΕΙΣΑΓΟΚΑΤΑΣΤΑΣΙΝΕΛ
BON	ΘΗΙΟΤΙΜΝΑΣΘΗΣΕΙΤΑΙΚΑΤΑΞΙ
NΩ	ΩΣΑΥΤΟΥΤΙΜΑΣΑΙΟ ¹² ΔΑΜΟΣ
ΦΑ	ΠΡΕΣΒΕΙΣ ΕΡΑΤΟΚΛΗΣ
ON	ΚΤΗΣΙΠΠΟΣ
IΞ	
N	
AI	
N	
Ξ(?)	
EA	
EN	
AYTON	
KOTAS	
ANEΑ(?)	
ΛΦΟ	

Νικα]φόρου τιμᾶσαι ὡς μὲν τὸν κατὰ πράγματα τὰ περὶ αὐτὸν ὄντα
εἰς ἀποκατάστασιν ἔλθῃ ὅτι μνησθησέεται καταξίως αὐτοῦ
τιμᾶσαι ὁ δᾶμος. Πρέσβεις Ἐρατοκλῆς Κτήσιππος.

This inscription is incomplete; and the letters on the left-hand edge of the face of the block indicate that a part of this column of the inscription was inscribed upon an adjoining block. The letters I and K are undoubtedly masons' marks made at about the same time and for the same purpose as those on the marble blocks of the plinth of the theatre-wall A.¹³

¹² Break in surface of stone.

¹³ [The letters of the inscription itself belong to the later Macedonian period, probably the first half of the second century B. C. The lines of the letters run largely in curves. A has the curved bar, E the middle bar formed by a dot only, placed at some distance from the perpendicular limb; M and N are quite wide; O, Θ, Ω are smaller than the other letters; Γ has the upper bar extending beyond the right limb which is curved and does not come down to the line; in the Ξ, the upper and lower bars are not horizontal, but curve out above and below; P is long, and B has

No. 2.

On the marble slab between the two marble bases mentioned above.

ΚΑΛΛΙΣΤΡΑΤΟΣ ΦΙΛΟΘΑΛΕΟΣ	
ΓΑΙΔΑΣΒΑΣΙΛΕΙΑΓΑΛΑΝ	ΙΞΘΜΙΑΑΓΕΝΕΙΟΥΣΚΑΙΑΝΔΡΑΣΓΥΓΜΑΝ
ΑΥΚΑΙΑΓΑΓΚΡΑΤΙΟΝ	ΤΑΙΑΥΤΑΙΙΞΘΜΙΑΔΙ
ΙΞΘΜΙΑΓΑΓΚΡΑΤΙΟΝ	ΝΕΜΕΑΓΑΓΚΡΑΤΙΟΝ
ΓΑΝΑΘΗΝΑΙΑΓΥΓΜΑΝ	ΝΕΜΕΑΓΑΓΚΡΑΤΙΟΝ
ΝΕΜΕΑΓΥΓΜΑΝ	ΝΕΜΕΑΓΥΓΜΑΝΚΑΙΓΑΓΚΡΑΤΙΟΝ
ΑΣΚΛΑΓΙΕΙΑΓΑΓΚΡΑΤΙΟΝ	ΤΑΙΑΥΤΑΙΝΕΜΕΑΔΙ
ΝΑΑΓΑΛΑΝΚΑΙΓΥΓΜΑΝ	ΙΞΘΜΙΑΓΥΓΜΑΝ
ΚΑΙΓΑΓΚΡΑΤΙΟΝ	ΓΥΘΟΙΓΥΓΜΑΝ

the lower loop larger than the upper. In a word, the chief characteristics (notably of M and N) are those to be seen on the Puglioli vases from Alexandria published in this Journal (vol. I, pp. 21-22), which seemed to belong to the first half of the third century B. C. The flourishes of the pencil or the reed pen found their way into monumental writing, and a good example of a stage still more elaborate than that of the present inscription is the award of the Milesian arbitrators on the basis of the Nike statue of Olympia (DITTENBERGER, *SIG*, No. 240; HICKS, *Hist. Inscr.*, No. 200), of which I have a squeeze. The date of this falls about 140 B. C., and ours would naturally come somewhat earlier (*cf.* Löwy, *Inscript. gr. Bildhauer*, No. 272).

The inscription is a decree of the people in honor of some person or persons now impossible to determine. The existing fragment resembles a clause in numerous decrees whereby some honor is conferred on the deserving, and its inscription is commanded, in order that it may be generally known that the State rewards services fittingly, and that others may be incited to similar service or benefaction. The following from Priene may be cited by way of example: ἵνα δὲ αἱ τε τιμαὶ αἱ δεδομέναι Δαρίχῳ ἐπιφανέστεραι ᾖσιγ, καὶ τῶν ἄλλων οἱ προαιρούμενοι τῇ πόλει παρέχεσθαι τὰς χρεῖας θεωρῶσιν ὅτι ὁ δῆμος τοῖς καλοῖς καὶ ἀγαθοῖς ἀνδράσιν ἐπίσταται χάριτας ἀποδιδόναι καταξίας, ἀναγράφαι τὸδε τὸ ψήφισμα εἰς στήλην λιθίνην καὶ στήσαι παρὰ τὴν εἰκόνα. *Ant. Grk. Inscr. Brit. Mus.*, 416.

It is a noticeable fact that in Athens, where our records are most complete, this formula does not occur till about the middle of the fourth century B. C.; but when the fashion is once set it prevails almost immediately and has a long existence, together with the other flourishes of the Hellenistic period. Its phraseology is quite varied, but nowhere have I found anything so extraordinary as in this Sikyonian inscription. It runs somewhat in this way: "Decreed by the people] to honor so and so, son of Nikaphoros, in order that he who does a service to the State may rest assured that the people will remember to honor him in a manner worthy of itself. Ambassadors, Eratokles, Ktesippos."

Noticeable are, (1) μέν, *solitarium*: (2) τὸν . . . ὄντα, acc. where a nom. is to be expected—we may compare ΧΕΝ., *Kyrop.*, II. 1. 5; τοὺς Ἕλληνας οὐδὲν πω σαφὲς λέγεται εἰ ἔπονται; (3) εἰς ἀποκατάστασιν ἔλθῃ, in POLYBIOS, IV. 23. 1 (ὥς ἂν ἐκ τοῦ γεγονότος κινήματος εἰς τὴν ἀποκατάστασιν ἔλθῃ τὰ κατὰ τὴν πόλιν), means to come to a settled condition.—A. C. M.]

ΡΙΕΙΑΓ ΑΛΑΝΚΑΙΓΥΓΜΑΝ
ΚΑΙΓΑΓΚΡΑΤΙΟΝ

ΛΥΚΑΙΑ . . Γ . ΑΝΔΙΞ
ΥΓΥΓΜΑΝΚΑΙΓΑΓΚΡΑΤΙΟΝ

ΘΙΝΙΑΔΣΤΙΚΣΗ

Καλλίστρατος Φιλοθαλέος

Παῖδας Βασίλεια πάλαν,	Ἴσθμια ἀγενεῖους καὶ ἄνδρας πυγμᾶν
Λύκαϊα παγκράτιον,	Τῇ αὐτῇ Ἴσθμιάδι,
Ἴσθμια παγκράτιον,	Νέμεα παγκράτιον,
Παναθήναια πυγμᾶν,	Νέμεα παγκράτιον,
5 Νέμεα πυγμᾶν,	15 Νέμεα πυγμᾶν καὶ παγκράτιον
Ἀσκληπίεια παγκράτιον,	Τῇ αὐτῇ Νεμεάδι,
Νῆα πάλαν καὶ πυγμᾶν	Ἴσθμια πυγμᾶν,
καὶ παγκράτιον,	Πυθοὶ πυγμᾶν,
Ρίεια πάλαν καὶ πυγμᾶν	Λύκαϊα [πυ]γ[μ]ᾶν δῖς,
10 καὶ παγκράτιον.	. . . κα]ῖ πυγμᾶν καὶ παγκράτιον.

¹⁴ [This is to be read *Θειίας Τεισ[ικράτου ἐποίησε*. Teisikrates is, no doubt, the pupil of Euthykrates the son of Lysippos, who was said by PLINY (*Hist. Nat.*, xxxiv. 8. 19. 67) to have approached closer to the art of Lysippos than did Euthykrates himself. His name has been found as artist in an inscription in Thebes and at Oropos (Löwy, *Inscript. gr. Bildhauer*, 120, 121). The period of his activity lies between 320 and 284 B. C. (Löwy, 120). His name is always written *Teisikrates*, even on a base found at Albano (Löwy, 478). His son Thoinias appears also on monuments, one from Tanagra, one from Oropos, and a third from Delos (Löwy, 121, 122, 122a). On that from Oropos he is denominated a Sikyonian, as his father is named by Pliny. His career as artist would fall about the middle of the third century, probably for some years both before and after. Xenokrates, a pupil of Euthykrates or of Teisikrates, was engaged at Pergamon on the battle-monuments of Attalos I (n. c. 241-197), and the characters of our inscription resemble very closely those there employed, especially ϵ^2 in Löwy, p. 116. The bar of A and the horizontal lines of Σ are slightly curved; M has its sides nearly or quite perpendicular; O and O are somewhat below the average size; Γ has the upper bar passing beyond the uprights, left and right. On the whole, the letters are quite regular and handsome without affectation. The identification of the artist's name among these broken letters is of interest in many ways. It gives a fixed date for the inscription; and, as an artist would not have signed a memorial bearing an inscription merely, we may conclude, that a statue of the athlete formed part of the monument; furthermore, that a monument of this kind would not have been torn down and used to construct the wall in the theatre, unless some disaster had befallen it. We know of no occasion for this in the history of Sikyon from this time on, unless the statue was carried off by the Romans among the numerous art-treasures which they conveyed to Rome, or the monument was destroyed in the great earthquake which visited the city, probably in the reign of Tiberius. Hence it may be said, again, that the wall A was not constructed till many years after Greece was reduced to a Roman province, and perhaps not till after the beginning of our era.—A. C. M.]

Translation.—"Kallistratos, son of Philothales, in the contests of boys was victorious at the Basileia in wrestling; at the Lykaia in the pankration; at the Isthmian games in the pankration; at the Panathenaia in boxing; at the Nemean games in boxing; at the Asklepieia in the pankration; at the Naia in wrestling, boxing, and the pankration; at the Rhieia in wrestling, boxing, and the pankration. At the Isthmian games he was victorious in boxing over both youths and men, at the same Isthmian festival; at the Nemean games in the pankration; at the Nemean games in the pankration; at the Nemean games in boxing and the pankration, at the same Nemean festival; at the Isthmian games in boxing; at the Pythian games in boxing; at the Lykaia twice in wrestling; . . . in boxing and the pankration."

Comment.—Nothing is known of Kallistratos, of whose athletic victories the above inscription is a record. An inscription of similar character is found in *CIG*, I, 1515. The games mentioned in both inscriptions are much the same.

1. *Βασίλεια*. These games are mentioned in *CIG*, I, 1515. Böckh remarks: *Basilia sunt Lebadeae acta, eadem quae Trophonia; sed etiam in Euboea celebrata Basilia esse monui ad Pindar.* The inscription at Sikyon probably refers to the festival at Lebadeia.

6. *Ἀσκληπίεια* probably refers to the games at Epidauros.

7. *Νᾶα*. These games are mentioned in *CIG*, II, 2908. The following note is given: *Nāa sunt Nāia s. Nāa, Jovi Naio acta. Demosth. Cont. Meid. p. 531, ed. Reiske.* According to Strabo, Zeus was called *Ναῖος* owing to the moisture about Dodona, *Schol. Il.*, XVI. 233. WELCKER, *Griech. Götterlehre*, I. 203. Cf. *CIA*, II, 1318, 1319.

9. *Ρίεια* were games celebrated at *Ρίον*. Cf. *PLUT.*, *Sept. sapp. conv.*, c. 19: *ἐτύγχανε δὲ Λοκροῖς ἢ τῶν Ρίων καθεστῶσα θυσία καὶ πανήγυρις, ἣν ἄγουσιν ἔτι νῦν περιφανῶς περὶ τὸν τόπον ἐκείνον.*

12 and 16. *Ἰσθμιάδι* and *Νεμεάδι* are nominal adjectives with *ἐορτῇ* understood. Pindar uses both *Ἰσθμιάς* (I. 8. 5) and *Νεμεάς* (N. 3. 4). We find the former in Thoukydides also (VIII. 9).¹⁵

¹⁵ [Kallistratos has gained a victory among the beardless youths, the class intermediate between boys and men, and among the men at the same festival. The mind naturally reverts first to that disputed passage of PINDAR, *Ol.* IX. 89, relating to Epharmostos at Marathon (*σολαθεῖς ἀγερῶν, μένεν ἀγῶνα πρεσβυτέρων*). BÖCKH, in his note on the passage, says that Epharmostos must have just arrived at manhood, and could not have contended as a youth among the men; for, if he had been a youth in fact, it is not probable that he would have been permitted to enter the contest with the men. But Böckh was wrong. The Scholiast did not have Böckh's objection in mind,

18. Πυθοί, not Πύθια, because the Sikyonians celebrated a Πύθια at home.

19. Λύκαια are the games in honor of the Lykaian Zeus.

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II. SUPPLEMENTARY REPORT OF THE EXCAVATIONS.

On December 5, 1887, I went down from Athens to Basilikó to continue the work on the theatre of Sikyon, to which duty I had been detailed by Professor Merriam. The next day, a small beginning was made, trouble being experienced both in securing workmen and from a heavy rain. From December 7, however, the work was pushed vigorously, through the generous assistance of the demarch of Sikyon. Our efforts were directed chiefly toward clearing away the very heavy deposit of earth in the *πάροδοι* and the orchestra. A trench cut toward the N. E. from the wall *E* revealed nothing more than a sort of floor of cement, the terracotta pipes of a drain, and a few copper coins of no value.

On December 9, the first object of art was found, about 1 met. S. E. of the middle of *kk*. This was a marble right hand, somewhat above life-size, grasping what might be the hilt of a sword. It evidently belonged to an excellent piece of sculpture, the veining on the back of the hand in particular being executed with much skill. On the next day, at a point 3.30 meters from the outer angle of the S. E. doorway in the wall *A* in the direction and at about the original level of the orchestra, a fine marble head was discovered.

From this date till December 23, the digging continued rather monotonously. The deep strata of earth were gradually removed from the orchestra and the *πάροδοι*, while the clearing out of the large square

and PAUSANIAS tells us distinctly of an Artemidoros of Tralleis who, at the same games in Smyrna, won the victory among the boys, the beardless youths and the men (*κρατῆσαι παγκρατιδίζοντα ἐπὶ ἡμέρας τῆς αὐτῆς τοὺς τε ἐξ Ὀλυμπίας ἀνταγωνιστάς, καὶ ἐπὶ τοῖς παισὶν οὓς ἀγεῖν οὖσι καλοῦσι, καὶ τρίτα δὲ ὅτι βρισκον ἦν τῶν ἀνδρῶν*: VI. 14. 3). EUSEBIOS, too, mentions the case of Stratonikos the Alexandrian, who won four crowns at Nemea on the same day among the boys and beardless youths (*ὁ Νεμέᾳ τῇ αὐτῇ ἡμέρᾳ παίδων καὶ ἀγεῖν τεσσάρων στεφάνους ἔσχεν*: *Chron. Hist.*, I. p. 238, Migne); and that of Pythagoras the Samian, who was rejected from the youths and laughed at as too effeminate, but who entered the lists with the men and vanquished all in succession (*ἐκκρίθεις παίδων πυγμῇ, καὶ ὡς θῆλυς χλευαζόμενος, προβάς εἰς τοὺς ἀνδρας, ἅπαντας ἐξῆς ἐνίκησε*: *Chron. Hist.*, I. p. 227, Migne).—A. C. M.]

chamber *M*, which had not been completed before, was begun. On the afternoon of December 23, appeared a most welcome supplement to the head found on the 9th, which had meanwhile been removed to Athens by Mr. Kabbadias: this was a fine male torso of white marble, discovered about 0.60 m. below what was apparently the original level of the Greek orchestra, 3.50 m. out from a point 2.27 m. south of the middle of the marble surbase of *A*. The fragment was removed to Kiáto, whence it was subsequently transported to Athens. After it had been deposited in the Central Museum, Mr. Kabbadias, in the presence of Professor Merriam and myself, placed the previously discovered head upon the broken neck; and, although a considerable fragment on the left side of the throat was lost, the remaining portions of the two surfaces, on the back and on the right side of the neck, coincided with perfect exactness, proving that the connection of head and torso as portions of the same statue did not admit of question.

The remainder of our work in the theatre did not result in the discovery of other artistic treasures. A trench run s. e. from the chamber *M* disclosed nothing but a drain, apparently of Roman construction; and our work was brought to an end on December 30. An intended resumption of work in the spring was found impracticable, desirable as it would have been for the solution of some interesting problems in regard to the original structure and arrangement of the theatre.

To this brief chronicle belongs some account of certain minor excavations. On December 14-17, I made several attempts to uncover ancient tombs at various points in the immediate vicinity of Basilikó. The remains of such tombs certainly exist on the slope of the plateau toward the Asopos, south of Basilikó, and at the foot of an odd-looking conical hill¹ s. e. of the last-mentioned point and close to the bank of the river. Tombs are also present on the slope of the plateau above the village of Moúliki, which lies on the edge of the plain, n. of Basilikó and near the Ποτάμι τῆς Λέχοβας (Ἐλισσών), as well as on the declivity toward this river, n. of the theatre and n. w. of Basilikó. The most interesting of the tombs on the ancient site are those above and below the fountain called Μικρὴ Βρύσις (probably the ancient

¹ The opinion has been, I believe, entertained, that this hill is artificial: an examination of the entire circuit of the old site has convinced me that this is not the case. Other similar hills are observable toward the s. w. near the Asopos, the hard clay soil naturally assuming shapes which appear as if artificial.

Στάζουσα²), the northernmost fountain of Basilikó, situated north of the village in the gorge through which passes the ordinary road from Μούλκι. Our attempts, however, which could not be pushed so vigorously as to interfere with our main work at the theatre, resulted in nothing beyond confirming the opinion of my workmen: Ὑπάρχουν τάφοι, ἀλλ' εἶναι ὅλοι ἀνοιγμένοι! "There are graves, but all have been opened." I made other attempts on January 4, 1888, at a point north of and below the Μικρὴ Βρύσις, and on the following day on the plain toward Κιάτο, where some Christian tombs, containing terra-cotta bowls, etc., of small interest, were the only reward of some hours of work in a bleak and piercing north wind.

Returning now to the theatre, I will endeavor to state, as exactly as possible, what additions were made to our knowledge of its construction and arrangement by the excavations of this second season.

In the orchestra, as already stated, we removed the heavy deposit of earth, down to what seemed to be the original *κονίστρα*, which, like that in the theatre of Epidauros, consisted simply of stamped earth. The hard, whitish clay soil of Sikyon lent itself readily to this use. This was probably the original condition of the entire orchestra; but at some subsequent period, most likely during the Roman domination, an alteration was made in the space between *kk* and *A*. Here the soil, differing from that on the other side of *kk* in being of a mixed character and not the whitish clay, was removed, in the spaces indicated on the plan as *ZZ*, to a depth of some 0.60 m. below the apparent original orchestra-level. It was in this space on the east side that the head and torso of the marble statue were found. Between these spaces and the marble surbase before *A*, was found what seemed to be a pavement of rough mosaic-work. The conjecture may be hazarded, that the so-called drain *kk* is to be dated with the ancient hollowing out of this part of the orchestra. Between the double line of stones forming *kk*, were found fragments of poros columns, and an irregularly-shaped block of marble 0.75 m. in length.

A small rough drain(?), to the west of and nearly parallel with *kk*, runs at a distance of 2 m. to 2.60 m. from it. It is 0.35 m. wide,

² This fountain is at present concealed by a Turkish wall, but the dropping can be heard through a small square aperture in the wall. Lapse of time may easily have wrought changes in the conspicuousness of this fountain, aside from its artificial concealment. Rangabé, cited by Meliárakes (*Γεωγραφία Ἀργολίδος καὶ Κορινθίας*, p. 117), seems wrong in identifying Στάζουσα with the Τρανὴ Βρύσις, if that is taken as the name of the southern fountain.

formed, like *kk*, of a double line of stones, and runs across the orchestra from the large square stone (indicated at *X* on the PLAN) to a similar stone on the other side. Its greatest distance from *kk* is at the extremities. A marble basis, *F*², was discovered on the second day of our excavations. Its dimensions are: length, 0.82 m.; breadth, 0.75 m.; thickness, 0.21 m. In the upper surface is a hollow, 0.63 m. by 0.135 m., with a depth of 0.07 m. This block, which is apparently *in situ*, probably served as the base for a statue, but whether for the statue discovered by us cannot be determined.

We now come to the *πάροδοι*³ (*K* and *L*), of which that toward the S. E. (*K*) is the better preserved. This is at its entrance rock-cut, the native rock outside it being graded down, and the point where the *πάροδος* proper begins being marked by a sharp downward cut. The sill thus formed, which is indicated on the PLAN, is about 0.25 m. high. Within this there are remains of door-posts, that at the right hand upon entering being almost destroyed, but that on the left, against the *ανάλημμα*, rising to a height of 1.35 m. with a thickness of 0.42 m. The distance from its inner angle at the base to the point at which the *ανάλημμα* meets the orchestra is, as accurately as the measurement could be made, 10.77 m. This door-post (*a* on the PLAN), above which the artificial portion of the *ανάλημμα* now rises only 0.65 m., seems to have been altered, presumably in Roman times; for its original thickness is increased by the adjunction to it, on the outer side with a mortar-joint, of a piece, which, to judge from the moulding on the face toward the orchestra, might have formed part of a cornice. The *ανάλημμα*⁴ is here very handsome, being built of large blocks of the native stone, most carefully set and with beveled joints. This *πάροδος*, of which the floor, after passing the rock-cut entrance, seems to have been of cement or concrete, slopes downward toward the orchestra, the fall from the sill to the point where the *ανάλημμα* meets the orchestra being about 0.50 m.—the height of one course of stone in the *ανάλημμα*. The width of the *πάροδος*, taken at a point just within the line of the door-posts, is about 3.35 m., and from the basis *F* before mentioned to the *ανάλημμα* 3.50 m. Traces of stucco appear on the rock-cut wall on the side opposite the *ανάλημμα*, both in this *πάροδος* and in that opposite.

³ For this term, see MÜLLER, *Lehrbuch der griechischen Bühnenalterthümer*, p. 58.

⁴ Cf. MÜLLER, *op. cit.*, p. 64, and Notes 6, 8, *ad loc.*

At the entrance of the N. W. *πάροδος* (*L*) also, we find a door-post about 1.50 m. in height, cut out of the solid rock which here forms the *ἀνάλημμα*, though the latter is constructed of masonry near the orchestra. From the door-post to the point where the *ἀνάλημμα* of that side meets the orchestra the distance is, roughly, 10.85 m., or approximately the same as at the S. E. *πάροδος*. The very ruinous state of this *πάροδος* prevented the taking of further dimensions, except the breadth near the entrance, 3.40 m. It may be said, however, that it seems doubtful whether the *ἀνάλημμα* here was ever of so handsome workmanship as in the other *parodos*, which seems to have been the principal entrance for the townspeople.

Between the S. E. *πάροδος* and the square chamber (*M*), there are two rock-cut ramps⁵ (*V* and *W*) leading up from the rock-cut entrance-way outside the *πάροδος*, one to the scene-structure of the Greek period, the other to the Roman. The wall which separates them was stuccoed on the side toward the *πάροδος*. The inner ramp (*V*) is somewhat lower than the other (perhaps as much as 0.20 m.), and, in its present condition at least, appears to have been more carefully finished. It ends at the top of the rock in which it is cut, which here seems much weatherworn. Its width is 1.80 m. at a point about 0.90 m. up from the line of the sill of the *πάροδος*; and 2.14 m. at a point some 5.50 m. up toward the *σκηνή* from the same line, at which point the cutting of the ramp, as now existing, ends. The highest part of this ramp is at least 2 m. above the corresponding point of the *πάροδος*.

The outer ramp (*W*) was apparently separated from the large S. E. chamber (*M*) by a wall, whether entirely of the native rock subsequently destroyed, or constructed in part of masonry, cannot now be determined. It is certain that the native rock rises at least a little higher than the ramp at this part, the width of the ridge of demarcation being about 0.88 m. The width of the ramp itself is 1.30 m., and that of the rock-cut wall separating it from the inner ramp, about 0.80 m.

On the other side of the *σκηνή* the shattered condition of the rock precludes study. The outer ramp (*i*) is well preserved, being deeply cut in the solid rock. Its width is 1.55 m. at the entrance, and 1.45 m. near the point where it ends above (as indicated on the *PLAN*). It thus does not coincide exactly in dimensions with *W*. The width of the wall dividing this from the inner ramp is from 0.50 m. to 0.60 m.

⁵ Perhaps to be designated as *ἀνω πάροδοι*? Cf. MÜLLER, *op. cit.*, p. 58. The theatre at Epidauros had a ramp on each side.

In regard to the large s. e. chamber (*M*), which is now fully excavated, a few details may be added to the results obtained by the former investigations. Around the interior walls of this chamber, there is a continuous rock-cutting in the form of a bench or seat, broken only by the doorway of the chamber. The width of this bench is about 0.45 m., and its height from the floor about 0.40 m. It was coated with stucco. At the doorway of the chamber there is a low step; and in the centre of the chamber we found what appeared to be the base of a pillar or roof-support of poros. A considerable quantity of broken roofing-tiles was found within the chamber. The largest of these measures 0.415 m. by 0.46 m., the length having been originally greater. With these tiles were found a small figurine of a cock, in terracotta, one or two common terracotta lamps, and some other insignificant objects.

In the course of the work on the theatre, some thirty-five copper coins were found, most of them in exceedingly bad preservation. Of these, several are unmistakably Sikyonian. They were found chiefly in the *πάροδοι*.

A few remarks must be added with respect to the so-called *ὑπόνομος*, assumed above to be a portion of the central drain of the orchestra extending transversely under the entire Graeco-Roman *σκηνή* from *A* to *E*.⁶ In the course of the work, I had one of the massive cover-stones of this cavity removed (at *δ* in the plan), and found a deep channel, 0.65 m. wide, partly cut in the solid rock and partly built up. It was unobstructed for a considerable distance, so that a man could easily make his way in it about as far as the wall *E*, where it was closed by the solid rock. Its depth was somewhat over a meter. There was a deposit of earth in the bottom which has been but in part removed. The depth of the cutting is certainly over 2 m. Two fragments of poros columns, which lay in front of *A* (at *β* in the PLAN), were rolled away, and some earth removed from beneath them. Here, as was noted at the time, the *ὑπόνομος* appeared clogged with earth, and the exact manner of its connection with the orchestra-drain did not appear. At *γ* (between *A* and *B*), some digging revealed a block of stone, shaped like a double step, and apparently having some connection with the *ὑπόνομος*.

The exact extent and depth of this interesting cutting, and its use—whether it served as reservoir, drain, or for some other purpose—have

⁶[This has been designated, on the PLAN, as Roman, but it must belong to the same period as the conduit surrounding the orchestra.—A. C. M.]

not been definitely determined. Indeed, this must be left, for the present, among several other unexplained problems of the theatre, which we had intended to solve but were, to our regret, prevented from taking up.

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III. A SIKYONIAN STATUE.

[PLATE VIII.]

Of the mutilated marble statue found at Sikyon, as stated in the preceding article,¹ some mention has already been made in archæological publications;² but no exhaustive discussion has appeared of the qualities of the work and the interesting questions which it suggests.³

The statue⁴ represents a nude youth resting upon the left leg and with the back of the left hand upon the hip. A considerable portion of the bent left arm is missing. It was carved from a separate piece of marble, and was attached by metal pins, as is evident from the seven holes, with the trace of an eighth, which appear in the vertically cut surface to which it was secured. About this arm a himation is draped, and it falls, from a point just below the shoulder, in straight folds, with a gradual increase of fullness as it descends. Doubtless it originally reached the base of the statue and served as a support. As such, it is well motived; for the sharpness of the folds shows that the fabric is of comparatively light texture, as can be gathered also from the manner in which it is held, the

¹ *Supplementary Report of the Excavations* (pp. 286-7).

² *Seventh Annual Report Am. School*, p. 46 (MERRIAM), with a cut from *Scribner's Magazine*, 1888; *Journ. Hell. Studies*, 1888, p. 130 (HARRISON).

³ The plate which accompanies this article is made from an indifferent photograph by Panagopoulos of Athens, to which, with another similar one from a different point of view and a third photograph of the head, I have been limited in the preparation of this paper. The lack of a cast has necessarily left much to be desired.

⁴ The dimensions of the statue in its present condition are as follows: length of face, from roots of hair to end of chin, 0.16 m.; breadth of face, 0.11 m.; measure over face from ear to ear, 0.21 m.; height of forehead, 0.06 m.; length of nose, about 0.055 m.; length of eye, 0.03 m.; of mouth, 0.035 m.; distance of nose from ear, 0.08 m.; tip of lobe of ear below plane of outer angle of eye, 0.03 m.; measure around chin and crown of head, 0.67 m.; around head above curls, 0.56 m.; over breast from arm-pit to arm-pit, 0.34 m.; from throat to navel, 0.33 m.; from navel to pubes, 0.12 m.; between hips, 0.26 m.; around waist, 0.71 m.; from shoulder to shoulder, 0.35 m.; from back of neck to small of back, 0.40 m.; across back from arm-pit to arm-pit, 0.34 m.

hand upon the hip supporting easily the bulk of the weight without the appearance, between wrist and arm-pit, of a brooch or clasp to help hold it, such as we find elsewhere in a somewhat similar conception.⁵ Thus, the garment was practically a support, artistically a graceful relief to the nude figure. The statue is still further mutilated by the loss of the right arm from a little below the shoulder, the greater portion of the right leg, and somewhat less of the left, with the contiguous drapery. The *membrum virile*, which was not, as very commonly,⁶ carved separately and set in, is broken off; a considerable portion of the left side of the throat is missing, rendering restoration here necessary; and the nose is somewhat mutilated, as well as the curls. The head was broken into three large pieces,⁷ which were still in contact. The greatest break comes just above the forehead, on the right side of the head, and may be distinguished in the photograph. The right arm was extended, as is shown by the direction of the remaining portion; the motive of this will be considered later in connection with the identification of the statue. The pupils of the eyes were not plastically indicated, but were painted red, and traces of the yellow coloring of the hair were plainly visible just after the unearthing of the head.

The surface of the marble—the provenience of which I am unable to state—is somewhat corroded; but the fine Greek workmanship remains plainly evident; and the finish was most careful in all parts of the statue except the hair, of which more below.

The following questions naturally suggest themselves with reference to our statue: *first*, whether it represents a god or a man; *second*, if the former, what god is represented; *third*, what motives known to the history of Greek sculpture does the work embody; *fourth*, to what age of Greek sculpture is it to be referred, to what school, and, perchance, to what artist.

⁵ Cf. Hermes in Berlin (*Verzeichniss der ant. Skulpturen*, No. 196); brooch on left shoulder, left hand extended, garment (chlamys) falling around and below left arm; Hermes on Ephesian *columna caelata* (FR.-WOLT., 1242-3, OVERBECK, *Plastik* (3) II, p. 97); sequel to preceding motive, chlamys has slipped from shoulder bringing brooch in bend of left arm (left hand on hip). In connection with this last figure, it may be mentioned that, in attitude, it corresponds very closely with the figure of an athlete in an Attic relief of the fourth cent. B. C. figured in the *Annali*, 1862, *tav. d'agg. M* (text by MICHAELIS, *ib.* pp. 208-16).

⁶ Cf. Berlin originals, *Verzeichn.*, Nos. 258, 259 (Satyrs of "Periboëtos" type), FR.-WOLT., No. 1578 (Eros of Centocelle), etc.

⁷ Two small fragments filling fractures in the curls were also found: now probably lost.

As regards the first question, there can scarcely be a doubt that we have before us the statue of a god. A consideration of the whole form and character of the work precludes the supposition that the artist was elaborating portraiture of any sort. There are no features of actual human personality; on the contrary, the whole is pervaded with the spirit of ideality. Nor can it be considered an ideal athlete or ephebe portrait; for neither is the muscular development such as to warrant this opinion, nor is the pose that of an athlete: one of the most characteristic features—though not adequately rendered in the photograph—is a plump fullness and a heavy sensuous droop about the region of the loins that show a far different character. The body is languid, and far more suggestive of soft, seductive ease than of the *palma nobilis*: in fact, I can find no better expression of the whole spirit and character of the body than the admirable words in which Overbeck⁸ describes the Praxitelean satyr-type: *Zu ringen und zu kämpfen oder selbst zu einem eilenden Botengange würde dieser Satyrkörper nicht taugen, für ihn passt nur das freie Umherstreifen, ein Tanz mit den Nymphen oder diese behäbige Ruhe, die wir vor uns sehn und welche ihn von oben bis unten durchdringt und selbst für den Arm auf die Hüfte einen Stützpunkt suchen lässt.* Attention should also here be called to the fullness of the breasts and the distinctly feminine form of the shoulders, to which further reference will be made. It is not, however, to be assumed, from the implied comparison with the Praxitelean satyr, that we have before us a type intermediate between god and man. The expression of the features, though sensuous, is yet lofty and ideal. It is plain, then, that it is the statue of a god; and let us attempt to answer the question, What god is represented?

The opinion that we have here a Dionysos was broached in the first instance by M. Kabbadias; indeed, he made his assumption before it had been demonstrated that head and torso were parts of the same statue. To this he appears to have been led by a certain likeness to the so-called Ariadne head.⁹ It seems proper to refer here to this designation, inasmuch as it was made public at the time in the daily *Ἐφημερίς* of Athens, and was followed in a brief report on the excavations at Sikyon, published in the New York Evening Post in 1888. It is also accepted as probable by Miss Harrison,¹⁰ while Professor Merriam¹¹ left the question an open one by describing the statue simply as “a naked

⁸ *Plastik* (3), II, p. 42.

⁹ See FR.-WOLT., No. 1490, for data in regard to this head.

¹⁰ *Journ. Hell. Stud.*, ut supra.

¹¹ *Seventh Ann. Report Am. School*, ut supra.

male figure of pronounced feminine type." Allowing this assumption to rest for the present, let us seek to gain firmer ground by a process of elimination. Considerable stress should be laid upon the feminine forms of our statue, particularly the breasts and the shoulders. Such shoulders appear in statues of Apollo, Dionysos, Eros, and (rarely) Hermes.¹² An identification with Hermes is to be excluded, inasmuch as there is not a hint of the swift messenger of the gods, nothing of the lightness and lithe ephebic or mellephebic vigor which characterizes the youthful Hermes type. Eros also must be stricken from the list; for there is in our statue no trace of wings, which are required in an Eros,¹³ to say nothing of the greater boyishness of most of the types of Eros.

We have then to decide between Apollo and Dionysos—a task by no means easy. The statues of the youthful Apollo exhibit a boy of graceful and agile form, with an inherent capacity for action, as in the Sauroktonos.¹⁴ On the contrary, we find in our statue an inertia, a fleshiness about the body, not marked enough to be in any wise gross, and yet plainly and skilfully suggested. We have this much, then, to urge in favor of the identification with Dionysos; and we can find still further support for it. The statue was found in the theatre, which was consecrated to Dionysos, who had moreover at Sikyon a temple in

¹² Cf. the Florence statue (FR.-WOLT., No. 1534). I am unable at present to give another instance. Even in this figure there is a plump firmness about the shoulders distinctly at variance with our statue.

¹³ On this question, see FURTWÄNGLER (ap. ROSCHER, art. *Eros*, p. 1350): *Von Anfang an erscheint Eros als Knabe oder Mellephebe gebildet und mit Flügeln ausgerüstet. Particularily also the following: Ungeflügelte Bildung des Eros ist nirgends als beabsichtigt, sondern nur aus Nachlässigkeit entstanden und zwar namentlich in spätrömischer Zeit zu konstatieren, wo man die Flügel bei bekannten Typen zuweilen auch an Statuen aus Bequemlichkeit wegliess (l.c., p. 1369).* We have, of course, in the present instance nothing either *nachlässig* or *spätrömisch*; as wingless, may be mentioned the St. Petersburg torso (FR.-W., 217), a replica of the same original as the Sparta torso (FR.-W., No. 218), which latter shows evident traces of wings. Cf. also the wingless group in Berlin (Verz. 150) to which the designation *Eros und Psyche* (?) is given and favored, *obwohl das übrigens nicht gerade unerlässliche Abzeichen der Flügel den Figuren fehlt.*

¹⁴ Cf. BAUMEISTER, *Denkmäl., z. v., Apollon*, p. 95 sqq.; especially p. 98, where we read: *Die grosse Menge der sonst erhaltenen Apollonstatuen geben den Charakter wieder, welchen Praxiteles seinem Sauroktonos aufgeprägt hatte: eines Epheben von schlanker Bildung, Kraft und Zartheit der Glieder vereinigt, zwischen Hermes und Dionysos die Mitte haltend.* Cf. the remark of FURTWÄNGLER (ap. ROSCHER, p. 467): *Die Körperformen [des Apoll] sind regelmässig sehr jugendlich und weich, oft denen des Dionysos sich nähernd.* I am well aware that it is frequently difficult to distinguish mutilated statues of Dionysos from those of Apollo, and the attempted restorations are frequently dubious: cf. BRUNS, *Beschreib. der Glyptothek*, Nos. 97, 103. Examples might be multiplied.

the immediate vicinity—*μετὰ τὸ θέατρον*, in the words of Pausanias. This argument, while of some value as corroborative testimony, is worth but little *per se*, for we find a statue of Apollo in the great theatre of Dionysos at Athens.¹⁵

But it may here be urged, in favor of the identification as Apollo, that the face of our statue has an expression too lofty and intellectual for the youthful Dionysos. This objection may be satisfactorily answered, if we consider on what it chiefly rests, namely, the high forehead. For the mouth, though not broad as in Satyr-faces, will be found full and sensuous, while the cheeks and chin sink so softly into the unusually full throat that the uncommon heaviness here strikes one immediately when the statue is viewed in profile. Furthermore, a high forehead is precisely what we find in Seilenoi and Satyrs;¹⁶ and the apparent lowness of the brow in many statues of Dionysos is due to the arrangement of the hair or to the head-band across the upper part of the forehead, while the height of forehead is noticeable only in those statues of Apollo which exhibit some such arrangement of hair about the face as in our figure.¹⁷ We have, also, a noteworthy instance of a sweet femininity and quite as much intellectuality in a head in the Berlin Museum,¹⁸ which was at first, like the Sikyonian, assumed to be that of a female, but has been unhesitatingly declared to be a Dionysos by an authority so competent as Furtwängler.

We have next to consider what Greek sculptural motives the statue embodies: (1) the general pose of the body and legs; (2) the evident

¹⁵ Cf. on this subject SCHREIBER (*Mittheilungen Athen.*, ix, p. 248), whose arguments against Waldstein's athlete hypothesis seem convincing. He would make the familiar Athenian figure an original by Kallimachos the *κατανηφειρεχρος*. The statue, according to him, is that of Apollo Daphnephoros, the chair of whose priest we find in the theatre: cf. *ut supra*.

¹⁶ Cf. the *ἀροσνομήων* (FR.-W., No. 1429). The comparison of Sokrates with his high forehead to a Seilenos is well known.

¹⁷ Cf. the so-called Ariadne head (FR.-W., No. 1490). Many statues of Dionysos have low brows, but the same is true of heads of Apollo: cf. the Belvedere and Apollino, with the high forehead (fourth-century type), with FR.-WOLFF, Nos. 222-4.

¹⁸ *Vez.*, No. 118; FURTWÄNGLER, *Sammlung Sabouroff*, Tafel xxiii. *Gefunden zu Athen beim Lykabettos. Höhe 0,24. Gesichtslänge 0,12.—Pentelischer Marmor* (FURTWÄNGLER, l. c., Note 1 under text). The marked femininity of the face, the sweetness of expression and the high forehead are points of comparison with our statue which at once struck me. *Wir haben hier*, says Furtwängler, *einen ganz unversehrten, etwas unterlebensgrossen Dionysoskopf vor uns, der aus einem attischen Atelier der Zeit des Praxiteles selbst stammt.*

motive of the left arm ; (3) the probable motive of the lost right arm ; (4) the head and arrangement of hair.

As regards the pose, we observe that the weight of the body rests on the left leg, and that there is a corresponding graceful sway in the hips and loins. As is admitted, on the testimony of Pliny¹⁹ and the evidence of replicas of the Doryphoros and other statues, Polykleitos was the first to introduce into Greek sculpture the distinction which is well described by the German terms *Standbein* and *Spielbein*—the leg on which the weight of the body rests and that which is free to pose in any one of several graceful attitudes. Praxiteles added a graceful sweep and curve of the body, giving to it, as a whole, a sort of S-shape. This is admirably exemplified in the Olympian Hermes. The Praxitelean type is at once evident in our Sikyonian statue, and that, too, not as a novelty but as part of the common stock of artistic tradition.

Concerning the left arm there are several points to consider. The left hand supported on the hip is noted as a favorite motive with Praxiteles, though it may have had an earlier origin. It is easily demonstrable that the resting of the left hand on the hip may be so motivated as to express more than one artistic idea. Let us take, for example, a satyr-statue of the Periboëtos type (e. g., Berlin originals Nos. 258, 259; Overbeck, *Plastik*⁽³⁾, II, p. 41). Here we see the back of the left hand resting softly against the side, rather below the hip: this, together with the graceful and delicate pose of the whole figure, may fairly be considered as the fully developed Praxitelean motive. This is essentially the position of the hand in our Sikyonian statue, though here there is a fuller and firmer resting of the back of the hand against the side, which, in a draped statue of an elderly man, would give an air of dignified composure. If the motive were that in which the back of the hand is turned outward and the knuckles rest firmly against the side, there would be a greater sturdiness, a certain holding of force in reserve, particularly when accompanied by a firmer pose of the whole body.²⁰ The same may be said of the position of the

¹⁹ HN, xxxiv. 56; cf. OVERBECK, *Schriftquellen*, No. 967.

²⁰ It is instructive to observe the effect of the supporting of the right hand upon the side (in the instance about to be cited, fingers outward in plain view, thumb behind) in the figure of Pelops from the east pediment of the temple of Zeus at Olympia. Cf. FR.-W., p. 125: *Nicht ohne Absicht scheint für ihn der Künstler die selbstbewusste, fast trotzige Haltung gewählt zu haben: den Kopf etwas zurückgeworfen, die Hand in die Seite gestemmt, deutet er seinen Siegesbewusstsein an.* A somewhat similar attitude in a nude Poseidon statuette is described (FR.-W., No. 1763) as *mehr energisch als stolz*

hand with the fingers extended forward, the thumb behind, to us perhaps the most common and natural of these attitudes.

It is essential here to give in historical sequence a brief list of instances of the left hand supported against the side more or less in the manner of the Sikyonian statue. From the Parthenon we have the following: (1) Standing semi-draped male figure on w. frieze (Michaelis, 9. I. 1); in which the left hand rests rather below and somewhat behind hip: cf. Carrey's drawing *ap.* Michaelis. (2) Standing male figure on E. frieze (Michaelis, 14. III, 19), back of left hand on hip, staff under right arm, also draped. Together with these may be grouped a number of Attic reliefs in which the traces of Pheidian art are evident. I give the numbering of the casts *ap.* Friederichs-Wolters. (3) Standing figure of Asklepios (Fr.-W., No. 1070), the familiar draped type resting on staff with left hand concealed in garment and supported on hip. Such figures have a close likeness to that cited above from the E. frieze of the Parthenon.²¹ As Overbeck (*Plastik*⁽³⁾, I, pp. 274, 279) has no hesitation in deriving the seated statues of Asklepios (cult-statues), whether through Alkamenes or Kolotes, from the Zeus of Pheidias; so we may claim the standing figures of Asklepios on the reliefs as Attic and Pheidian, in view particularly of the Parthenon figure alluded to above. Similar figures are Fr.-Wolt., Nos. 1085, 1196. It is not always possible to determine whether the back of the hand rests on the hip or whether the doubled hand holding a portion of the robe rests the knuckles upon the hip. This latter posture in connection with a more erect position of body, necessitating the firmer holding of the robe, is expressive of sturdier dignity. This position of the hand we have clearly in the Berlin statue *Verzeich.*, No. 71, and apparently in the fine statue of Sophokles in the Lateran (Fr.-Wolt., No. 1307). For left hand on hip, cf., also, Fr.-Wolt., Nos. 1085, 1147, 1150, 1151, 1161, 1195, 1196, 1445. To these should be added, as Praxitelean, the Periboëtos satyrs (*e. g.*, Berlin *Verz.*, Nos. 258, 259); the Hermes of the *columna caelata* (Overbeck, *Plastik*⁽³⁾ II, 97; Fr.-Wolt., No. 1242-3); an athlete in an Athenian relief previously cited (*Annali*, 1862, *tav. M*). An archaistic Hermes on the "Altar of the Twelve Gods" in the Louvre (Fr.-Wolt., No. 422) stands stiffly with left hand on hip. A standing figure of Ammon from Pergamon may

²¹ Cf. FR.-WOLT., pp. 327, 328, for some remarks on the connection between such reliefs from Parthenon and other sculptures.

be added—a draped figure with left hand on hip, reminding one strongly of Attic work.

In the preceding list we have either Attic works or at least Attic types. Since it appears already in Pheidian art, it is plain that the motive in question in its more general aspect cannot be called Praxitelean; but there seems no just ground for refusing it this title, when it appears as developed in the more restricted type of the fourth century, and as applied to nude or nearly nude youthful male statues.

As regards the right arm, it is evident from the remaining portion that it was at least somewhat extended; and, in consonance with the rest of the figure, it may most readily be assumed that it was supported upon an object of some height. If the figure is Dionysos, this object may with great probability have been the familiar thyrsus. An interesting comparison may here be made between our statue and a relief on one side of a white marble disk in Berlin (*Verz.*, No. 1042), found at Gabii, thus described: *in flacherem Relief und flüchtiger ausgeführt die stehende Figur des jungen Dionysos in Chiton [?] und Umwurf [Himation], auf einen Stab (Thyrsos) gelehnt; auf Felsen neben ihm brennt eine Flamme. Römische Arbeit.* The figure looks toward the spectator's right and somewhat downward; the left hand is supported on the hip, the hair seems to be gathered in a knot on the back of the neck, the right arm is bent sharply at the elbow and the hand, held high, grasps the thyrsus; the weight of the body rests on the left leg, the right is bent in the same manner as the left leg of the Ephesian Hermes. The points in common with the Sikyonian statue are the following: (1) left hand on hip; (2) weight on left leg; (3) right arm raised; (4) garment (himation) over left arm—although in the disk figure it is draped over the left shoulder, and, leaving the left elbow bare, falls in front of the left arm as far as the knee, being then brought around behind the figure and looped from before over the bent right arm. It seems not improbable that the Roman disk figure goes back to a much earlier Greek original; and one is reminded of the Dionysos by Eutykhides in the house of Asinius Pollio.²² The comparison affords us, at all events, an interesting parallel; and, aside from this, the thyrsus seems the most natural explanation for the position of the right arm in our statue.

As regards the position of the head, I fancied I could detect, in

²² OVERBECK, *Plastik*⁽³⁾, II, 135.

the inclination toward the right with the gaze turned toward the left, something borrowed from the Alexander type, which is undoubtedly due to Lysippos.²³ But if there is just reason for this conjecture, the motive is here merely hinted at; it is already an artistic commonplace of the post-Lysippian epoch. But we have particularly to notice the free handling of the hair, reminding in a measure of the heads of Alexander, in which we have, as in the Sikyonian statue, a simple arrangement of the locks, which are drawn down from the crown of the head and curl freely upward over the forehead and temples, falling somewhat lower on the neck behind.²⁴ This, so far as I am aware, we do not observe in the Praxitelean types and can hardly date earlier than Lysippos, to whom, indeed, it seems attributable. It is the germ of the treatment in later types, such as the Pergamene figures, where we see the hair, as in the Laocoön and the busts of Zeus, rising in a sort of halo about the head and face. The conception of this arrangement may, of course, be sought earlier. We have, in a diskobolos of Attic type²⁵ and in the Eubuleus of Praxiteles, ephebic figures in which the short hair is secured simply by a band or fillet, in strong contrast with the Attic *krobylos*²⁶ in vogue till the middle of the fifth century B. C., though scarcely appearing on the Parthenon.²⁷ In our statue, the hair behind and above the line of curls exhibits very rough and superficial workmanship, and was evidently not intended to be seen. We observe, also, the great fullness of this portion of the head, more noticeable in profile. Taking this in connection with the presence of a number of holes in the marble above the line of the curls, we may conclude that the head had some sort of decoration, which concealed the unfinished upper portion. We observe the same workmanship in other statues with a similar arrangement of hair about the face and with indubitable traces of wreaths.²⁸ What more natural, then, than

²³ On this subject, cf. BAUMEISTER, *Denkm., z. v., Alexandros*, and particularly EMERSON in *Am. Journ. Arch.*, vol. II, pp. 408-13; vol. III, pp. 243-60. Cf. OVERBECK, *Plastik* (3), II, p. 110 sqq., in regard to portraits of Alexander by Lysippos.

²⁴ We see this, also, in the Monte Cavallo colossi, which exhibit traces of Lysippian influence.

²⁵ FR.-WOLT., No. 465; OVERBECK, *Plastik* (3), I, p. 276.

²⁶ SCHREIBER, *Mittheil. Inst. Athen.*, VIII, p. 246 f.

²⁷ Cf. *Mittheil. Inst. Athen.*, VIII, p. 262, a figure in der Gruppe der schönen Greise, der Thalophoren.

²⁸ Cf. FR.-WOLT., No. 1283 (Asklepios?) for arrangement of hair, for high forehead, and for a certain community of expression (e. g., similarity of mouth) with our statue,

to suppose, about the head of our statue, an ivy-wreath of bronze, with broad, full leaves?

The height of the forehead, as already shown, though not necessarily conflicting, yet seems unusual in a Dionysos. Furtwängler, in his excellent notice of the Berlin head, already referred to,²⁹ says that it can be none other than that of Dionysos on account of the fillet in the hair which touches the middle of the forehead and there conceals the roots of the hair—a characteristic of Dionysos. *Die gewöhnliche Binde*, he continues, *wurde bekanntlich viel weiter hinten im Haare getragen. In älterer Zeit trägt Dionysos ganz regelmässig den Epheukranz um das Haupt und dieser scheint auch unserem Kopfe nicht gefehlt zu haben; eine schräge Reihe kleiner Löcher hinter dem Vorderhaar (darin z. Th. noch Reste eiserner Stifte) zeugen davon, dass ein solcher aus Metallblättern angesetzt war.* Here we have something parallel to our statue. From the end of the fifth century there appears in figures of Dionysos, besides the wreath or instead of it, a broad fillet, like that previously described, above the middle of the forehead. This arrangement, derived from the symposial habits of the time and explained by Diodorus Siculus (iv. 4.4), was adopted as a peculiar attribute of Dionysos, and from it he derived the epithet *μτρηφόρος*. This fillet, originally separate from the wreath, as we see it in the Berlin head, was later for the most part adorned with ivy-leaves and ivy-berries, and came to form an integral part of the wreath (*mit dem Kranze zu einem Ganzen verbunden*). Such an arrangement is common in terracottas of Asia Minor and marbles of the Roman period. Can we now assume any such arrangement in the case of our statue? That the fillet was not indicated in the marble is at once evident; and without a cast it is impossible to state whether it might have been formed in metal and connected with the wreath. It is worthy of note, and plain in the photograph, that the hair immediately over the forehead is, near its roots, in noticeably lower relief than the waving locks which rise above it, and that, in the depressions of the curls at either side, a metal fillet might have rested with the wreath. This point, however, cannot at present be fully settled.

Before leaving this subject, I must again call attention to the paper of Furtwängler which has been previously quoted. He has summed

though No. 1283 is bearded. It may be added that the fullness of the back of the head is far more Praxitelean than Lysippian.

²⁹ *Sammlung Schubert*, text to *Taf. xxiii*.

up and characterized the features of the Berlin head in words which apply in great part to our statue, as well, although the eye is here not so deeply set. The breadth of the root of the nose is certainly noticeable; and we have also the same peculiar fullness of the chin and throat, which in our statue is even more marked than in the Berlin head.

The epoch and school to which our statue belongs will now be considered. As we have seen, it has in it no elements earlier than Praxiteles, while the treatment of the hair and perhaps the position of the head are rather Lysippian. We must, indeed, admit that a distinctively Sikyonian element in the work cannot be proved to any marked extent, and it is certainly not in any way strongly Lysippian. It partakes rather of the character of a generalized post-Alexandrine or Hellenistic art. At the same time, we see in it no trace of the overwrought pathos of the Pergamene and Rhodian schools, or of the archaistic tendencies of Pasiteles. These considerations will weigh in approximating the date of the work, particularly if we bear in mind that all its characteristics appear as fixed artistic elements and in no wise as inventions. That the work is Sikyonian is unquestionable.

The later history of Sikyonian sculpture is known to us through scattered references, especially in Pliny. Inscriptions also have of late come most serviceably to our aid. According to Pliny, Greek sculpture fell into decay after the time of Lysippos and his immediate successors, to revive again in Ol. CLVI. As has already been said, we have in our statue nothing of this *ars renata*, as it is known to us in the later schools. It must then be attributed to one of the successors of Lysippos; and, as we can trace no strong Lysippian elements in it, to some artist not under the immediate sway of the master—to one who displayed a spirit rather pan-Hellenic than Sikyonian.

So far as we can estimate on the data of Pliny, the activity of the artists named as followers of Lysippos must have continued into the latter portion of the third century B. C. Our knowledge on this subject may be resumed as follows—The pupils of Lysippos, who according to Pliny flourished Ol. CXIII,³⁰ were Daippos, Boedas, Euthykrates son of Lysippos, Phanis, Eutychides, Chares of Lindos;³¹ of whom Eutychides and Daippos, on the same authority,³² flourished Ol. CXXI, i. e., about a generation later than their master. Euthykrates had a disciple Teisikrates,³³ while Xenokrates is mentioned as disciple of

³⁰ HN, xxxiv. 51; OVERBECK, *Schriftquellen*, No. 1443.

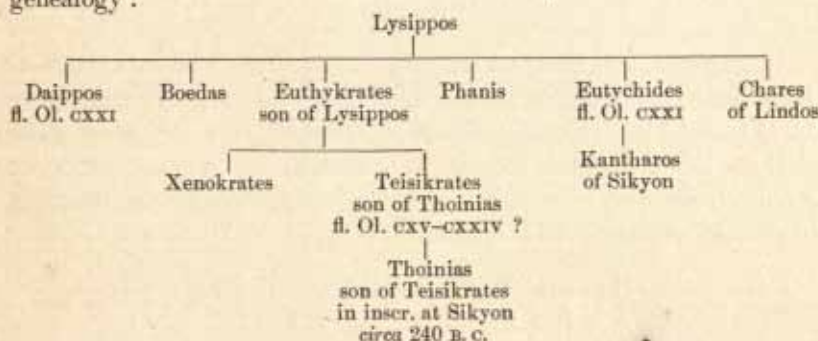
³¹ Cf. OVERBECK, *Schriftquellen*, No. 1516.

³² HN, l. c.

³³ HN, xxxiv. 67.

either Euthykrates or Teisikrates.³⁴ From Pausanias, we learn that Eutychides had a disciple Kantharos, a Sikyonian.³⁵ Furthermore, the inscriptions collected by Löwy (*Inscr. gr. Bildhauer*) show that the Sikyonian Thoinias son of Teisikrates was the son and disciple of Teisikrates son of Thoinias. The name of this Thoinias son of Teisikrates, moreover, occurs in the Sikyonian inscription No. 2, published above, and assigned to the second half of the third century B. C.

Starting from Lysippos,³⁶ we may draw up the following artistic genealogy :



From the date assigned to the above-mentioned Sikyonian inscription, we may conclude that Teisikrates son of Thoinias flourished about Ol. CXXVIII-IX, and that Thoinias his son continued his activity to about Ol. CXXXVI. But, according to Pliny (*HN*, XXXIV. 52), between the time of Eutychides and Ol. CLVI *cessavit ars*; so that Thoinias may be reckoned among the last of Lysippos' successors.

Hence, we may say so much:—*First*; we have a statue of the youthful Dionysos, of good workmanship, a product of Sikyonian art: *second*; we may assign this work, on grounds of Greek art-history, presumably, to the third century B. C. and to one of the more distant followers of Lysippos: *third*; we know that Thoinias son of Teisikrates was active at Sikyon and elsewhere in the Greek world in the middle and latter half of the third century B. C.: *fourth*; we have in our work a certain pan-Hellenistic spirit, such as we may apprehend could have been exhibited by Thoinias.

Berlin,

August 6, 1889.

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³⁴ *HN*, XXXIV. 83.

³⁵ *PAUS.*, VI. 3. 6.

³⁶ Who was *αὐτοδίδακτος*, according to *PLINY*, *HN*, XXXIV. 61.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
DISCOVERIES IN THE ATTIC DEME OF IKARIA,
1888.

VII. INSCRIPTIONS FROM IKARIA.

No. 8.

Stele with inscriptions on both sides; one (No. 8), of 24 lines, comprising six transfer accounts, the other (No. 9), a decree of which portions of 49 lines remain. Length of stone 0.93 m.; greatest width 0.38 m. Found under the front wall of church. One edge is broken off clean, the other is complete on the side of the transfer account, but broken off obliquely on the other.

- No. 1. ΗΜΑΡΧΟΝΓΑΡΕΔΩΚΕΝ
ΑΡΓΥΡΙΟΔΙΟΝΥΞΟΧΧ ΙΙΙ
* ΟΧΧΗΓΓΓ
ΧΧΙΙΗΗΗΗΔΔΔΓΓΓΙΙΙ
No. 2. ΓΑΡΕΔΩΚΕΚΕΦΑΛΑΙΟΝΑΡΓΥΡΙΟ
ΠΗΙΚΑΡΙΟΚΕΦΑΛΑΙΟΝΧΧΗ::
ΤΙΙΙΗΙΙ
No. 3. ΖΗΓΑΡΕΔΩΚΕΚΕΦΑΛΑΙΟΝΑΡΓΥΡΙΟ
ΙΚΑΡΙΟΑΡΓΥΡΙΟΚΕΦΑΛΑΙΟΝΧΧΗ
ΓΥΡΙΟΤΤΤΤΧΗΔΔΓΓΓ
No. 4. ΔΕΜΑΡΧΟΝΓΑΡΕΔΩΚΕΝ
ΦΑΛΑΙΟΝΤΟΔΙΟΝΥΞΟ
ΔΓΓΓΗΗΑΡΛΥΡΙΟΗΟΞΙΟ
ΟΝ: ΤΤΤΤΧΧΗΗΠΔΔΔΓΓΓΓ
No. 5. ΕΜΑΡΧΟΝΓΑΡΕΔΩΚΕΝ
ΚΕΦΑΛΑΙΟΝΤΟΔΙΟΝΥΞΟ
ΔΔΓΓΗΗΗΗΑΡΛΥΡΙΟΗΟΞΙΟ
ΟΝ: ΤΤΤΤΧΧΠΗΠΔΔΔΓΓΓΓ
ΚΑΡΛΥΡΙΟΚΕΦΑ ΟΝ
///
No. 6. ΔΗΜΑΡΧΟΝΓΑΡΕΔΩΚΕΝ
Ο: ΚΕΦΑΛΑΙΟΝΤΤΤΤΧΧ
ΥΡΙΟ: ΚΕΦΑΛΑΙΟΝΧΧΧΧ
ΞΙΟ: ΑΡΛΥΡΙΟ: ΚΕΦΑΛΑΙΟ

same time. The forms of the letters are the same in all, and the different accounts are not so distinctly separated one from another as would probably be the case if they had been cut at different times. Thus, in Nos. 2 and 3 there is not space enough for the demarch's name to appear before *δημαρχῶν* on the same line, and it must be supplied in the previous line immediately following the conclusion of the preceding account. In these three accounts the Ionic element in the form of the letters strongly predominates. The *gamma* and *lambda* are Ionic, and the *omega* always appears in its proper place except in the first word. If this inscription were from Athens, we should unhesitatingly place the three accounts in the years immediately succeeding the archonship of Eukleides, but there is no certainty that the change of alphabet for public records was effected in the rural districts at precisely the same time as in the city. The very end of the fifth century is the most probable date that can be given.

In the last line of No. 5, the *K* is, I think, certain, and involves an instance of a harsh elision, very rare in prose inscriptions.¹ The word *παρέδωκε*² seems the most reasonable restoration in this place and is favored by the ending of the first line of No. 6, where a similar elision seems to occur, although the *P* is not certain.

In the earliest accounts, Nos. 4 and 5, only two classes of funds are expressly mentioned, that devoted to the cult of Dionysos, and the *ὄσιον ἀργύριον*, where *ὄσιον* has the not unusual sense of "secular" as opposed to "sacred."³ The last line of No. 5 must be a general recapitulation of the funds. In No. 6 a new fund is introduced—*Ἰκάριον ἀργύριον*, "Ikarian money," and has its place beside the Dionysiac and secular funds in Nos. 1, 2, and 3, as well. Possibly, "Ikarian money" was a fund set aside for the worship of the eponymous hero of the deme; but, however this may be, the expression must be connected with the phrase which occurs in two of the other inscriptions, and it shows that there existed a body of "Ikarians" in a restricted sense distinguished from the Ikarians as a body comprising the members of the deme as a whole. The explanation maintained in the one case must hold good in the other. For further

¹ Cf. MEISTERHANS, *Grammatik der attischen Inschriften*(²), § 23.

² [Προσόδου] κάργυριον κεφάλαιον | [Ἰκαρίου...? My squeeze shows some traces of letters at the beginning of line 20.—A. C. M.]

³ Cf. DEM. *vs. Timokrat.*, § 9: τῶν ἱερῶν μὲν χρημάτων τοὺς θεούς, τῶν ὄσιων δὲ τὴν πόλιν ἀποσπερεί.

discussion of the question, see below. The amount of the *δοσιον ἀργύριον* (26,683 drachmas in No. 5) shows that the deme of Ikaria was far from poor. It is interesting to compare its religious funds with those of the neighboring deme of Plotheia, as we find them given in an inscription (*CIA*, II, 570).

No. 9.

Η Ε Ξ Τ Ε Υ Λ
 Ν Ι Κ Α Ρ Ι Ε Υ Ξ Ι Μ Ε Ν Ε Ξ Τ
 Τ Ο Ν Δ Ε Μ Ο Τ Ο Ν Κ Α Ι Τ Ο Ν Ι Κ Α
 Τ Ο Ν Α Χ Ο Ρ Ε Λ Ε Τ Ο Ν Η Ο Τ Ι Ν Α Ν
 5. Α Ν Τ Ι Δ Ο Ξ Ι Ν Δ Ε Ε Ν Α Ι Τ Ο Ν Χ Ρ
 Ο Δ Ε Μ Α Ρ Χ Ο Ε Ι Κ Ο Ξ Ι Ε Μ Ε Ρ Ο Ν
 Ν Α Ι Α Ν Τ Ι Δ Ο Ξ Ι Ν Ε Τ Ο Ν Δ Ε Μ
 Χ Ο Ρ Ε Λ Ο Α Γ Ρ Ο Φ Α Ι Ν Ε Ν Τ Ρ Ι Ξ
 Α Λ Ο Ι Δ Ο Ξ Κ Α Τ Α Ν Ε Λ Ε Ν Τ Ο Ν
 10. Ο Ξ Κ Α Ι Τ Ο Χ Ο Ρ Ε Λ Ο Ε Χ Ξ Ο Μ Ο
 Ο Ξ Ι Ν Δ Ε Κ Α Ε Μ Ε Ρ Ο Ν Ε Μ
 Δ Ε Τ Ο Α Λ Α Ν Μ Α Τ Ο Ξ Η Α Γ
 Ν Τ Ο Δ Ε Μ Α Ρ Χ Ο Κ Α Ι Τ Ο Ν
 Α Ι Α Υ Τ Ο Ι Ξ Ι Ε Χ Ξ Ο Μ Ο Ξ
 15. Ο Τ Ο Χ Ο Ρ Ο Ι Ξ Μ Ε Ρ Ο Η Ε
 Ξ Ο Α Ε Λ Ο Ν Α Γ Ε Ν Τ Ε Κ Α Ι
 Ο Ν . Τ Ο Ι Ξ Γ Ρ Ο Τ Ο Χ Ο Ρ
 Γ Ε Ι Δ Α Ν Ε Ν Ι Α Υ Τ Ο Ν Η
 Ρ Ο Γ Ε Μ Ρ Ε Ν Ε Α Μ Μ Ε Δ
 20. Ν Ε Α Ρ Ο Τ Ι Ν Ε Ν Ρ Ε Ν
 Ρ Α Λ Ο Ι Δ Ο Ι . Ι Ο Χ Ο
 Ε Κ Α Ν Δ Ρ Α Ξ Ι Η Ε Κ
 Κ Α Θ Ε Κ Α Ξ Τ Ο Ν Τ Ο
 Ν Υ Ξ Ο Ρ Ρ Α Τ Τ Ε Ν Δ Ε
 25. Ο Ρ Τ Ε Ν Τ Ο Χ Ο Ρ Ε Λ Ο
 Ο Ν Ο Ξ Ε Α Ρ Ο Τ Ι Ν Ε Ν
 Ξ Ι Τ Ε Ν Ε Ο Ρ Τ Ε Ν Θ
 Ν Ο Ξ Τ Ε Ν Η Ε Β Δ Ο Μ
 Τ Τ Ε Ν Ε Μ Ε Ρ Α Ν Α
 30. Ι Ρ Ο Ε Ν Τ Ο Ι Ρ Υ Θ
 Χ Ρ Ο Ν Ε Α Ρ Ο Τ Ι Ν
 Ο Ν Χ Ο Ρ Ε Λ Ο Ν
 Ι Κ Ο Ν Α Ι Δ Ε Ν
 Ο Ν Τ Ρ Α Λ Ο Ι Δ

35.

ΕΞΤΟΝΧΟΡC
ΡΟΤΙΝΕΤΟ
ΤΤΕΤΟΗΟΛ
ΛΕΞΜΕΔΕΝ
ΜΕΝΟΣΧΡΕ
40. ΡΑΧΜΑΣΚΑ
ΑΙΡΡΑΤΤΕ
ΟΤΟΧΟ
ΝΕΝΑΧΕΗ
ΟΜΜΕΔΙΔ
45. ΕΞΤΟΔ
ΤΤΑΣΤΟ
ΝΤΕΝΕΟ
ΞΑΙΕΞ
ΕΝΤ

5.

]ή στηλή[
ἔδοχσε]ν Ἰκαριεῦσι, Μενέστ[ρατος εἶπε.
φσήφισμα] τῶν δημοτῶν καὶ τῶν Ἰκα[ριῶν εἶναι· τραγ-
ωιδῶν ὄν]των ἀχορηγῆτων ὅτιν' ἂν [
χορηγεῖν·] ἀντίδοσιν δὲ εἶναι τῶν χρ[ημάτων αὐτοῦ ἐν-
αντίον τ]οῦ δημάρχου εἴκοσι ἡμερῶν [

10.

εἶ]ναι ἀντίδοσιν, ἢ τὸν δῆμ[αρχον
]χορηγοῦ ἀποφαίνειν τρισ[ι μάρτυσι
τρ]αγωιδούς καταλέγειν τὸν [
]ος καὶ τοῦ χορηγοῦ ἐξομο[σαμένου
]οσιν δέκα ἡμερῶν ἐμ [Πυθίῳ Ἰκαριῶν
]δὲ τοῦ ἀγάλματος ἄπ[τεσθαι
ἐναντίο]ν τοῦ δημάρχου καὶ τῶν[δημοτῶν

15.

]αι αὐτοῖς(ι?) ἐξομόσ[ασθαι
πρ]ωτοχόροις μὴ π[ρ]ὸ ἢ[
] . . . εγωνα πέντε καὶ[

20.

]ον . τοῖς πρωτοχόρ[οις
ἐ]πειδὴν ἐνιαυτὸν [ἔ]
ἀ]ποπέμπειν, ἐὰμ μὴ δ[ι]
]ν, ἢ ἀποτίνειν πέν[τε
τ]ραγωιδόις τοῦ χο[ρ]
δ]έκ' ἀνδράσι ἐκ [
]καθ' ἑκάστον τὸ[ν ἐνιαυτὸν
Διο]νύσου πράττειν δε[

25. ε]ορτήν τοῦ χορηγοῦ[
]ωνος ἢ ἀποτίνειν[
]σι τὴν ἐορτήν θ[εοῦ
]νος τὴν ἐβδόμ[ην
]ττειν ἡμέραν ἀ[
 30.](ι?)ρο ἐν τῷ Πυθ[ίῳ
 (χ?)ρον ἢ ἀποτίν[
 τ]ὸν χορηγὸν[
 ἐ]ικόνα ἰδεῖν[
 τ]ῶν τραγωιδ[ῶν
 35.]εῖς τὸν χορ[
 ἀ]ποτινέτω [
 πρα]ττέτω ὁ δ[ήμαρχος
]γης μὴ δὲ λ[
]μενος χρη[μάτων
 40. δ]ραχμὰς κα[
 κ]αὶ πραττέ[τω
 πρ]ωτοχο[ρ
]ν ἔλαχε [᾿[
]ομ μὴ διδ[
 45.]εσ τοδ[
]ττας τοῦ[
]ντελεω[
]σαι ες[
]ἐν τ[

Comment.—The letters of the first line are larger than those of the second, and those of the second line are larger than those of the body of the inscription. Height of letters in first line, 0.013 m.; in second line, 0.011 m.; in the remaining lines, 0.009 m. The arrangement is *στοιχηδόν*, except in the first two lines. The surface is broken off on the left, but the extent of the stone is known, and, calculating from this, I estimate that there are seven letters missing in line 5, and from this we can easily determine the number to be supplied in other lines. The right of the inscription is entirely gone, but, judging the width of the stone from the restorations made in the inscription on the other side, I conclude that the number of letters to be supplied is about twelve.

The form of the letters is that common in the last stage of development of the Attic alphabet, a period which in Athens falls between

447 B. C. and the archonship of Eukleides, when the Ionic alphabet was officially introduced. The lower bar of the *sigma* is often nearly horizontal, but this is an individual peculiarity of the stone-cutter. There is not a single instance of encroachment of the Ionic alphabet such as we meet with in No. 8, though there are four cases of omission of the rough breathing, namely, in lines 6, 11, 27, 29. But such omissions are very common in this period;³ and the two words in which the breathing is omitted in this inscription, *ἡμέρα* and *ἐορτή*, are especially liable to this.⁴ In line 14, we have an almost certain instance of a dative in *-οῖσι*, which may serve to date the inscription more accurately within the period above suggested. Even in the earliest inscriptions there is a fluctuation in the use of *-οῖσι* and *-οῖς*, and they continue to be used with about equal frequency until 444 B. C., after which date there are only two occurrences of *-οῖσι*, one in an Athenian decree of 434, and the other in a decree of the Plotheian deme inscribed in the Ionic alphabet, a remarkable instance of rural conservatism.⁵ All points considered, I am disposed to place the date of our inscription between 447 and the beginning of the Peloponnesian war. A few orthographical questions remain to be noted before we consider the subject matter of the inscription.⁶ In l. 4, are we to regard the *nu* of *ὄντινα* as omitted owing to a blunder of the stone-cutter? This is not the kind of mistake most frequently made;

³ Cf. ROBERTS, *An Introduction to Greek Epigraphy*, p. 105.

⁴ Particularly, *ἡμέρα*, which in pre-Eukleidean inscriptions is more often written without the aspirate than with it. In looking hastily through CIA, I and IV, I have found 16 cases of the word without the rough breathing, against 9 cases with it and 6 cases in which a preceding surd mute is made aspirate, as *καθ' ἡμέραν*. Cf. KATHMEPAN on a fourth-century inscription found at the Peiræus and published in *Bull. de Corr. Hell.*, 1887, p. 131. These facts show that the rough breathing was very weak in this word, a circumstance which should not be overlooked by those who discuss its etymology.

[Since writing this, I note that BAUNACK (*Studien aus dem Gebiete des griech. und der arischen Sprachen*, I 2, p. 240) cites, from the dialects, examples of this word without aspirate, and explains the processes by which this and other words may have acquired a secondary aspirate.]

⁵ Cf. MEISTERHANS⁽²⁾, § 47, b; CAUER, *De dialecto Attica*, p. 410.

⁶ [The following is suggested as an alternative for lines 3-6, the first letter of line 4 not being certain:

Κατὰ ἔτος] τῶν δημοτῶν καὶ τῶν ἱκαριῶν [δὲ τὸν Διονύσου ἀγῶνα χορηγεῖται ὡς τιν' ἂν [κατασταθῇ το-
ν χορηγῶν] ἀντιδοσιν δὲ εἶναι τῶν χρ[ημάτων, ἐὰν πο-
νῇ, ἐπὶ τ]οῦ δημάρχου εἰκοσι ἡμερῶν.—A. C. M.]

moreover, this document seems to be very carefully inscribed. I am loath, therefore, to consider it a blunder, and prefer to take *ὄτινα* as a genuine form of the Attic vernacular. In the genitive and dative, the short forms *ὄτου* and *ὄτω* alone occur in Attic inscriptions. May not the popular speech have in like manner preferred an accusative form with the first element indeclinable, though for the second element there is no short form, as Homeric *ὄτινα*? The solitary instance of *ὄντινα* is certainly not an insuperable obstacle to this opinion.⁷ In the matter of elision, there is here the same inconsistency that characterizes Athenian inscriptions generally.⁸

The subject of our inscription seems to be a decree relating to the choregia, with special reference to *antidosis*. In the text of the transliteration, I have given scarcely any restorations, because, even in places where I have found some that are plausible, they are too uncertain to be of value. The bare fact that there are only three lines in the inscription in which the number of letters extant is equal to the number to be supplied would not in itself necessarily be discouraging, if the subject were one upon which our information were more complete. But this decree is considerably older than our earliest literary sources on *antidosis*, which are found in the Attic orators of the fourth century, Demosthenes, Isokrates and Lysias; and this is, moreover, a rural decree. Even with all the literary evidence, including the detailed account given in the *Phaenippea*, by Demosthenes, no one has yet been able to advance an entirely satisfactory explanation of the working of the system of *antidosis*; and one has only to read the various contributions to the subject by German scholars,⁹ especially the rather warm discussion between Fränkel and Thalheim in *Hermes*, to appreciate what radically different views may be taken.

If this inscription were complete, it would undoubtedly shed a flood of light upon the question, and enable us to arrive at its true explanation. But even the fragments preserved are of no little importance, and they settle conclusively at least one matter of dispute.

⁷ Cf. MEISTERHANS⁽²⁾, § 59, d; G. MEYER, *Griechische Grammatik*, p. 401.

⁸ Cf. MEISTERHANS⁽²⁾, § 23.

⁹ Cf. BÖCKH, *Staatshaushaltung der Athener*⁽³⁾, I, p. 673 ff.; DITTENBERGER, *Ueber den Vermögenstausch und die Trierarchie des Demosthenes*; BLASCHKE, *De antidosi apud Athenienses*; THALHEIM, *N. Jahrbuch f. Philol.*, CXV, p. 613 ff.; FRÄNKEL, *Hermes*, XVIII, p. 442 ff.; THALHEIM, *Hermes*, XIX, p. 80 ff.; LOLLING, *De antidosi*; MEIER and SCHÖMANN, *Der attischer Process*⁽²⁾, p. 737 ff. Fränkel has the last word on the subject in his edition of Böckh's *Sth. d. Athener*, Note 883.

We have first to ask whether we have to deal with an original decree inaugurating the system or with a copy of an earlier regulation. Demosthenes¹⁰ states that *antidosis* was established by Solon. Fränkel¹¹ thinks that this statement is to be credited only to the tendency of the Attic orators to ascribe all ancient public regulations to Solon; but most scholars accept Demosthenes as a trustworthy witness. In any case, there can be no doubt that *antidosis* was regulated at Athens at a much earlier time than the date of our inscription; there is, however, nothing to prevent us from supposing that the system may at this time first have been introduced from Athens into the deme of Ikaria, and that the purpose of our decree was to furnish the necessary regulations for its adaptation to the choregic system in force in the demes.

The first line of the inscription is evidently the heading, and symmetry would seem to require something to be supplied on the right side (τῆς χορηγίας?). The heading *στήλη* . . . is, I think, unique; but we may compare a passage of Demosthenes where he uses *στήλη* in the sense of *ψήφισμα*.¹² Line 2 gives the name of the mover, while the decree proper begins in l. 3, where we have the phrase *τῶν δημοτῶν καὶ τῶν Ἰκα[ριῶν]*,¹³ with which we must compare the similar phrase *Ἰκαριεῖς . . . καὶ ὁ δῆμος ὁ Ἰκαριέων*, which occurs in a deme-decree already published.¹⁴ In both cases, "Ikarians" is used in the introduction in a general sense (*ἐψηφίσθαι Ἰκαριεῦσιν* and *ἔδοξε[ν Ἰκαριεῦσι]*), while it is afterward used in a special sense, as of a body distinct from the demesmen. Of the same nature is the *Ἰκαρίου ἀργυρίου* of Inscr. No. 8. 3. I know of no better explanation than that suggested by Professor Merriam, and given in the article on the deme-decree; namely, that the "Ikarians" in the restricted sense are members of a gens claiming descent from the eponymous hero of the deme. While it is true that most names of this class are of the patronymic form in *-δης*, *-ιδης* such as *Εὐμολπίδαι*, *Βρυτίδαι*, etc., we have also in inscriptions¹⁵ *Κήρυκες* and *Σαλαμίνιοι*.

¹⁰ *Phaenippea*, § 1.

¹¹ *Hermes*, XVIII, p. 444, Note 1.

¹² *Vs. Leptin.*, § 159: καὶ τῆς Δημοφάντου στήλης περὶ ἧς εἶπε Φορμίων, ἐν ᾗ γέγραπται κτλ.

¹³ I supply *-ριῶν*, not *-ριέων*, since in fifth-century inscriptions the contracted form is the rule, and even in one of our later inscriptions we have *Ἰκαριῶν*.

¹⁴ *Amer. Journal of Archaeology*, IV, pp. 421-3.

¹⁵ *Cf. τοῦ γένους τοῦ Κηρύκων*, DITT., *Syll.*, 385; *Ἀθηναίων*, VI, p. 274, καὶ εἰς τὸ γένος τὸ Σαλαμίνιον.

The most important and interesting parallel is to be found in the phratry-decree, the continuation of which on the back of the stone has only recently been discovered.¹⁶ In this inscription we have mention of the "House of the Dekeleians," τὸν Δεκελειῶν οἶκον, ὁ ἱερεὺς τοῦ Δεκελειῶν οἴκου, etc., which is understood by Köhler to mean a gens. But in the portion recently discovered we find the phrase ὅπου ἂν Δεκελειεῖς προσφοιτῶσιν ἐν ἄστει, with which Lolling compares the passage in Lysias (XXIII. 3) where the speaker tells of going to the barber-shop near the Hermai, "where the Dekeleians resort" (ὅνα οἱ Δεκελεῖς προσφοιτῶσιν), and asking all the Dekeleians whom he found there "whether they knew of a certain Pankleon, a demesman of Dekeleia." In this passage, Δεκελειεῖς obviously is used of the members of the deme of Dekeleia, and must have the same force in the corresponding phrase in the inscription: so that, in the same decree, we find "Dekeleians" used in the general sense of members of the deme of Dekeleia and in the more restricted sense of members of a gens of the same name tracing their ancestry back to the hero Dekelos.¹⁷ This gens of the Dekeleians, as Köhler remarks, seems to have held some especially important position among the other gentes of the same phratry. In the same way, our Ikarians, owing, no doubt, to their reputed descent from the eponymous deme-hero, occupied a preëminent position, so that it was a traditional custom that in deme-decrees they should be mentioned as a distinct body. We know very little about the precise relations of a gens to a phratry or to a deme, but the gens was more a religious than a political body. So the "Ikarian money" was probably a religious fund belonging to the gens. Perhaps there existed a cult of the eponymous hero Ikarios, in which case we have a double explanation for the use of the word.

In l. 4 we have a form of the adjective ἀχορήγητος, the only occurrences of which in literature are in Aristotle, where it has the meaning of "without supplies," based on the late use of the word χορηγία. At this period, however, when χορηγία had its regular technical sense, it can only mean "without a choregos" or "not having served as choregos," according to the context. This line must be some regulation concerning the appointment of the choregos.

¹⁶ *CIA*, II, 841 b; Δελτίον Ἀρχαιολογικόν, 1888, p. 161 ff.; *AJA*, V, p. 137.

¹⁷ [Since this was written, Töpffer's *Attische Genealogie* has appeared, in which the same view of the Dekeleians is advanced (p. 289) and supported by the citation of HEROD., IX. 73: Σωφάνης . . . δῆμον Δεκελειῆθεν, Δεκελέων δὲ τῶν κατὰ ἐργασομένων ἔργον χρήσιμον, κ. τ. λ.—A. C. M.]

In l. 5, *antidosis* is first introduced, and one of the most important points in the whole inscription is furnished by the last two letters. For these letters can belong only to *χρημάτων*; and we thus have the only-known instance of either *ἀντίδοσις* or *ἀντιδίδωμι*, when used in the technical sense, governing a word meaning property. In the Attic orators it is always an exchange of the *liturgy*, not of *property* which is spoken of. Dittenberger, Blaschke, and Fränkel believe that no exchange of property was ever involved in the system, and give interpretations of the word in accordance with their theory. Dittenberger maintains that *ἀντίδοσις* is used of the temporary confiscation which each party makes upon the property of his opponent. Blaschke, supported by Fränkel, claims that the word refers to *Zuschiebung und Zurückschiebung* of the liturgy by the two parties.¹⁸ There are passages in literature which seem to point clearly to an actual exchange of property; but it is the object of Fränkel's paper, referred to above, to discredit the evidence of these passages. In an inscription like the one under consideration, however, which furnishes the regulations of the system, there can be no talk of jests, or private proposals for settlement.¹⁹ On the contrary, the phrase is absolute proof that the original use of the word was that usually attributed to it, namely, an actual exchange of property; however much its use in the fourth century may vary from this. In the Orators it is either employed in several distinct senses, or else there is a common meaning which has escaped the scholars who have considered it. For example, how are we to explain the phrase in the *Phaenippea* (§ 10) *μετὰ τὰς ἀντιδόσεις*, when no exchange of property had taken place?

In l. 8, *ἀποφαίνειν* is the word used by Demosthenes for the giving in of an inventory of property by each of the two parties.²⁰

In l. 12, *τοῦ ἀγάλματος* must refer to some well-known temple statue, perhaps the *Kultbild* of Apollo, as *Πυθίωι* is a possible restoration in the preceding line, and in l. 30 the Pythion is plainly mentioned. The oath was to be taken with the hand on the sacred statue.

In lines 15 and 17, the form *πρωτοχόροις* occurs. Athenaios²¹ mentions two plays having the title of *πρωτόχορος*. The lexicons

¹⁸ Cf. DITTENBERGER, *Ueber den Vermögenstausch*, etc., p. 3 ff.; BLASCHKE, *De antidosi apud Athenienses*, p. 8 ff.; FRÄNKEL, *Hermes*, XVIII, p. 464, from whom the phrase *Zuschiebung und Zurückschiebung* is taken, as being a more compact translation of Blaschke's Latin than is possible in English.

²⁰ Cf., for example, § 9 of the *Phaenippea*.

¹⁹ FRÄNKEL, *l. c.*, pp. 446-8.

²¹ VI, 240; VII, 287.

translate this as "the first chorus," but there is nothing in the passages to indicate that it had not rather a possessive compound meaning, "having his first chorus." The play would then be about some one who was choregos for the first time. This is certainly the more likely sense of the word in our inscription. In l. 16 we must suppose some blunder of the stone-cutter, notwithstanding the usual care with which the inscription is cut.

No. 10.

Marble stele with akroterion, found north of the church. Total height, 0.375 m.; width, 0.30 m. The lower portion of the slab is gone, and of the part remaining the left-hand side of the surface is split off obliquely.

ΕΥΗΦΙΞΘΑΙΙΚΑ εἶπεν.] ἐψηφίσθαι Ἰκα-
ΙΤΟΝΔΗΜΑΡΧ	ριεύσιν ἐπαινέσαι] τὸν δήμαρχ-
ΕΠΙΜΕΛΕΙΤΑ	ον..... ²¹ ὅτι] ἐπιμελεῖται-
ΑΙΞΔΙΚΑΙΞΕ	ι τῶν Ἰκαριέων ἐν τ]αῖς δίκαις ε-
ΚΟΙΝΑΙΞΚΑΙ	5 ὑγνωμόνως, ἐν ταῖς] κοιναῖς καὶ
ΑΤΩΝΔΗΜΟΤ]τα τῶν δημοτ-
ΑΙΙ	ῶν

Comment.—Height of letters, 0.008; arrangement, *στοιχηδόν*. The date is probably the latter part of the fourth century. Estimating the portion of the stone which is gone and the average space taken by each letter, and allowing the same margin at the beginning of the line as at the end, I calculate that thirteen letters are missing in the first line and fifteen in the others. The restoration of the first three lines is obvious enough, except that in l. 3 it is questionable whether to give only five letters to the demarch's name and insert *καλῶς* between the *ὅτι* and *ἐπιμελεῖται*, or to supply a name of ten letters as I have preferred to do, in the belief that it is necessary to insert an adverb below. But of the remaining lines just enough is left to show that the decree has to do with certain functions of the demarch connected with lawsuits—a circumstance which adds to our disappointment that it is not intact. In l. 4 we must supply a genitive as object of the verb *ἐπιμελεῖται*. A personal object of this verb is not unknown in inscriptions, and so τῶν Ἰκαριέων, which gives the right number of

²¹ [καθότι] ἐπιμελεῖται[ι ὅπως ἂν ἐπιστῇ τ]αῖς δίκαις ε[ῖ καὶ δικαίως ταῖς] κοιναῖς, καὶ [ἐστὶν ἀγαθὸν περὶ] τὰ τῶν δημοτ[ῶν πράγματα, . . . ? A. C. M.]

letters, is a possible restoration. One naturally connects the *κοιναῖς* of l. 5 with the *δίκαῖς* of the preceding line, and thinks of a distinction between the law cases tried in the city, in which the demarch would be the representative of the deme as a whole (therefore called *κοιναῖς*), and the more unimportant cases within the deme, in which the demarch administered the oath and put the vote, without, however, having any power of decision. The deme-assemblies sometimes acted as arbitrators in a suit, and then the demarch held a position not unlike that of the chairman or moderator of an American town-meeting.²² The E at the end of l. 4 cannot be the beginning of an adjective to contrast with *κοιναῖς*, as it would have the predicate position, for which there would be no reason. This E must therefore belong to an adverb modifying *ἐπιμελεῖται*. The contrasting adjective to *κοιναῖς* would then come at the beginning of l. 6.

No. 11.

Base for a votive offering, with a socket cut in the upper surface. Length, 0.55 m.; width, 0.50 m.; height, 0.17 m. Height of letters, 0.018 m. Seen by Milchhöfer in the church, built into the wall separating the narthex from the nave.

ΚΗΦΙΞΙΟΞΤΙΜΑΡ/

ΙΚΑΡΙΕΥΞ

ΕΥΞΑΜΕΝΟΞΑΝΕΟΗΚΕΝ

ΤΩΙΔΙΟΝΥΞΩΙ

Κηφίσιος Τιμάρ[χου

Ἰκαριεύς

εὐξάμενος ἀνέθηκεν

τῷ Διονύσῳ.

Comment.—Published by Milchhöfer in the *Berlin, philologische Wochenschrift* for June, 1887, and *Mith. Inst. Athen.*, 1887, p. 311.

No. 12.

Marble stele with a square hole in the top for holding a small figure or statue. Height, 1.07 m.; width, 0.43 m.; thickness, 0.33 m. The socket in the top is 0.185 m. square and 0.15 m. deep. Upon the front side is represented in relief a beautiful crown of ivy. The right-hand upper corner of the top is broken, and a trifle is also broken away from the left-hand upper corner.

ΠΙΜΕΛΗΤΑΙΤΗΞΕΡ

ΞΤΟΥΑΓΑΛΜΑΤΟ

ΘΕΞΑΝΤΩΙΔΙΟΝ

ἐ]πιμελεται τῆς ἐρ[γασίας
τοῦ ἀγάλματος[ς ἀνέ-
θεσαν τῷ Διονύσῳ

²² Cf. *CIA*, II, 578; *Mith. Inst. Athen.*, 1879, p. 200 ff.

Comment.—The ἐπιμεληταί, appointed to oversee the making of some important statue, were crowned by the deme and dedicated a small figure to Dionysos in honor of the completion of their task. Cf. Rangabé, *Antiquités Helléniques*, 1068; *CIA*, II, 1208:

οἱ αἱ]ρεθέ[ν]τ[ες ὑπ]ὸ [Ἀ]λα[ίων]
τὸ ἄγ]αλμα ποήσασθαι τεῖ Ἀφ[ροδί-
τει στεφά]νωθέντες ὑπὸ τῶν δη[μοτ-
ῶν ἀνέ]θεσαν τεῖ Ἀφρο[δίτει]

Then follow the fourteen names of the ἐπιμεληταί appointed. The statue dedicated cannot be the one which they were to oversee, for the measurements of the base show that it could have held only a very small figure. The honor of crowning in our Ikarian case is indicated, not in the inscription, but by the relief of the ivy wreath. The two cases are, however, essentially parallel. The statue, τοῦ ἀγάλματος, cannot be the same statue which is mentioned in Inscr. No. 9, for that is of much earlier date, and ἐργασία can, I think, refer only to the execution of a new statue, not to the restoration of an old one.

No. 13.

Massive block used as the lintel for the door leading from the narthex into the nave of the church. Length, 1.68 m.; height, 0.34 m.; thickness, 0.22 m. At the ends are Byzantine ornaments.

ΑΡΙΣΤΟΜΕ
ΕΥΤ
ΚΑΙΤ

Α Ε ΤΟ
ΧΧΗΕ
ΛΗΕ

Comment.—The large letters on the left were seen by Milchhöfer and published in *Mith. Inst. Athen.*, 1887, p. 310. The larger letters are of Roman imperial date, the smaller from the third or fourth century B. C. The name in small letters on the left-hand end is Ἀριστομέδων or Ἀριστομένης, while, of the large letters, Εὐτ may be the beginning of any one of many names. On the right, I cannot make out the name in small letters.²³ The large letters of the first line seem to be a patronymic ending—άδης.

No. 14.

Tombstone with relief representing a parting-scene of the usual type.

²³ [Perhaps Ἐξά]κεστος.—A. C. M.]

Below, a few letters of the inscription can be made out with difficulty.
Height of letters, 0.022 m.

[· · · · ΜΗΜΟΝ?] · · · · · ΑΝΔΡΟΚΛΙ?

No. 15.

Fragment of tombstone. Length, 0.565 m.; width, 0.27 m.

ΤΙΜΟΚ	Τιμόκ[ριτος]
ΤΙΜΟΚΡΑ	Τιμοκρά[τους]

Comment.—Seen by Milchhöfer in the left niche of the apse.²⁴ Cf. the Τιμοκριτος Τιμοκράτους in the list of the prytanes of the tribe of Aigeis.²⁵

No. 16.

Fragment of marble block. Length, 0.72 m.; width, 0.33 m. Inscription upon the end. Height of letters, 0.014 m.

ΙϞ
ΡΟΞΔΗ;

No. 17.

Fragment of rough stone, 0.35 m. by 0.27 m.

ΚΟΙ

NOTE.—Inscription No. 1 (*AJA*, IV, p. 421) was dated about the middle of the fourth century, upon the usual criterion of the variation in the form of the spurious diphthong *ov*. As this diphthong has been found in the form *o* as late as the Chremonidean War, 266/63 B. C. (Droysen),²⁶ our inscription may be much later than was assumed above; and, when the form of the Π is taken into consideration, this becomes most likely. Dittenberger has traced the development in the forms of this letter as Γ, Γ',—rarely Π,—Π, Π, and states that the form Γ is the only one which occurs earlier than the third century. This is accepted by Reinach (*Traité d'Épigraphie Grecque*, p. 205), and is, in fact, concurred in by epigraphists in general. Hence, I think that

²⁴ *Mith. Inst. Athen.*, 1887, p. 311.

²⁵ *CIA*, II, 872; see *Seventh Annual Report of Am. School*, pp. 85, 88.

²⁶ *MEISTERHANS*, p. 6, Note 21.

our inscription, notwithstanding the carelessness with which it is cut, should be assigned to the third century, especially as it is from a rural district; and it is not likely that the change to Π would take place outside of Athens before it had been adopted in the city itself.²⁷

Athens,
February 4, 1889.

CARL D. BUCK,
Member of the American School
of Classical Studies at Athens.

²⁷ [Whether the date of this inscription falls in the last quarter of the fourth century, or in the third, is of no great moment; but it is time to protest against the above dictum of Dittenberger, especially as it appears to have become so far fixed that some inscriptions of the fourth century in which certain instances of Π occur have been published as if Π alone was there found, notably *CIA*, II, 834 b (of 329/8 B. C.), 834 c (of 317/307 B. C.), in the former of which a few cases of Π are found in the fac-similes published by Phillos, *Ephem. Arch.*, 1883; in the latter, about half the entire number (some 75) have the right limb quite down to the line, or nearly so, but not one in the *Corpus*.

The fac-similes of Phillos are substantially correct, as shown by a squeeze of a part of *CIA*, II, 834 c, for which I have to thank the discoverer of the inscription. These are from Eleusis, as is also another belonging to the fifth century, *Ephem. Arch.*, 1888, p. 48, with fac-simile lithographed from a squeeze. Here, in one or two cases, the right limb reaches the line, and in several it lacks little of it. The same may be said of *Bull. Corr. Hellén.*, 1888, p. 138, No. 6, found under the temple of Roma on the Akropolis, an Athenian decree of the year 378/7. The Π , however, does not appear in the published text. Still, several instances of Π assigned to the fourth century will be found in *CIA*, II, after excluding all those which have not passed under Köhler's eye, or been copied by the most careful hands.

In the inscription of the Hagnias monument at Ikaria, the Π has the right limb about three-fourths down to the line. This may also be found in inscription No. 8, above, and many times in that of Plotheia (early fourth cent.) mentioned already in Note 5, as I have ascertained through the kindness of Mr. Louis Dyer who has examined the stone for me in the Louvre.—A. C. M.]

EARLY-CHRISTIAN AND MEDIEVAL MONUMENTS IN ITALY.

I.

AN EARLY ROCK-CUT CHURCH AT SUTRI.

[PLATE X.]

The churches that remain from the first two or three centuries after the official conversion of Constantine are usually so changed in everything not affecting their construction that their architectural form and their wall-decoration are almost all that can be determined from ocular evidence. In descriptions of the internal arrangement of the early churches it is customary to use San Clemente of Rome as the standard example, and this by virtue of the convenient theory that the present church, which we know to have been built during the last years of the eleventh century, was an exact reproduction, even in its details, of the earlier basilicas. So, ciborium and altar, choir-screens and ambones and raised steps have usually been accepted as features of Constantinian basilicas and their successors; whereas, in fact, they differ very considerably from the genuine early examples that still remain, especially at Ravenna and Parenzo.

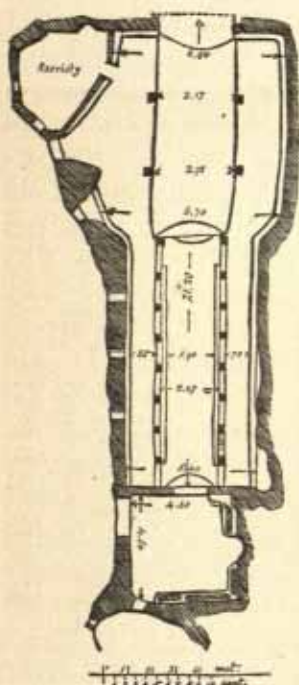
But it is especially in two particulars that early churches most suffered from mediæval handling, in both cases for liturgic reasons: first, by the raising of the choir-level for the construction of a crypt; second, by the destruction of the outward signs of the divisions in the congregation which had then long ceased to exist. The necessity for the separation of the men from the women, and of the church members in full standing from the various classes of catechumens and penitents, led to the adoption, in the earliest churches, of certain characteristic features. Such were the atrium and porch in front of the church, and the low parapet dividing the side-aisles from the nave. The atrium and parapet were disused after the seventh and eighth centuries: few indeed are the remnants of these low division-walls built up between the columns of the nave; for, in most cases, even

their foundations were torn up to make way for mediæval pavements, or in the course of later reconstructions; and I have not been able to find in any work on architecture a treatment of this detail: in fact, it cannot be ascertained how general their use may have been. These division-walls still remain in the church of San Pietro at Toscanella (VII cent.), and a very interesting and early example of their use was in the basilica of San Valentino near Rome, whose ruins were excavated less than two years ago.¹ Another instance is the basilica at Parenzo.

It is certainly an unexpected and deep pleasure to a student to find an untouched building of the early-Christian period which is not only a link between the oratories of the catacombs and the basilicas above ground, but shows certain unique architectural forms, and preserves the primitive division of nave and aisles, and the benches for the congregation. Such I believe to be the rock-cut church below the old town of Sutri, about forty miles to the north of Rome, unchanged since it was excavated at some unknown time in the fourth or fifth century. Though known to some archæologists by report or cursory examination, no full descriptions or illustrations have, to my knowledge, been published. The average current information may be gathered from the words in which Dennis speaks of his visit to it, in his *Cities and Cemeteries of Etruria* (p. 69): *On descending from the Porta Romana I entered a glen, bounded by steep cliffs of red and grey tufo, hollowed into caves. To the right rose a most picturesque height, crowned with a thick grove of ilex. Over a doorway in the cliff was this inscription . . . (I) entered and found myself, first in an Etruscan sepulchre, and then in a Christian church—a little church in the heart of the rock, with three aisles, separated by square pillars left in the tufo in which the temple was excavated, and lighted by windows, also cut in the rock which forms one of the walls. It is believed by the Sutriti to have been formed by the early Christians, at a time when their worship was proscribed within the town. He was told that a door from an adjoining cave, which served as a sacristy, led to catacombs, supposed to communicate with those of Rome, Nepi and Ostia. There are many wild legends connected with these mysterious subterranean passages; the truth is that, though their extent has been greatly exaggerated, they are very intricate, and it is not difficult to lose oneself therein. On this account the Sutriti have blocked up the door leading to their subterranean*

¹ *Bull. d. Comm. arch. comunale di Roma*, December, 1888. The article is by Professor O. MARUCCI. *Q. JOURNAL*, v, pp. 118-19.

wonders. . . The vestibule itself had originally been an Etruscan tomb, and the church in all probability another, enlarged to its present dimensions. It is called *La Madonna del Parto*. Lenoir, in his *Architecture Monastique* (I, p. 88, and fig. 58) gives a ground-plan, adding only these words: *On voit à Sutri un oratoire à trois nefs, entièrement creusé dans le roc.*² The only other illustrations seem to be two miniature woodcuts in Hübsch's great work *Les Monuments de l'Art Chrétien, etc.* They represent a section and a very incorrect ground-plan.



blocked up. It is evident that the Etruscan tombs which honey-combed the rocks on all sides were turned to some use by the Christians in the formation of their cemeteries, and that presumably in connection with the principal catacomb they excavated the church now to be described. Whether it was used as a place of worship during the period of persecution, or was a posterior addition, like the oratories erected over the entrances to the Roman catacombs after the conversion of Constantine, will be discussed later.

The church is so excavated that its length is parallel with the face



FIG. 34.—Rock-cut church at Sutri. Part of Nave and right-aisle, seen through arch on opposite side.

of the rock and that light may be admitted by windows in the left aisle. It is not exactly orientated, running from s. w. to n. e. Three steps lead through a door into a square chamber measuring 4.60 met. along the face of the rock, and 4.61 met. across the front of the church. In the right-hand corner is a passage, now walled up, which bent gently outward toward the face of the rock, and led into a small sepulchral chamber of irregular shape, shown on Lenoir's ground-plan. On two sides of this square chamber are cut benches varying in width from 55 to 68 centim: they are hollowed out by trenches down to the floor-level, evidently for purposes of burial, after the

Etruscan custom.⁴ Both the door leading from the exterior and that communicating with the church are of square outline. This hall was evidently used as the combined porch and atrium of the church.

The church itself is of larger dimensions than would be expected in a rock-cut edifice, measuring about sixty-five feet in length, or 21.20 met., by 6.70 met. in greatest width. It consists of three aisles supported by twenty square piers about 30 cent. thick—ten on either side. The ground-plan is basilical, but the church is divided into two nearly equal parts; the lower, 11.75 met. in length, forming the body of the church; the upper and shorter (9.45 met.) performing the same service as the transept in some basilicas, being somewhat wider, loftier, and with its supports at a greater distance. The general effect is quite solemn, from the even, dark tone of the stone, and the dim light that

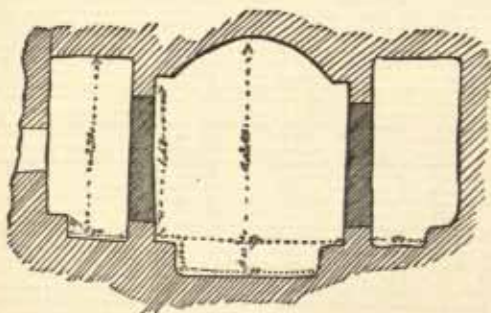


FIG. 35.—*Rock-cut church at Sutri: Section of nave and side-aisles.*

creeps through the five small windows that pierce the rock in the left-hand aisle. The size is also magnified by the gradual and continuous rise of the floor-level from the door to the apse, and also, perhaps, by the curving form of the ceiling of the central nave, which resembles a quarter-barrel vault. A view of the interior is given in PL. X. The outline of the ground-plan is extremely irregular, being a succession of curves that show the hand of inexperienced stone-cutters: the vertical outlines also are far from being straight. As the stone is a soft tufa and no priming is used throughout, there is no opportunity whatever for decorative or architectural details. The piers are connected

⁴ The measurements of the chamber are as follows: 4.60 met. across N. W. entrance and S. E. wall; 4.61 met. across S. W. entrance into church; 4.65 across opposite wall; height of door leading out, c. 2.90 met; width of same, 1.75; height of hall, 3.17 met; height of door into church, 1.84 met; width of same, 1.24.

by what is, strictly, neither an architrave or entablature nor an arch. It might be termed a *curved entablature*.⁵ This form and the low curve of the central vault are easily explicable on practical grounds. While the side-aisles could have a simple flat ceiling, without incommoding the congregation, the example of the churches above ground was followed to a certain extent in giving greater height to the central nave. This could be more easily accomplished by cutting it away in this curved shape than in straight angles; a high, flat ceiling would, besides, have been useless for the purpose that caused its adoption in the basilicas, that is, for the introduction of windows above the side-aisles. This low vault, then, starts not exactly on a line with the piers, but leaves a flat projection equivalent to the bench below, thus producing an effect of correspondence and at the same time forming a ledge that serves as a continuous plinth for the piers themselves, which have otherwise no capitals or bases. The curved entablature can be explained from similar motives. There was no room for a regular arch, and it was necessary to have piers of such a height as to allow the congregation in the side-aisles a clear view of the service. The recognized weakness of the straight entablature was counteracted by a slight curve which became more accentuated nearer the piers, so as to strengthen them. But it seems as if there might be another explanation of this peculiar nondescript which I have termed the curved entablature, so I shall permit myself a short digression upon two churches above ground whose interiors present a striking analogy in this respect.

At Narni, in the Roman province, not many miles from Sutri, are two churches dating from the early Middle Ages, if not from an earlier date—the Cathedral and S. Maria in Pensole. Neither of these monuments has been adequately illustrated, though both deserve it, if not for the beauty at least for the unique quality of their architecture. In both, the columns are joined by a curved entablature of the exact form of that in the church at Sutri. Here, there was no material obstacle to overcome, and the peculiar and thoroughly ugly form was adopted wilfully by the architect. Fortunately, these are, to my knowledge, the only instances of such an æsthetic aberration.

The following explanation of this peculiar shape in the churches of Narni has occurred to me. In the basilicas where the straight entab-

⁵ I do not use the terms "section of an arch" "arches of small curvature," because the form at Sutri is not sufficiently regular to be so designated.

lature was used, it was customary to build into the brick wall immediately above it a series of very low arches which terminated above each column. These received a great part of the thrust of the high wall above, taking it away from the entablature, which would otherwise have been in danger of breaking, and transferring it to the columns, performing, in an inferior way, the use of the disengaged arch. But these false or masked arcades were always covered by frescos, mosaics, or stucco, except when used on exterior constructions, like porches (*e. g.*, SS. Vincenzo e Anastasio, Rome). The outline of these low arches corresponds exactly to that of those in the churches of Narni. Let it be supposed that in a small provincial town like this, at an early date in the development of Christian architecture, it being difficult to procure marble entablatures, an architect accustomed to them

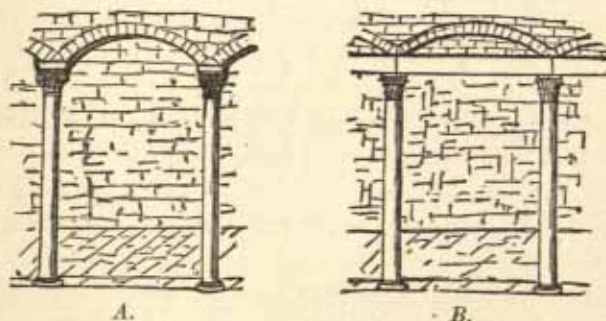


FIG. 36.—A. Example of freed low arch (Narni):
B. Example of masked arch.

might naturally think of using low arches of the same shape, no longer masked but disengaged. This may also explain the origin of the curved entablature at Sutri. It would be of the first importance, for a solution of the problem, to ascertain the age of the churches at Narni; to know, at least, whether they date from the period between *c.* 400 and 800 or *c.* 1000 to 1200: both have an early origin. In the crypt of S. Maria in Pensole some fragments of Christian inscriptions of the fifth and sixth centuries have been found.⁶ An even earlier origin can be claimed for the Cathedral, whose chapel of S. Cassius, the patron saint of the city, is connected directly with an early Christian hypogeum, and contains several sarcophagi and inscriptions of the

⁶ See EROLI (Marchese Giovanni) in his memoir on the church.

fourth and fifth centuries.⁷ The columns and capitals do not offer very certain evidence. They are not classic, but rude imitations: the columns are not monoliths, but are built up usually of three blocks, the capitals being pseudo-Corinthian and Composite, but without any admixture of Lombard elements. There seem strong grounds for assigning these constructions to about the sixth century. On the other hand, the porch of S. Maria in Pensole has low arches of exactly the same outline as in the interior, and in the porch is an inscription of the year 1175. As long as we remain so uncertain as we now are of the exact differences between the barbarous decadence in buildings of the sixth and seventh centuries and the rude pre-revival of the eleventh, such questions are difficult to answer. The striking analogy to the rock-church of Sutri strongly corroborates the earlier date.

Returning now to the church at Sutri, I will recur to the use of the benches cut in the outer walls of the side-aisles and left in the tufa on either side of the middle-aisle or built up of separate blocks of the material left from the excavation of the church. Similar benches are found in the chapels and meeting-rooms of the catacombs, also cut out of the rock, around the sides of the hall. Such are those in the catacomb of S. Agnese⁸ in Rome. In this case, they are combined in a unique way, in a three-aisled building, with the supports of the main-aisle and its low division-wall. The early chapels in the catacombs appear to have provided for a more complete separation of the sexes by the use of the double hall, and in the churches above ground separate entrances were provided. In our church there was a single entrance, and, as the congregation filed through, the men turned abruptly to one side, and the women to the other, passing by one step to the slightly higher level of the side-aisles through square-topped door-shaped openings, 70 to 90 cent. wide, narrower than the arcades that form the nave proper.⁹ Corresponding openings are cut on each side in the benches and partition-walls between the seventh and eighth piers at the end of the narrow part of the church, at the point where the section reserved for the congregation probably ended and that for

⁷ E. g., Sarcophagus of S. Juvenalis, first bishop of Narni; inscription of Bishop Pancratius: *Hic requiescit Paneratus episcopus | fil. Pancratii episcopi | frater Herculi episcopi | depositus II | N Octob. cons. Albini Junioris.*

⁸ MARTIGNY, *Dictionnaire des Antiquités Chrétiennes*, s. v., *Catéchuménat*.

⁹ HÜNSCH suggested that both side-aisles were given to the women, and the nave to the men. This is contrary to the Apostolic Constitutions and to known custom.

the clergy began. The four large piers in the choir are joined not by a curved but by a perfectly straight entablature. They are cut at very irregular intervals, the distances across the nave between the first pair being 2.73 met., and between the second pair 3.17 met.

At various points masonry was employed. This was evidently done, in most cases, at the time of the excavation of the church, in order to correct mistakes or irregularities: at other points the artificial additions may be attributed to restorations. This is especially the case with the benches between the aisles, and also with the piers, and is more prevalent in the centre than near the entrance. The large modern altar that fills the end of the apse made it impossible to ascertain whether it had a semicircular ending, though this can hardly be doubted.¹⁰ The five small windows are square-headed and of irregular sizes, and are pierced at different angles. In the left-hand aisle, near the apse, there opens a door leading into an irregular rock-cut chamber, in shape a rough hexagon, which serves as a sacristy. It is rudely hewn and without any architectural or decorative features.

A great part of the church was decorated at different times with frescos, though none were executed at a very early date. The earliest may be attributed to the twelfth, the latest to the fifteenth century. One of the most interesting and peculiar, as well as the earliest, is that placed in the centre of the vault of the nave, at the opening of the choir. It represents the archangel Michael holding the globe and sceptre. Its position has helped to preserve it, and especially to leave intact the face, which is formed in relief of painted stucco, while the rest is simply painted on the flat surface. Several of the other frescos are worthy of study.

The date of the church must be discussed. It preserves certain elements of the catacomb chapels, and this is probably the reason why Hübsch places it before Constantine; but this early date seems to be contradicted by the many greater analogies it presents to the churches above ground. There is no example of a three-aisled catacomb chapel. There are many instances of the construction of chapels and churches in connection with catacombs and cemeteries, immediately after the time of Constantine, during the second half of the fourth century, of which a list is given in Kraus, *Real-Encyclop. der Christlichen-Alterthümer*, s. v., *Basilika*. Careful investigation may show, to a certainty,

¹⁰ HÜBSCH gives a short square apse; LENOIR's plan, which is far more correct, gives a semicircular one.

that the rock-church of Sutri belongs to this class of buildings, being, however, placed, not above the stairway leading to the catacombs, as in Rome, but at their entrance, on account of the narrowness of the glen in front, and the immense height of the rocks above, which rise several hundred feet. The extension of the choir seems to indicate a later date than the earliest basilicas, and might be a reason for deciding in favor of the first half of the fifth century. The limits seem to be 350 and 450. There appear to be no edifices of similar character with which a helpful comparison might be instituted; and this fact, while enhancing the value of the monument for the study of early Christian architecture, helps to involve its exact age in some obscurity.

MEASUREMENTS OF CHURCH.

	<i>Meters.</i>
Total length,	21.20
“ width at door,	5.50
“ “ at choir,	6.70
“ “ at apse,	6.94
Length of nave proper,	11.75
“ “ choir and apse,	9.45
Width of central nave between piers,	2.47
“ “ “ “ “ benches,	1.90
“ “ side-aisles from wall to pier,	1.00–1.16
“ “ “ from bench to pier,	0.70–0.87
Height of level of side-aisles above nave,	0.50
Width of piers,	0.30–0.34
Height of benches of nave,	0.48–0.50
“ “ “ “ side-aisles,	0.35–0.37
“ “ division between aisles, above benches,	0.12
Distance between piers of nave,	1.30–1.42
“ “ “ of choir,	2.40–2.80
Height of vault of central nave,	3.00
“ “ “ “ “ “ at apse,	3.85
“ “ roof of side-aisles,	2.24
“ “ curved entablature above base line,	1.63

POSTSCRIPT.—Since writing this paper, I had occasion to read Okely's volume on Italian Architecture,¹¹ and found (p. 22) an unexpected confirmation of my suggestion as to the origin of the curved

¹¹ *Development of Christian Architecture in Italy.* By S. OKELY. 8vo. London, 1860.

entablature or arch of small curvature. He is the only writer who speaks of the churches of Narni in connection with what he terms the second stage in the development of Christian architecture; he says: *The weight of this wall would have been too great for the entablature supported only by columns placed under the joints; arches of small curvature were therefore built upon the entablature, so as to throw the weight of the wall directly upon the columns. Now if we take away the entablature, and insert blocks of marble between the capitals of the columns and the spring of the arches, so as to restore to them their function of supporting the fabric, we shall obtain a row of columns upon which rest visibly arches of small curvature, the mechanical construction thus becoming of use decoratively. This arrangement may be seen in the Duomo, at Narni, and has been drawn in fig. 2 of Plate I. We see here, then, the first step in architecture as it developed under the guidance of the fundamental principle, "that every artifice of the construction must be displayed."* I have two remarks to make in regard to the above. First, in the drawing of the interior of Narni, Mr. Okely unintentionally exaggerates the arched shape: second, it is hardly possible to present this curved entablature or low arcade as a transitional form from the straight entablature to the arch. The regular arch was used in the basilicas of the fourth century long before the probable date of the cathedral of Narni. The case is merely sporadic and not a stage in a regular development.

I take occasion to recommend Okely's book as the best in the English language on Italian architecture, and as containing elements not to be found in any work in other languages. It embodies a system very interesting to study, and a useful classification of monuments many of which are not even mentioned in Mothes' recent, ponderous and ill-digested work, *Die Baukunst des Mittelalters in Italien*.¹² Its chief fault is an almost entire absence of exact dates.

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Princeton, N. J.

¹² I have not consulted TOMASSETTI's great work on the *Campagna Romana*, which may speak of Sutri.

CORRESPONDENCE.

LETTER FROM GREECE.*

TIRYNS AND MYKENAI.—The correspondent of the *London Times*, Mr. W. J. Stillman, published in *The Nation*, No. 1250, a letter from Athens, in which he discusses at some length the ancient structures of Tiryns and Mykenai, and sets forth his new theories on prehistoric chronology. These latter theories need not be discussed here; but I deem it my duty to set in their true light those of his views which refer specifically to the architecture of Mykenai and Tiryns, and to show that his assertions are in many cases erroneous. As I myself directed a part of the excavations at those places, and have carefully studied them all and drew the plans of them, I cannot allow the actual facts to be obscured and erroneous statements about the ruins to be made.

Mr. Stillman remarks first upon the largest bee-hive tomb at Mykenai, known as the "Treasury of Atreus." He admits that this monument belongs to the heroic age and that it had, even at that early period, an architecturally well-developed façade with two pilasters, to the left and right of the door. But the famous, richly decorated pilasters which were found at the entrance he supposes not to have formed the original façade, but to be part of a restoration, undertaken perhaps in the seventh century B. C. Mr. Stillman believes that such a restoration must be assumed, first, because the bases, which are still in place, are so little corroded, and, secondly, because on the two pilasters and on the entire façade traces of stone-sawing can be recognized in many places.

Now, what is to be said of these reasons? In the first place, it is, of course, wholly impossible to infer from the degree of corrosion whether a stone belongs to the seventh century B. C. or is a few centuries older. If, after twenty-five centuries, a stone still looks as fresh as if it had been cut only a few days ago, clearly it may just as well be three thousand years old. The reason for the slight corrosion lies simply in the fact, that these two bases were very early buried below the surface, and accordingly were

* The following letter of Dr. Dörpfeld was translated from the German and sent to us by Professor Goodell of Yale University. Dr. D. had intended it for publication in the *Nation*. We would have liked, for the better understanding of the questions in dispute, to reprint from the *Nation* those portions of Mr. Stillman's letter which are referred to by Dr. Dörpfeld, but our space will not permit, and we must refer the reader to the *Nation* of June 13, 1889.—Ed.

not exposed to the destructive influence of the weather. Secondly, as to the numerous traces of stone-sawing which the façade of the bee-hive tomb exhibits, Mr. Stillman has often adverted to these as unmistakable evidence that the façade could not have been built before the seventh century B. C. For he believes that the stone-saw was not invented till about 600 B. C., and accordingly he regards all buildings on which traces of the stone-saw are visible as later than the seventh century. This, in fact, is the chief reason why Mr. Stillman is unwilling to recognize the great antiquity of the buildings of Tiryns and Mykenai. But how does he know that the stone-saw was unknown and therefore not in use before the seventh century? He has misunderstood a statement of Pausanias about the invention of roof-tiles sawn out of marble. This author says, in describing the temple of Zeus at Olympia (v. 10.3), that the temple was covered, not with ordinary tiles, but with tiles of marble, and adds the following remark about the inventor of these tiles: "The invention is said to be due to a Naxian, Byzes, artist of the statues in Naxos which bear the inscription,

*Νάξιος Εὐεργός με γένει Λητοῦς πόρε, Βύζεω
παῖς ὃς πρῶτιστος τεύξε λίθου κέραμον.*

As to date, this Byzes was a contemporary of Alyattes the Lydian and Astyages, son of Kyaxares, king of the Medes." From this statement, we learn that the Naxian Byzes, or more probably his son Euergos, was the first to make roof-tiles of marble by means of the saw, and that this occurred about 600 B. C. That is, before this time there were only roof-tiles of burnt clay, which were made with curved surfaces (thus: \smile), exactly as the roof-tiles are to-day universally made in Greece. Euergos was the first to invent tiles with flat surfaces, which he could make from marble with the saw. It was not the *invention* of the stone-saw, then, which was attributed to Euergos, for this was a very ancient tool, already well known to the Babylonians and Egyptians, but the *employment* of the stone-saw in the preparation of marble tiles. Such tiles sawn out of marble and also older curved marble tiles, which were made without the saw, have been found during the most recent excavations on the Akropolis at Athens, among the ruins of the buildings destroyed by the Persians. Mr. Stillman is then mistaken when he places the invention of the stone-saw in the seventh or sixth century, and is therefore wholly incorrect when he regards buildings that show traces of stone-sawing as later than the year 600 B. C. Moreover, he might have convinced himself of his error if he had observed somewhat more accurately the very building which he himself now ascribes to the heroic age, viz., the palace of Mykenai. For the thresholds here show just as clearly the traces of

the stone-saw as the thresholds, antae, and jambs in Tiryns, as the Lion Gate and the bee-hive tomb in Mykenai, and the bee-hive tomb in Orchomenos. We may even look upon the frequent occurrence of traces of the stone-saw as strong evidence that we have to do with a structure of the heroic period, that is, with one older than the seventh century. It is true, in the fifth century, and even later, stones were sometimes sawn, but less frequently, because they had other and better tools. In the heroic age, when the chisel was not known, only the pointed pick and the stone-saw were used for cutting stone. Both these tools were also used on the façade of the large bee-hive tomb at Mykenai, and Mr. Stillman is, therefore, mistaken when he assumes a restoration of this tomb in the seventh or sixth century.

Secondly, Mr. Stillman goes on to discuss the royal palace on the summit of the citadel of Mykenai, which was recently excavated by Mr. Tsountas, and the plan of which was drawn by me after careful investigation. It gave me pleasure to see that Mr. Stillman ascribes this palace to the heroic age, though the walls consist for the most part of rubble and clay.¹ Formerly, such walls were, in his opinion, a certain indication of late, perhaps Byzantine, origin. Although Mr. Stillman does not himself openly acknowledge his former error, still all archæologists will be glad of his tacit admission. But, if Mr. Stillman acknowledges now that the building discovered at Mykenai is a Homeric royal palace, then one can easily prove, on the spot, that the walls of Tiryns are built of precisely the same material and in precisely the same way, and, therefore, that they must be assigned to the same time.

Above the palace at Mykenai were found some wretched huts, and still above these the foundations of a Greek building which I have explained as a temple of the sixth or fifth century B. C. Now, Mr. Stillman asserts that these foundations neither belonged to a temple nor are as old as I have said. On archæological questions Mr. Stillman often has peculiar views, which he firmly maintains against all comers. For instance, he believes, and has, in conversation with myself and others, defended his belief, that the very ancient Pelasgic wall back of the Athenian Propylæia, the well-known boundary-wall of the precinct of Artemis Brauronia, belongs to the time of — Hadrian! As it is unnecessary to discuss such an opinion, so I might also set aside Mr. Stillman's ideas with regard to the Mykenæian temple. Still, considering the great importance which the question of the age and form of this temple has for the history of the

¹ [Of the "beautifully polished blocks of stone" and "marble floors" mentioned by Mr. Stillman there is not a trace. That this is so, is obvious to any observer on the spot, and is distinctly implied by the detailed statements of Mr. Tsountas in his account in the *Πρακτικά* for 1886, p. 72.—The TRANSLATOR.]

architecture of the early period, I will briefly give the reasons which go to prove that the foundations discovered upon the summit of the citadel of Mykenai belong to a temple of archaic times. In the first place, the ground-plan of these foundations is not a simple parallelogram, as Mr. Stillman asserts, but the foundation of the cella is plainly distinguishable from that of the outer row of columns. The building was, then, a peripteros, and, judging by its entire form, a peripteral temple with six columns on each end. Then, again, the rudeness of the walls cannot be cited as proof that they do not belong to a temple, for the construction of the lower foundations of the Hera temple and of the treasure-houses at Olympia or of the old Dionysos temple in Athens are not a whit better. Further, the statement of Mr. Tsountas (*Πρακτικά* for 1886, p. 61), that only a single block of the cornice has been found, is erroneous: two such blocks of archaic form are still to be seen near the temple, and a third at a little distance from it. Besides these, many early Greek roof-tiles are still lying near the temple. Formerly, as the watchman and overseer of Mykenai has told me, drums of columns, also, were strewn about near the foundations. Further, on the slope of the hill, near the watchman's house above the Lion Gate, I have myself seen one capital of a column and one triglyph-block, which are now in the museum at Charvati, and which, like the portions of the cornice, are of poros stone. An architrave-block of the same material, belonging with these, is still lying within the citadel. Since, now, all these architectural members, judging from their form, belong to the sixth or the beginning of the fifth century B. C., we are entirely justified in recognizing in the foundations upon the top of the citadel the remains of a temple of the sixth or fifth century. It is true that, near the temple, roof-tiles of Roman times have also been found, and an inscription of the second century B. C.; but these discoveries only show that the temple was repaired in Roman times. Or shall we, from the circumstance that a great many roof-tiles with Roman stamps were found in the temple of Zeus at Olympia, draw the conclusion that this temple was not built in the fifth century, but by the Romans? If the Argives, at the capture of Mykenai in the fifth century, found the temple completed and destroyed it, then it was certainly reconstructed. But Mr. Stillman assumes that the Argives, when they captured the citadel, found neither the temple nor the huts lying beneath, but the royal palace which lies under the latter. That this supposition is impossible, is proven, on the one hand, by the wall-paintings, which were found, partly still on the walls and partly in small pieces lying about on the ground. These remnants exhibit ornaments which no longer occur in Greek and archaic times, but which are especially characteristic of the heroic age. On the other hand, all the objects, particularly the fragments of pottery, which were found

in the ruins of the palace belong without exception to heroic times, and not to the fifth century. Evidently, Mr. Stillman is unacquainted with these objects; otherwise it would have been impossible for him to place the destruction of the palace in the fifth century. Furthermore, it may be distinctly stated, that Mr. Tsountas, to whose authority Mr. Stillman appeals, is in doubt only as to whether the uppermost structure is a temple or not. That it is an early Greek building, and therefore that the palace had been for some centuries destroyed and buried in rubbish when the Argives, in the fifth century, captured Mykenai—on these points Mr. Tsountas entertains, he informs me, no doubt whatever. And this is, of course, the essential thing. For whether the uppermost structure is a temple or a building of another sort is of little consequence for determining the age of the palace. But the proofs that it actually was a temple I have given above.

Toward the close of his article, Mr. Stillman speaks again of Tiryns, and asserts that he found in the walls of the palace "well-burned brick laid in mortar," and that "the Byzantine character of the ruin has always been admitted by the principal Greek archaeological authorities." The latter assertion is simply not correct, for Mr. Philios and Mr. Tsountas, whom Mr. Stillman probably means by his "authorities," agree with me that the palace itself dates from the heroic age, and that the church above it is Byzantine. The latter is in fact indicated as such in the plan of Tiryns drawn by me. But burned brick and mortar are not to be found in the walls. These are wholly of unburned brick with clay for mortar, but in some places the heat was so intense, when the citadel was destroyed, that the brick as well as the clay were burned red and some parts were even vitrified. Such a wall, as Mr. Tsountas told me, was actually taken by Mr. Stillman for a wall of burnt brick laid in mortar. I can only recommend him simply to examine the other end of the wall; he will then recognize that the brick there as well as the mortar are still wholly unburnt. Only that end of the wall is burnt which was next to the stout wooden beams of the door.

When, a few years ago, Mr. Stillman asserted that the palace at Tiryns belonged to Byzantine times, he appealed to the authority of the celebrated English architect Penrose, who had been visiting Tiryns with him. Being persuaded that such an opinion could be due only to insufficient acquaintance with the ruins, I publicly invited Mr. Penrose and Mr. Stillman to go with me to Tiryns, that I might show them the buildings and point out on the spot the proofs of their great antiquity. Mr. Penrose accepted this invitation. He went with me to Tiryns and Mykenai, was convinced of the great antiquity of the structures there, and then without hesitation, in a letter published in the *London Academy*, he openly and honorably

acknowledged his former mistake. Mr. Stillman, on the other hand, did not accept my invitation, although, last spring here in Athens, I again offered by word of mouth to accompany him thither. In May, however, without letting me know of it, he went to Tiryns and Mykenai with two Greek gentlemen, and, now that Mr. Penrose has deserted him, he appeals to these authorities. Accordingly, I can do nothing else than hereby to offer once more to Mr. Stillman to accompany him at any time to Tiryns and study the ruins with him. If he declines, then the weakness of his arguments must be evident, even to himself.

Athens,
September 24, 1889.

Dr. WILHELM DÖRPFELD,
Director of the German Archaeological
Institute at Athens.

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REVIEWS AND NOTICES OF BOOKS.

NÉROUTSOS-BEY. *L'ancienne Alexandrie. Étude archéologique et topographique.* Pp. 132 and a map. Paris, 1888; Leroux.

The results of excavations made during the last fifteen years are reviewed in this work. To the 24 chapters of text an excellent map is added, and in an appendix are found a series of interesting Greek, Roman, and Early Christian inscriptions. The situation of the famous buildings of Alexandria will be of special interest to most readers. The temple of Isis Plusia, the Caesareum, the palace of Hadrian, and the temples of Sarapis, Isis, and of Ptolemy and Arsinoë, are all discussed and the positions of most of them firmly settled. The Mausoleum of Alexander and the grave of Cleopatra are fixed in their proper sites; and then, coming down to a later period, the author discusses Christian churches. Some of these still stand on the sites of heathen temples, and others have been turned into mosques. The plan given of the city would have been improved, if the modern names of the localities had been entered on it, especially so, since these are often mentioned in the text. In regard to the positions of the gate of the Sun and the gate of the Moon, the author seems to depart from the current belief without sufficient cause. He places them on the east and west sides of the city, instead of on the north and south sides. On two plates are represented sepulchral urns and some painted terracottas from the cemetery on the west side of the city. The inscriptions at the end of the volume and the well-chosen explanatory remarks attached to them give us interesting facts about the history and mixed population of this Graeco-Egyptian city.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 29/30.

TOMMASO TERRINONI (Monsig.). *I sommi Pontefici della Campania Romana con notizie storiche intorno alle città e luoghi più importanti della medesima provincia.* 2 vols. 8vo. Roma, 1888-89; Cuggiani Cecchini.

The region described in these volumes is mainly the ancient land of the Hernici and the Volsci, called, in the Middle Ages, *Campania*, while the neighboring region, intimately connected with it in its mediæval history and extending along the coast from Rome to Terracina was called *Maritima*. The principal cities of Campania were Anagnia (Anagni), Aletrium (Alatri), Ferentinum (Ferentino), Verulae (Veroli), Signia (Segni), and Frusino (Frosinone). They are of unusual interest for both their pre-

Roman and their Mediæval antiquities. There has yet to be discovered a Pelasgic or "Cyclopean" citadel that can vie in grandeur with that of Alatri, with which one can compare only the Pyramids of Egypt. This entire region is but little known even to archaeologists, and one might say that the smaller localities are quite unknown. I give in a note a list of the localities described.¹ The region extends up to the borders of the Abruzzi on the east, of the Neapolitan provinces on the south, and of the Monti Lepini on the west. Its cities never fell under the dominion of petty tyrants in the Middle Ages but were governed by their own officers: throughout the contests between Popes and Emperors in the XII and XIII centuries they remained faithful to Rome, and this solidarity is shown in their monuments. For this reason, the author has added to his description a short biography of the different popes who were either natives of or especially connected with this region. Four great pontiffs of the XIII century, that most interesting period in mediæval history, were natives of Anagni and its neighborhood—Innocent III, Gregory IX, Alexander IV, and Boniface VIII. Rome often proved an insecure place of residence at this time, and it was natural that Anagni should then share with Viterbo the privilege of being a regular papal residence. Last of all, and worthy of being placed by the side of these illustrious men, comes the present pope, Leo XIII, born at Carpineto. Frosinone and its neighborhood produced three popes at a much earlier date, the sixth and seventh centuries, S. Hormisdas, S. Silverius, and Honorius III: short biographies of them are given. The long account of the Acts of Leo XIII can only be excused in view of the occasion. It is quite out of place in a work of erudition, as this wishes to appear. But, in reality, its erudition is extremely superficial. There is no adequate description of a single one of the monuments, whether Pelasgic or mediæval, although this would be supposed to be the most evident duty of a writer on this region whose historical data, which he repeats in a desultory and elementary way, are well known, but whose monuments need illustration. It would not be necessary to call attention to the work, were it not the only one written in this century on the region. When, as in the case of the great Cistercian monastery of Casamari, he is forced to deliver some opinion, an error of a hundred and fifty years in dating the buildings gives some idea of the condition of the author's knowledge of the history

¹ Anagni, Carpineto (Ecetra), Acuto, Anticoli, Porciano, Gorga, Sgurgola, Morolo, Serrone, Piglio, Arcinazzo, Monte Tuino, Filettino, Trevi, Vallepietra, Monte Porcaro, Jenne, Segni, Montefortino, Gavignano, Montelanico, Valmontone, S. Vitelliano, Ferentino, Ceccano, Patrica, Giuliano, Prossedi, S. Lorenzo, Alatri, Guarcino, Torre Caletani, Trivigliano, Vico, Colleparado, Trisulti, Veroli, Casamari, Monte San Giovanni, Bauco, Ceprano, Frosinone, etc.

of mediæval art. The second volume includes a scanty collection of Roman inscriptions in the different localities. A. L. F., JR.

CLASSICAL ARCHÆOLOGY.

K. B[ERNHARDI]. *Textbuch zu Th. Schreibers Kulturhistorischem Bilderatlas des klassischen Altertums.* 8vo, pp. 388. Leipzig, 1888.

This work is issued as an explanatory text to the second edition of the now famous *Bilderatlas* of Schreiber but can be used with the first edition, as well. It makes no claim to independent scientific value, and is written in a style that is popular and easily intelligible. A few misprints in the atlas itself are corrected, and the appearance of the book is neat and attractive. In treating of the Attic calendar, it perhaps would have been better to point out the corresponding months of our calendar.—M. LEHNERDT, in *Woch. f. klass. Philol.*, 1889, No. 36.

H. COLLITZ und F. BECHTEL. *Sammlung der griechischen Dialektschriften.* Band III, Heft II. *Die Inschriften von Korinthos, Kleonai, Sikyon, Phleius und den korinthischen Kolonien*, von F. BLASS. 8vo, pp. 61–115. Göttingen, 1888; Vandenhöck u. Ruprecht.

The inscriptions of Corinth, with few exceptions, are upon pottery objects, and those of Sikyon and Phleius are very few. Several seem to have been omitted from the Sikyonian list that deserve to have a place there. Korkyra is well illustrated by the long (146 line) inscription of CIG, 1845.—W. LARFELD, in *Berl. phil. Woch.*, 1889, No. 26.

RODOLFO FONTEANIVE. *Quida per gli avanzi di costruzioni poligonie dette ciclopiche, saturnie o pelasgiche nella provincia di Roma* (Pubbl. della Sez. di Roma del Club Alpino). 8vo., pp. 196. Roma, 1887; Tip. Ippolito Sciolla.

There is no more picturesque region in Italy than that through which the author takes us from hill to hill, crowned with the gigantic walls built by the sturdy tribes which one by one succumbed to Rome. The ruined walls of the citadels, the landscape, and the brilliant costumes of the peasantry, all appeal to the imagination of the young writer, who is not only an archaeologist but an Alpinist and lover of nature. And so that which might have been a dry enumeration of stone walls takes color and life without detracting from scholarly exactitude. It was written as a contribution to the annual publication of the Roman section of the Club Alpino, and is the first attempt to bring together in a somewhat familiar shape the mass of material dispersed in the many volumes of the publications of the

German Institute and in separate monographs. For this is a subject that has excited an almost passionate interest among archæologists and historians ever since, in the last years of the last century, Petit-Radel began his famous collection of models of the Pelasgic and "Cyclopean" monuments. He and, a few years later, Dodwell and Gell sustained a similar opinion regarding them, while the opposite ground was held by men like Gerhard and Bunsen, the founders of the German Archæological Institute in Rome. This dispute involved the most vital questions connected with the origins and race and early history of the early tribes of this region—Aborigines, Pelasgians, Latins—and their relations to Rome. Petit-Radel and his co-thinkers sustained the Pelasgic origin of these early cities, Gerhard and Bunsen denied it. Sig. Fontenave is perfectly familiar with the literature of the subject, including the little-known work of our compatriot Mr. J. I. Middleton, whose book¹ with careful drawings was published in 1812, only a few years after Petit-Radel commenced his publications. The use of the term "Cyclopean," as attributed to these primitive massive constructions, is discussed and the ancient origin of the word made clear. So also with the term Pelasgic, also used by Greek and Latin authors to designate the primitive military architecture of the pre-Hellenes. The first Pelasgic manner seems to have been sometimes known as Tirynthian, because its most illustrious example in Greece was the akropolis at Tiryns, while the second and more regular and perfected stage was termed "Lesbian." A summary is given of the Pelasgic legend, as the writer terms it, up to the time when, in Niebuhr's opinion, "the Pelasgi, who formed the greatest nation of Europe, inhabited the land from the Po and the Arno to the banks of the Bosphorus." The writer is, however, tempted to rank himself among those who sceptically scoff at the idea of the existence of such a nationality and culture as the Pelasgic. Still he resumes with relative impartiality and in a useful manner the different opinions held on the subject by various writers, some of which hold the earliest walls, where the stones bear no trace of human handiwork, as on the island of Pantelaria, to be the work of the aborigines of Italy, the *Siculi* or *Sikani*, previous to the Pelasgic advent. Others, like Gerhard, are disposed to believe in a much later date and that the polygonal mode of construction was employed by the Romans themselves even during several centuries of the Republic. The city-walls, temple-precincts and sepulchral constructions that come within the category are practically, and without reference to date, but to methods of construction, divided into three epochs according as they are built; (1) of uncut large and small stones of irregular

¹*Grecian Remains in Italy, a Description of Cyclopien Walls and of Roman Antiquities:* London, 1812. See C. E. NORTON's article in the JOURNAL, vol. I, pp. 3-9.

shape; (2) of large blocks fitted together without interstices, but with their front surface left uneven; and (3) of large slabs accurately smoothed even in front and placed in strata more or less exactly horizontal. A careful examination is then made of what has been written in regard to the form of doorways and ceilings used in these classes of constructions, especially the vault and arch. A very useful chapter is that on the topographical distribution of the monuments, which contains for each region a good bibliography of the best works. Their position was determined by the mountainous character of the region: the land of the Hernici and the Volsci, and that of the Aequicoli, the Marsi, the Sabini, the Samnites and New Latium. These fortified cities are found all along the ridges of the Monti Lepini, out to Monte Circeo, on the south, along the Sabine hills and running eastward through the highlands of the Abruzzi, and, turning northward, they penetrate to the Umbrian hills by way of Reate. Then, beyond the Roman province, the series begins in maritime Etruria to end beyond the high chain of the Etruscan Appenines (Monte Amiata) in the Umbrian cities of Ameria, Cesi, Spoleto, Narnia and Tuder. These sites are described in succession, in so far as they come within the special Roman province. The careful description of Norba, pp. 137 to 149, is a good example of the combined use of earlier authors and personal inspection. It makes one wish for a systematic exploration and excavation of the site, often promised but never carried out. The city was destroyed in the time of Sulla, never to rise again, and not only its walls remain in great perfection, as in other cities, but it is unique in Italy in having numerous remains of polygonal constructions (including two temples?) within its wall, superior in extent and architectural value to the ruins of Tiryns and Mycenae. A list of the sites described in the volume is appended in a Note.²

A. L. FROTHINGHAM, JR.

² Part I. *Denomination*. Part II. *The Pelasgic Tradition*: ch. 1. The legend; ch. 2. Objections to it. Part III. *Division into periods and technical methods in polygonal constructions*: ch. 1. Division into periods; ch. 2. Technical methods, including the forms of openings and roofing; ch. 3. How these distinctions into periods and methods are not rigorous; ch. 4. The exact age of the polygonal constructions. Part IV. *Topographical Review*: ch. 1. Pyrgi; 2. Viterbo-Bommarzo; 3. Grotte Torri (Cures); 4. The Corniculani hills and Monte Gennaro (Montecelio, S. Angelo, Ameriola, Palombara, Moricone, Monteverde, Marcellino, Ceano and Turrigo, from Vittriano to Tivoli); 5. In the valley of the Anio (Santa Balbina, Sacco Muro); 6. Tibur=Tivoli; 7. In the valley of Arce (Minutola, Empulum=Ampiglion, Saxula=Sassula, Sicelion=Ciciliano); 8. Trebia Aequorum=Trevi; 9. Tusculum and Rocca di Papa; 10. Praeneste=Palestrina; 11. Olevano and Bellaguarda; 12. Ferentinum=Ferentino; 13. Aletrium=Alatri; 14. Verulae=Veroli; 15. Signia=Segni; 16. Ardea=Ardea; 17. Cora=Cori; 18. Norba near Norma; 19. Setia=Sezze; 20. Anxur=Terracina; 21. Circeus Mons=promontorio Circeo; 22. Fundi=Fondi.

PAUL HERRMANN. *Das Gräberfeld von Marion auf Cypern* (48. *Berliner Winckelmanns-Programm*). 4to, pp. 64 with 3 plates. Berlin, 1888; Reimer.

This essay gives a general review and survey of the excavations at Polis-tis-Chrysochou during 1885 and 1886, though special attention is given to such of the antiquities as have come to the Berlin Museum. The plan of the work is well considered, its carrying out diligent and careful. After a description of the locality comes a description and chronologic classification of the tombs; then, a description of the usual contents of each group of tombs; finally, a notice of the figurines and ornamented pottery. In accordance with previous investigations, the earlier tombs are given to Marion, the later to Arsinoë. There does not seem to be proof for his supposed Phœnician layer of tombs under the others. The large seated terracotta figures are rightly explained as a substitute for statuary or reliefs.—F. DÜMLER, in *Berl. phil. Woch.*, 1889, No. 35.

AUGUST HERZOG. *Studien zur Geschichte der griechischen Kunst*. 4to, pp. 64; 6 plates. Leipzig, 1888; W. Engelmann.

The first of these studies relates to the history of groups and their development in Greek art. It extends itself not only over statuary, but over reliefs and vase-paintings. The author finds two general classes of groups—the pyramidal, and the copulative where the figures are opposite or behind or beside each other and seen from the side. Examples of the copulative class are the common group of Dionysos supported by a Satyr and of Eros and Psyche in the Capitoline Museum. The element that unites such groups in the later periods is found to reside partly in the disposition partly in the action of the figures united. In the early archaic period such bond seems wholly lacking. Of the pyramidal class, vase-paintings and the Campanian wall-pictures show numerous examples. It is to Polygnotos that the pyramidal group owes its best development, though preceded by many gable-groups of otherwise great masters. Herzog notices that genre and pathetic subjects always adapt themselves easily to representation in groups. Consequently, the Hellenistic age, from its fondness for such subjects, was naturally the chief patron of painting and sculpture in groups. A second study of the author relates to the series of gods shown in the vase-paintings of Southern Italy. He finds that the gods chosen for these pictures are conditioned by the action, sometimes only very generally, or even are only decorative. In general, these two essays of Herzog are characterized by carefulness in inference and by a fine degree of observation and valuation of the relations of form and emotion.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 25.

E. HÜBNER. *Bibliographie der klassischen Altertumswissenschaft. Grundriss zu Vorlesungen über die Geschichte und Encyklopädie der klassischen Philologie.* 2d ed. 8vo, pp. xiv, 434. Berlin, 1889; W. HERTZ.

In this second edition, which makes its appearance thirteen years after the first, we have a complete bibliography of classical philology (*Klassische Altertumswissenschaft*). The book is now expanded to thrice its former compass. The bibliography of the History of Greek Literature is greatly increased in the new volume, as are Numismatics, Geography, the Plastic Arts, and Domestic Life. In this part of the book only independent works are mentioned, but occasionally the author finds himself compelled to make exceptions to this rule in respect to articles published in languages other than German. Valuable also are the opinions and review-notices that are given in short space.—*Berl. phil. Woch.*, 1889, No. 34.

A. MAYRHÖFER. *Geschichtlich topographische Studien über das alte Rom.* 8vo, pp. 115. München, 1887; Lindauer.

These studies are a continuation and amplification of their author's work on *Die Brücken im alten Rom*. They are divided into three chapters. The first chapter treats of the meaning of the word *pontifex*. Like others, the writer derives the word from *pons* and *facere*, but does not refer its origin to the *pons sublicius*. He thinks that, in a very early period, on the return of regularly recurring sacrifices, temporary bridges were erected for the occasion and then taken down. Sacrifices, as we know, often took place on bridges, and he thinks Ovid's line (*Fasti*, 5. 634), *pontibus infirmos praecipitasse senes*, refers to bridges thus erected and as often removed. Another proposition brought forward by Mayrhöfer is, that the Janiculum was, in very early times, united to the Tiber by a wall. This, however, has no claim to originality, being only a reiteration of O. Gilbert's opinion. The second chapter discusses the streets on the right bank of the Tiber, and makes the strange assertion, that the laying-out of streets was dependent on the previous construction of bridges; whereas the fact is exactly the reverse: the *Via Aurelia* is found to have changed its course three times where it left the city. Quite contrary to reason, also, is the supposition of Mayrhöfer, that the *Pons Aurelius* and the *Pons Aelius* were reserved for the emperor's private use until the sixth century after Christ. A third chapter is devoted to the situation of the *Porta Aurelia*, which is usually placed on the left bank near the *Pons Aelius*. The result of the present investigation is, that it was further down the river at the end of the *Pons Neronianus* and thus on the right bank. Throughout these "studies," lack of care betrays itself. The argument is often confused, and frequently seems

illogical. Misprints and infelicities of expression are not rare.—O. RICHTER, in *Berl. phil. Woch.*, 1889, No. 33.

K. MEISTERHANS. *Grammatik der attischen Inschriften*. Zweite vermehrte und verbesserte Auflage. 8vo, pp. xii, 237. Berlin, 1888; Weidmann.

It can only be remarked of the second edition of this excellent work, that all the recently discovered inscriptions and all the recent literature on the subject have been made use of in preparing it. It could only be wished that the third edition contain a more complete index, especially of proper names. The book, besides its thorough treatment of forms and of syntax, contains many pertinent remarks concerning the pronunciation of Attic Greek, notably in regard to *theta*: and Meisterhans shows himself quite uninfluenced by the pronunciation of this letter in English and Modern Greek. The size of the book, its lucid manner of treatment, and its print, are further reasons why it should be in the hands of every teacher of the Greek language.—C. HÄBERLIN, in *Woch. f. klass. Philol.*, 1889, No. 26.

P. NARDUCCI. *Sulla fognatura della Città di Roma*. Roma; Forzani.

Roman archæology has reaped much benefit from the rapid development of building in the city and the consequent subterranean works, more especially as regards the study of the topography of ancient Rome, which has made great progress of late years. Very important materials for the history of ancient Roman building are contained in this book. The author, Signor Pietro Narducci, is an engineer who was commissioned by the Roman municipality to make minute investigations into the state of both the ancient and modern system of drains in the city. The present work is the fruit of his researches; and to its technical interest it adds an archæological one, on account of its description of Roman drainage from the most ancient times and also in the Middle Ages—an examination carried on by the author under exceptionally favorable conditions. Signor Narducci's treatise is accompanied by a large atlas of plates and tables.—*Academy*, June 8.

HANS OHLRICH. *Die Florentiner Niobegruppe*. 8vo, pp. 61. Berlin, 1888; Mayer and Müller.

Pliny was in doubt whether the group of Niobe and her children was a work of Skopas or Praxiteles; Ohlrich has no fear in stating that neither could have composed it. The group was made for erection on the side of a rocky elevation, and probably adorned the garden of some king or other patron of art during the Hellenistic period. Stark has already shown

that the group had its origin in Kalikia or Syria. Ohlrich fixes its date as the second century before Christ, and names as its source the art-school at Antioch. All the representations of the death of Niobe point to some famous painting as their original. The manner of wearing the hair and clothing, the proportions of the figures, and especially the grandeur of its design show that this painting goes back to the first half of the fourth century. The temple of Palatine Apollo had its doors adorned with two contrasting ivory reliefs: one represented the repulse of the Gauls from Parnassos, the other the death of the Niobids. Evidently, therefore, both were favorite subjects of the Hellenistic period, and the scene of action in both was a rocky slope. Probably the angry deities stood above Niobe and her children, since their upward gaze makes this presence well-nigh unavoidable. It was only when the group was placed on a slope or in some similar position that Niobe herself came to occupy the central position. In a sarcophagus relief in the Vatican this is not the case, nor was it so, probably, in the original painting. Herein lay the improvement brought about by the sculptor of the group when he thus translated it into the round. The dissertation contains also a general review of grouped statuary, beginning with the gable-group and coming down to the Hellenistic period. In the course of this review, it becomes evident that the Niobe group presupposes the conquests of Alexander and the impulses such as art and especially painting received at the hands of the succeeding princes. The results that are reached by Ohlrich in this valuable and masterly work it is safe to say will not be overthrown in their general outlines.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 31.

SALOMON REINACH. *Bibliothèque des monuments figurés grecs et romains*. Vol. I. *Voyage archéologique en Grèce et en Asie mineure sous la direction de Philippe Le Bas* (1842–44). Planches de topographie de sculpture et d'architecture gravées d'après les dessins de E. Landron, publiées et commentées par Salomon Reinach. 4to, pp. xxiv, 164 with 311 plates. Paris, 1888; Firmin-Didot.

The difficulty, not to say impossibility, of reaching the various archaeological publications and their illustrations has now been felt and expressed in many countries. The work before us edited by the tireless Salomon Reinach would seem to be an answer of France to this general complaint in the fields of archaeology. Its object is to form the beginning of a *Corpus* of ancient monuments. The German Institute has this same goal in view in its expected volumes illustrating sarcophagi and tombstone reliefs. An arrangement of ancient monuments according to place of discovery or museum in which they are stored cannot be thought of, since objects of art

are always changing owners. The plan adopted in the present work is to arrange the published monuments by the books where they are published, and the unpublished by the museums where they are kept. The difficulties of uniting two systems, of deciding what is published and what unpublished, begin to be foreshadowed, and the need of a monster index is inevitable. No better beginning could be made than with the plates of Le Bas. Many new ones hitherto unpublished are inserted by Reinach, and he accompanies the whole with a brief explanatory text. The plates preserve their old designations: *Itinéraire*, pl. 1-72; *Monuments figurés*, pl. 1-151; and *Architecture* (this last including Athens, Peloponnesos, the Islands, and Asia Minor). The size is in all important cases that of the original plates, and the price is unusually low. The *Antiquités du Bosphore Cimmérien*, which are promised in the second volume, will not be less welcome than this first publication.—KÖPP, in *Berl. phil. Woch.*, 1889, No. 24.

D. SIMONSEN. *Sculptures et Inscriptions de Palmyre à la Glyptothèque de Ny Carlsberg*. Copenhagen; Lind.

The unique collection of antiquities from Palmyra brought together by Mr. Carl Jacobsen, with the assistance of the Danish consul at Beyrût consist, in the main, of funerary monuments, sculptured in high relief, dating from the two centuries that preceded the destruction of Zenobia's city by the Romans. A number of them, evidently portraits of the deceased, are here reproduced in photogravures, which show the peculiar form of art represented—that of the Greek decadence—and also enable us to recognize the elaborate nature of the dress and ornaments worn. One of them is a mummy. In many cases the monuments bear inscriptions in Aramaean, giving little more than the family names of the deceased, with conventional expressions of mourning. These inscriptions have been carefully reproduced by zincography, with the assistance of Prof. J. Euting, of Strassburg. Though several of both the monuments and the inscriptions have already been published, this complete catalogue to the collection forms an invaluable aid to the study of Palmyrene art.—*Academy*, Aug. 31.

CHARLES WALDSTEIN. *Catalogue of Casts in the Museum of Classical Archaeology, Cambridge*. 12mo., pp. viii, 123. London and New York, 1889; Macmillan & Co.

This catalogue is eminently practical and admirably adapted to increase the educational value of the casts of ancient sculpture which form a part of the Fitzwilliam Museum at Cambridge. That collection is not very large, comprising only 618 pieces, but has been most carefully selected by Dr. Waldstein, and by Professor Colvin before him, so as to illustrate the

general progress of Greek sculpture. A relatively large number of casts (113) fall into the archaic period, as is proper in a museum of this character. 206 represent the work of the fifth century, and as many that of the fourth. The remainder are classed as Hellenistic and Graeco-Roman. These are arranged in separate rooms or galleries, so that the visitor, on entering the museum, first passes through the archaic room, then through the fifth and fourth century rooms, and completes his tour with the study of Roman portraits. The catalogue supplies him with a general introduction to the whole subject and more special introductions to the collections in each room. These introductions are brief, but discriminating and helpful. The matter referring to the casts avoids unnecessary description, is full of useful artistic as well as archaeological hints, and contains valuable reference to the most accessible and at the same time trustworthy sources of information. The latter half of the catalogue, prepared by the Assistant Director, M. R. James, contains fewer personal opinions, and is on that account less interesting reading but no less useful as a catalogue. A. M.

F. WIESLER. *Archäologische Beiträge. I. Über einige Antiken in Regensburg, namentlich eine Bronzestatuetten des Mercurius.* 4to, pp. 39; one copper-plate engraving. Göttingen, 1888; Dieterich.

This essay is chiefly concerned in explaining a curious statuette of Mercury which, besides the usual attributes of the god, bears a quiver, a scroll, and a wand entwined with a single serpent. Such combinations of attributes are shown by the author to be not uncommon in the late period to which he assigns this statuette. The present instance shows a union of Mercury with Sol, Apollo, and Aesculapius. Other bronzes of the Regensburg collection are touched upon. A bronze bull, statuettes of Fortuna and Sol, and a hanging lamp in the shape of a dove.—*Woch. f. klass. Philol.*, 1889, No. 32/3.

CHRISTIAN ARCHÆOLOGY.

MARIANO ARMELLINI. *Le Chiese di Roma dalle loro origini sino al secolo XVI.* 8vo, pp. 805. Roma, 1887; Tipogr. Editrice Romana.

The great celebration of the fiftieth anniversary of the consecration of Pope Leo XIII has led to the publication of many interesting works which would otherwise never have seen the light. This may be one of them. At all events, the many lovers of Rome and its memories will rejoice in this new contribution to her monumental history. Of the thousand churches that Rome could boast of in the fourteenth century the greater number have been cast down or renovated either by the blind vandalism of the Neo-Paganism of the fifteenth and sixteenth centuries or by the vainglorious bad taste of the baroccoism of the eighteenth. But they have not

utterly perished. They live "in the chronicles and legends; in the myths that often gathered about their early history;" and the archives and libraries of Italy are full of material out of which the history of the churches of Rome can be recomposed well-nigh completely. But, as the author justly remarks, this would take an army of workmen; and so the present work is but a tentative guide and catalogue. In it, however, are classified about 800 churches within the walls, and 118 suburban churches. More than half of these, 452 in number, have been entirely destroyed, and the greater part of the remaining number rebuilt.

The author is well known, being one of the founders of the Society of Christian Archæology in Rome, together with Padre Bruzza, De Rossi, Stevenson, Marucchi, and others. His studies have been concentrated on the Christian antiquities of Rome, and the Mediæval churches, a field too much neglected by those who study the art of the Catacombs.

In part first, the "preliminary notices of the churches of Rome" are sufficient to give a good idea of their origins; of pre-Constantinian and Catacomb oratories; of the writers and collectors of information regarding Roman churches; of the parochial *tituli* into which the city was divided; of the *Fraternitas Romana* and the triple distribution of the churches of Rome in the XIII and XIV centuries; and of the catalogues of the churches made between the XII and XVI centuries.

As early as the fourth century originated the division of the city into twenty-five parishes, each of whose churches was connected with some suburban cemetery or catacomb; and it was outside the walls and in connection with these catacombs that a large number of churches were erected. Long before the Renaissance, there was shown a lively interest in the sacred monuments of the city, and this is proved by the itineraries for the use of pilgrims compiled in the fifth, sixth, seventh and succeeding centuries; as well as by a later series of documents, of which the *Mirabilia* and the *Graphia aurea Urbis Romæ*, written in the XII century, are the most prominent examples. Then came the critical and archæological students of the Renaissance, from whose writings our author has derived so large a part of his material: Panvinio and Ugonio, Grimaldi, Severano and Martinelli, in the XVI and the early part of the following century, with their successors Bruzio, Garampi and Terribilini. The last and greatest of these men of colossal erudition was Francesco Cancellieri, who worked, at the beginning of this century, on a *Roma Sacra*, leaving an incomplete and fragmentary work which will always remain a storehouse for historians. Of all this material Professor Armellini does not pretend to take account. But, if he did nothing else than gather in this convenient form a good proportion of the information scattered in the few published and the many unpublished volumes of his predecessors, he would be doing an extremely useful work.

There were two great periods of church-building in Rome, but they were of unequal importance. The first and greatest extends from about 320 to 850, and it is said that at that time Rome contained over fifteen hundred churches. Most of them were adorned with mosaic-paintings or frescos, and many with statues of gold and silver, and with altar-fronts, veils and hangings of tapestry and embroidery, to say nothing of a multitude of sacred vessels and garments. Then came a period of anarchy, ignorance and poverty, when the churches decayed, were robbed and ruined. This began with the close of the IX and ended with the dawn of the XII century, which saw the beginning of a new era of artistic activity that lasted until the "Captivity of Babylon" at Avignon in the XIV century. Then were reëstablished the old customs, the great religious association called the *Fraternitas Romana*, then came the revival of church music and the rebirth of monasticism. Several lists of the churches of Rome at this period are published by Armellini.

The second and main part of the volume is devoted to "historico-topographic notices of the intra-mural churches of Rome." They are arranged in strict alphabetic order. The reason why this order was used, instead of the topographic, is the obvious one, that, on account of the lack of topographic documents, the exact location of many of the destroyed churches is not known. The desired information is given by the addition, in an appendix, of a topographic index of the churches whose site has been identified.

In these short notices of churches the order followed is: foundation; possessions; vicissitudes and history; present condition and description. Usually, there are references to the principal sources of information. Many inscriptions are reproduced, especially if at present lost; and some of the accessories, such as tombs, ambones, ciboria and altars, are briefly referred to. Certainly, we have no right to expect to find, in such a book as this, thorough archaeological or artistic descriptions of monuments: however desirable, this would not be the occasion for them. But we feel inclined to criticize the author on one point, precisely because his book is so excellent and useful to students: that point is the fullness and accuracy of the historical data, and the fuller reporting of inscriptions. To illustrate this, let me take one of the most important and best-preserved of the early churches, that of Santa Sabina on the Aventine, built early in the fifth century by Celestin I and Sixtus III. Its fine interior, its ancient mosaics, its portico and beautiful cloister, its many sepulchral monuments and inscriptions help to make it one of the few whose mediæval character is still free from modern contamination. Armellini refers to the mediæval restorations and additions in these words: "Eugenius III and Gregory IX magnificently restored our basilica;" and he does not give at length or even refer to the three long inscriptions, still in existence on its walls, which

relate the consecration of the church in 1238, of the altar *SS. Angelorum* in 1248 under Innocent IV, and of that of S. Peter Martyr in 1263 under Urban II. He has not noticed, apparently, the many sepulchral slabs in the pavement, with incised figures of the deceased, executed with extraordinary talent, and perhaps unequalled in Italy at that time. They date from various years between 1215 and 1313, and are mainly of the Savelli family. All these have inscriptions. Two of them he reports from Martinelli, as if they were now destroyed, and one of these, the beautiful tomb and inscription of *Dnā Stephana de Isula*, he dates from 1313 instead of 1303.

If Professor Armellini's fellow-students were to come to his aid in supplementing the present volume so as to make a second edition of double its size, I should be happy to make my modest contribution. Especially desirable in a book like this is an exact arrangement of successive headings under which the material regarding each church can be grouped, as it is not at present.* But it is very easy to criticize. Few would have even attempted the laborious undertaking which has here been carried out with so great a degree of success.

A. L. FROTHINGHAM, JR.

W. BODE, und H. VON TSCHUDI. *Beschreibung der Bildwerke der christlichen Epoche* (Berlin Museum). 4to, pp. 263 and 68 pages of cuts. Berlin, 1888; Spemann.

Beside being of thoroughly scientific interest, this book is an excellent manual for the study of mediæval and renaissance sculpture. The large number of cuts and illustrations is a valuable innovation in museum catalogues. The Berlin Museum is richer than any other outside of Italy in renaissance sculpture, and this catalogue therefore gives a good general picture of its development. Especially noticeable are the works of the family Della Robbia, of Donatello and his school, and of the younger Florentine sculptors of the xv century, Desiderio, Benedetto, Verrochio. The number of bronze plaquettes is also noticeable; and their close imitation of the antique would interest all classical students. Many are taken directly from gems and cameos, others are freer interpretations of classic myths; mostly more or less after Ovid's *Metamorphoses*. Until far into the

* It is also evident that the author is not thoroughly acquainted with the families of artists that flourished in Rome in the xii and xiii centuries—the schools of Paulus, Rainucius, Laurentius, Vassallettus, and others. He shows this, e. g., on p. 281 in reporting the sepulchral inscription of a *Magr. Jacobus filius olim Angeli Nicolai*. He thinks this Jacobus to be the father of the famous artist Cosma, whereas the father of the latter was Jacobus son of Laurentius. He thus omits many of the important inscriptions with artists' signatures of this period.

xvii century he seems to have been the chief source of inspiration for this sort of decorative art.—H. WEIZSÄCKER, in *Berl. phil. Week.*, 1889, No. 35.

C. MAUSS. *La Piscine de Bethesda à Jerusalem.* Paris; Leroux.

This sumptuously edited volume is an indispensable addition to the libraries of all who are interested in the archaeology and topography of Palestine. M. Mauss was the architect to whom was entrusted the work of restoring the church of St. Anna on the northeast side of the Haram at Jerusalem; and this book contains an account of the archaeological discoveries made during the progress of the work, and is adorned with a profusion of valuable and beautifully executed illustrations. The main object of the book is to prove that the church of St. Anna occupies part of the site of the Pool of Bethesda. The arguments in favor of this conclusion are drawn partly from the discoveries made under the foundations of the church, such as a mosaic pavement, a fragment of a column ornamented with Christian symbols, and the remains of aqueducts as well as of the porches of an ancient pool; partly from the evidence of old maps, and of writers like Antoninus, who visited Jerusalem at the beginning of the vii century.—*Academy*, Aug. 31.

EUGÈNE MÜNTZ. *Guide de l'École Nationale des Beaux-Arts. Ouvrage accompagné de 23 gravures.* 8vo, pp. 288, Paris, 1889; Quantin.

It is rare to be favored with so careful and authoritative a guide to a great public institution. In this case it is particularly fortunate, as the *École des Beaux-Arts* has never before had a guide of any sort, though its history covers nearly two centuries and a half. It is derived directly from the *École Académique*, founded in 1648 at the same time as the *Académie royale de peinture et de sculpture*, whose place it took completely at the time of the suppression of the latter. It was first confined to the arts of sculpture and painting, and began to teach architecture only at the time of the Revolution, when it was amalgamated with the *Académie d'architecture*, founded in 1671. It was thoroughly reorganized in 1819, and was established in its present quarters of the Rue Bonaparte in 1830. A decree of 1863 introduced a radical change by suppressing the distinct sections of architecture and sculpture and painting, and by removing the institution from the direction of the assembly of professors and confiding it to a director and a council. It also instituted studies for the practical teaching of the three arts and of engraving. Although this government intervention is not characterized by M. Müntz, it may be here stated that it was severely criticized and condemned at the time by many eminent men. It must be admitted, however, that the facilities for study were then greatly increased by the addition of numerous courses.

The convent of the Petits-Augustins, commenced by the orders of Marguerite de Valois in 1608, was used by the heroic Alexandre Lenoir for his *Musée des Monuments Français*, by which so many works of French mediæval and renaissance art were rescued from destruction at the time of the Revolution. In 1820, four years after the dissolution of the Museum by the Restoration, the first constructions were begun next to the monastery, to make ready for the installation of the *École des Beaux-Arts*. The successive stages of the work on the new buildings lasted until 1862, and the main series of constructions form the *chef-d'œuvre* of the architect Duban, and is a marvel of adaptability.

The volume contains a complete catalogue of the various collections, objects, and works of art contained in the buildings. These are varied and valuable. The library contains several hundred thousand drawings and prints, besides a collection of printed books on art and archæology which is the handiest to consult if not the most complete in Paris. Here, also, is a fine collection of photographs and casts of coins. In the vestibule, the *Cour Vitée*, the Chapel and some galleries, is a well-chosen collection of casts of architecture and sculpture, covering the widest field—from Egypt to the close of the Renaissance. It is not lacking in originals: such are some pieces of superb renaissance architecture, like the arcade from the Hôtel de la Tremoille (c. 1500); the portal of the Château d'Anet (1548) by Philibert de l'Orme; the arch of the Château of Gaillon (1508): such are also many pieces of French sculpture of the xv and xvi centuries, all remnants of the Lenoir collection. In the hemicycle is the famous fresco by Paul Delaroche, representing the Genius of the arts distributing crowns. The collection of original drawings, by old masters and new, is extremely interesting; and, for the study of the progress of French art during the last hundred years, there is hardly anything equal to the exhibition in the halls devoted to the *grands prix* of sculpture and painting. But I will stop here, as I have no space to follow M. Müntz as he guides us through the labyrinth of halls and galleries, all witnessing to the artistic love and taste of the French nation.

A. L. F., JR.

F. M. NICHOLS. *The Marvels of Roma* [*Mirabilia Urbis Romæ*], or a picture of the Golden City. An English version of the mediæval guide-book with a supplement of illustrative matter. Rome, 1888; Spithöver.

Mr. Nichols has been for some years known as a very careful and accurate student of the topography of ancient Rome. The present charming volume is a popular contribution, and is addressed to a large public interested in the history of the eternal city and the vicissitudes of its monuments during the Middle Ages. In his words, "The little book of which an

English version is here published for the first time was the standard guide-book of the more learned visitors to Rome from the twelfth to the fifteenth century. "Its statements were received with the respect due to a work of authority, and their influence may be traced in the writings of many of the authors who flourished during that period," even Petrarch. Many of the ancient buildings it describes have since been destroyed, hence even its scanty words are precious though slight indications.

The early and original Latin text was a work of about the middle of the twelfth century, in the opinion of De Rossi and other specialists: a later recension, with many alterations and additions, was made shortly after, and usually goes by the different title of *Graphia* instead of *Mirabilia*. Although several editions of the various forms of the Latin text exist—by Montfaucon, Parthey, Jordan, and others—the best is that by Urlichs, in his *Codex Urbis Romæ Topographicus*, on which the present translation is based, though help was received from Professor Jordan. Translations are given also of supplementary documents under five heads. I. A description of the marvels of the Roman churches, compiled in 1375. It is interesting, and supplies a deficiency in the *Mirabilia*, which deal almost exclusively with ancient classical monuments. II. A description taken from the Itinerary of the Hebrew traveller of the XII century, Benjamin of Tudela. III. Extracts from the *Ordo Romanus*, written in the XII cent. by canon Benedict. It describes the routes taken by the processions, and is of extreme topographical interest. IV. Three documents—two papal bulls and the list of relics of the Lateran basilica—"examples of the two classes of records (legal instruments and inscriptions) which furnish the most trustworthy evidence upon mediæval history and topography." V. The city of Rome, from a plan drawn about 1475 with the names attached to the different buildings.

Mr. Nichols adds, to every part of these various texts, careful notes elucidating satisfactorily all the difficult points in topography, legend, or description, and showing a complete mastery of his subject. I will close with an enumeration of the chapters of the *Mirabilia*. Part I. (1) The foundation of Rome; (2) the town-wall; (3) the gates; (4) triumphal arches; (5) the hills; (6) thermae; (7) palaces; (8) theatres; (9) bridges; (10) the pillars of Antonine and Trajan, and the Images that were of old time in Rome; (11) cemeteries; (12) places where saints suffered. Part II contains the most characteristically mediæval part, being *Divers histories touching certain famous places and images in Rome*: it reproduces some of the favorite and naive legends then current. Part III is again devoted to the monuments in the form of a *perambulation of the city*, beginning at the Vatican, proceeding to the Capitol, the Palatine, and Santa Croce in Gerusalemme; then returning to the Tiber.

A. L. F., JR.

STEPHEN W. WILLIAMS. *The Cistercian Abbey of Strata Florida.*

The important abbey of Strata Florida in Cardiganshire has hitherto escaped treatment in a monograph, though the publications of the Cambrian Archæological Association have given some attention to its history. Its annals make Strata Florida a worthy subject for the monastic historian. In 1164 a convent of Cistercian monks came first to Strata Florida, but whether they came from the immediate vicinity, from the Welsh abbey of Blanchland, or direct from the parent house at Cîteaux is not known. Rhys ap Tewdwr, Prince of South Wales from 1077 to 1089, established a house for monks during his troublous sovereignty on the banks of the Flur, two miles southwest of the abbey which was founded about a century later by his grandson Rhys ap Gruffydd. The great church and block of conventual buildings were not completed until Whitsun Eve, 1203. Here the princes and great men of the country sought interment, so that Strata Florida has been not inaptly styled the Westminster Abbey of Wales. In 1284 the belfry was struck by lightning and caught fire, the whole of the lead-covered church being completely gutted except the presbytery. Ten years later the monastic buildings were destroyed by fire, deliberately caused by Edward I. In the days of Owen Glendower much of the monastery was again burnt by the English, and Henry IV devastated its lands, so that by the time of the Reformation the magnificence and power of Strata had so much waned that the Dissolution found but seven monks watching over the ashes of the mighty princes there laid to rest.

Until recently, nothing of the remains of this great monastery was visible save an archway and piece of the wall of the western front of the church. This work is of transitional Norman style and not a little remarkable, the five co-ordinate arches of the great western doorway being bound together by a curious ornament resembling pastoral staffs. This singular doorway is well depicted on the frontispiece to this volume. In 1887-8, excavations were made at the expense of the Cambrian Archæological Association, under the direction of Mr. Stephen Williams. The outlines of the great church (213 × 61 feet) have now been ascertained and to a great extent laid bare, as well as the chapter-house and adjacent buildings. One of the most interesting discoveries was the unearthing of a series of monks' graves on the eastern external side of the south transept, several of which had their carved headstones, as well as the flat slabs, still *in situ*. The flat stones show the rough diagonal tooling of the Norman period, but several of the headstones have early interlaced patterns of Keltic type. Our conjecture is that these have been reused, having been brought here from some older place of interment. The most valuable find was the large remains of tile pavements, both incised and encaustic, in the transept chapels. These tile pavements

are exceptionally good in design and rich in glazing and coloring. Some of the patterns are unique, and Strata Florida may now fairly claim to have the finest series of tile pavements of any old abbey in England or Wales. Excellent drawings are given of these tiles, both in detail, and as illustrating their general position and design. The Rev. A. S. Porter, F.S.A., our best authority on ancient tiles, pronounces those of Strata Florida to date from about the middle of the XIV century.—*Athenæum*, Aug. 24.

CIRIACO-MIGUEL VIGIL. *Asturias monumental, epigráfica y diplomática*. Tom. I, Texto; tom. II, Láminas. Oviedo, 1887.

It was not an unimportant moment for the historiography of Spain, when some ten years ago these two volumes were laid before the Royal Academy of Madrid, and by their recommendation the government was urged to print and circulate as many copies as possible. Vigil is the Nestor of Spanish antiquarians, and, as a collector and investigator of Asturian inscriptions, he has greatly assisted Hübner in preparing the second volume of the *Corpus*. The work is at present represented by two volumes, (1) a descriptive text, (2) plates consisting of photo-engravings of original drawings. The largest part of this latter volume gives plates of inscriptions. A third volume, now in preparation, will contain documents and chronicles. The whole work aims to advance historical study, but is not without value for the philologist. In treating of the Latin inscriptions, even of those already published in the *Corpus*, Vigil's remarks have great value and independence. Many new inscriptions have also been added; early Latin, as well as Christian. It is, however, the topographical remarks that will be of most lasting value. For all future work in this province, a certain footing has been gained that will spare the coming investigator endless toil. On the treatment of the manuscripts, like praise cannot be bestowed: as examples of paleography and artistic decoration they have scarcely any value. Nor does Vigil state how in the second half of the ninth century Oviedo, if not the richest, was certainly the most valuable library in all Spain. It is from the school of these scribes of Oviedo that the so-called *Cruz de los angeles de Oviedo*, so common in collections of Spanish manuscripts, finds its origin. The author mentions several of the curious complexes or labyrinths of letters found in these manuscripts. In one of them, the words *Silo princeps fecit* can be read out from a centre in various directions 506 times, but such are not limited to Spain. Vigil closes a long controversy over the Westgothic numeral χ , by deciding conclusively that it means 40. In the development of Spanish Latin, of book-lore and of episcopology, his work offers interesting material. Sincere should be the hope of all students of Spanish antiquity that the other provinces might be as fully and as thoroughly treated as Asturias.—R. BEER, in *Berl. phil. Woch.*, 1889, No. 25.

PREHISTORIC ARCHÆOLOGY.

H. et L. SIRET. *Les premiers âges du métal dans le Sud-Est de l'Espagne*. 8vo, pp. 110. Bruxelles, 1888; Polleunis, Ceuterick et Lefébure.

This valuable contribution to the prehistoric ages of the Spanish peninsula is an abstract from the larger work of 437 pages and 70 plates which was written by the same authors in 1887. The excavations were carried on from 1881 to 1887 on the coast of the province Almeria, between the cities of Carthagená and Almeria. On this space of 75 kilometers, some forty sites of prehistoric habitation were examined. Fifteen of these belonged to the stone-age. They contained pieces of broken stone and polished stone, comprising all the usual tools, weapons, vessels, handmills, and ornaments. These men of the stone-age had small dwellings with stone walls, but large tombs in which many persons were buried together. Another group of prehistoric settlements, seven in number, represent a transition from stone to metal. Here the dwellings become real houses; their walls built of stone and earth, and their roofs held up by rafters covered with bundles of reeds and branches. In the tombs of this transitional period, urns full of charred bones occur among skeletons, which are not burned; but of most importance is the occurrence of metal. Besides half-smelted copper slags, appear simple copper implements, such as needles, arrow-heads, and chisels. A few bronze articles were also found, especially ornaments. The neighboring mountains produce copper, but the tin, whether in the form of bronze or not, must have been imported. The third group of settlements, of developed metal-workers, have their villages constructed on sloping hillsides, and somewhat fortified by surrounding walls or ramparts. The houses show the same construction as before. The saws and mills are now the only remains of the stone-age. Pieces of clay vessels, bone implements, and bronze and copper objects, were found in these houses. In the graves of this period, incineration has given way to the primary form of simple burial. Tombs were often made in the floor of the huts, and the bodies placed immediately in the earth or else inclosed in large urns. The gifts to the dead found in these tombs were very various, and numerous clay vessels of artistic shape, especially drinking-cups, daggers, halberds, knives, rings and pendants (together some 300), and other objects were contained in them. The weapons, for the most part, were copper, but notably three swords, the only ones found, were of bronze. Silver rivets adorned the handles of some of the weapons, and many of the pendants found in the graves of the women were of silver. In other countries, silver is hardly known during the bronze age, but gold is usually more common. The occurrence of native silver in the mountains of Spain

is the explanation of this phenomenon. Only a very few gold objects were found in these graves.

The meaning of these different stages of civilization seems to be, that the original people of the stone-age were visited by a more-civilized, friendly people. These taught them the use of copper, and imported rings and other ornaments of bronze. In the next stage came other strangers, but enemies. Proof of this is the finding of the fortified settlements and bronze objects of much more advanced workmanship than the native products. Thus, the three swords were evidently booty won from the invaders. The friendly visitors who introduced the custom of incineration were most probably of Aryan descent. The hostile visitors who came later might well be some Phœnician people, urged on by their well-known fondness for silver. The 70 crania gathered from the graves do not, however, seem to give any information as to these various races.—A. G. MEYER, in *Berl. phil. Woch.*, 1889, No. 34.

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AFRICA.

EGYPT.

PRESERVATION OF MONUMENTS.—An appeal has been made to the public for contributions to a fund raised by the *Society for Preserving the Ancient Monuments of Egypt*, which was founded last year (see iv, p. 472), to assist in protecting the works of art referred to in its title, to arrest their further ruin by natural causes, and protect them "from injury by tourists and others," whose ravages have already inflicted enormous and irreparable damage. From the first it has received the sympathy of the Prime Minister, and has been officially put in communication with the Khedive's Government, which had already made efforts in the direction aimed at by the Society, and has given assurances of the most cordial co-operation. The vast extent of the country and the enormous number of remains still in more or less good preservation demand costly inspection and operations far beyond what the Egyptian Government can meet in an ordinary way. As a step forwards, that government has assessed, in a small sum, travellers by the Nile steamers going to Upper Egypt, and thus last year obtained about 1,000*l*. Although the depredations by Arabs and others have already been partially checked by employing guardians and placing doors on some of the tombs and temples, it has been possible to do so only to a limited extent. For the Government of Egypt, Grand Bey, a French engineer of the Public Works Department, and Director-General of the Tanzim, has made a report showing that the smallest sum imperatively required for the preservation and defence of the ancient temples

from immediate danger is 8,500*l*. It must be remembered that the temples on the Nile are but a small part of the remains of antiquity, while there is besides an innumerable multitude of tombs and other excavated remains, of which the number is constantly growing, of the greatest importance for the beauty of the painting and interest of the inscriptions they contain, many of which are rifled the instant they are found. These require constant guarding. A distinguished Egyptologist has stated that, since he first copied the inscriptions on the tomb of Seti I, at least a third of them have been defaced. Many celebrated pictures, which twenty years ago stood bright and clear, are now destroyed or scarcely visible. It is proposed to hand the funds collected to the Egyptian Government, to be laid out in concert with the Society.—*Athenæum*, July 20.

A TOUR IN UPPER EGYPT.—Mr. F. L. Griffith publishes some notes on a tour in Upper Egypt made by himself and Mr. Petrie in 1887 (*Proc. Soc. Bibl. Arch.*, 1889, April 2). He completes Mr. Petrie's *Season in Egypt, 1887*, by publishing the rest of the inscriptions which they collected, mainly *graffiti*. The topographic limits of their research were Tehneh on the north and the mosques south of Philæ (east bank) on the south.

QUEEN SITRÂ.—M. Maspéro publishes a paper in the *Proceedings of the Soc. of Bibl. Archæology* for April 2, 1889, entitled *La Reine Sitrâ*. One of the tombs in the Valley of the Queens at Thebes, described by Champollion, belongs to a queen called *Sitrâ*, whose position and period have not yet been accurately determined. According to Champollion and Rosellini, she was a wife of Seti I; the former thinking her the earliest, the latter the latest of his wives; according to Lesueur, she was the wife of Rameses I and the mother of Seti I; while Lepsius placed her among the uncertain personages of the xx dynasty, and the historians, like Brugsch or Wiedemann, avoid her altogether. According to Maspéro, the style of her tomb places it beyond a doubt in the reign of Seti I. Her mention in the tomb of Seti I himself comes after that of the monarch, giving the idea that she was his wife and not his mother. In the Hall of the Kings at Abydos, she forms one of a triad with Seti I and Rameses I, being placed behind the latter. He concludes that Touïa was the first wife of Seti and survived him; that *Sitrâ* was his second wife, the favorite of his middle and later age, and probably died childless before him.

LIBYAN STELAL.—In connection with a text taken from a statue at Athens published by Professor Piehl, Dr. A. Wiedemann calls attention (*Proc. Soc. Bibl. Arch.*, 1889, April 2) to a number of such monuments with similar linguistic peculiarities found in the Delta. They are sometimes so carelessly written as to be nearly incomprehensible. These monuments seem to owe their origin to the Libyan mercenaries and their families living in Egypt, which explains their strange grammatical forms and way of writing.

THE SEAL OF JEREMIAH.—M. Golénisheff has kindly allowed me to describe a very remarkable seal which he purchased last winter in Cairo, which may therefore be presumed to have been found somewhere in the Delta. The back is flat and plain, on the middle of the obverse are two blundered Egyptian cartouches; and above and below them are two more cartouches, drawn horizontally, however. In the upper cartouche is the following inscription in Phœnician letters: L-SH-L-M; in the lower is another in Phœnician letters: Y-R-M-Y-H-U. The two together read *le-shalom Yirmeyahu*, "to the prosperity of Jeremiah." The forms of the letters belong to the Phœnician, or rather the Israelitish, alphabet of the seventh century, B. C. It is, therefore, possible that the seal may have been discovered on the site of Tel Defeneh or Tahpanhes, where a native was allowed by the authorities of the Bûlâq Museum to excavate last year; and if so we may see in it an actual relic of the great Hebrew prophet. A copy of the seal is about to be published by M. Clermont-Ganneau.—A. H. SAYCE, in *Academy*, Oct. 5.

EXCAVATIONS IN THE FAYÛM.—HAWARA.—W. M. Flinders-Petrie writes to the *Academy* (July 20): My past season's work in Egypt has proved of more importance than the results in any previous year. The details of the opening of the pyramid of Hawara (Amenemhat III) and of its contents have been already described. Besides that, in a large tomb of the XXVI dynasty were found a series of mummies, each bearing a full set of amulets. Moreover, built into solid masonry, in a second chamber of this tomb, was a stone sarcophagus, containing three wooden coffins, one in the other, which enclosed a very rich mummy. The amulets upon it were seventeen in gold, of exquisite work, four being inlaid *cloisonnée* with minute stonework, and over a hundred cut and engraved in carnelian, beryl, lazuli, etc., of the finest class. This set stands to ordinary amulets much as Aah-hotep's jewellery is to ordinary bracelets and rings. Of course, it was selected for the Bûlâq Museum. Within the sarcophagus were also four canopic jars in alabaster, curiously varying in size, though all alike inscribed for the deceased Horuta. On either side of the sarcophagus, in closed recesses in the masonry, were 200 *ushabtis* of the highest finish and unusual size.

ILLAHUN.—At Illahun, the pyramid which stands at the mouth of the Fayûm, on the side of the Nile valley, was attacked, but has not yet yielded. The sites of the temple, and of a shrine joining the pyramid, have been cleared; and the name of Usertesen II was repeatedly found, showing whose this pyramid is. The cemetery around the pyramid has been all plundered anciently, and re-used in the XXI-XXV dynasties. The foundation deposit of the temple was found in a central cavity, with much pottery and many strings of uniform carnelian beads (possibly a standard

of exchange, like cowries), but no inscriptions or cartouche, only the models of tools and corn-rubbers. This—of Unsertesen II—is the only deposit before the XXVI dynasty yet examined.

—Adjoining the temple is a town, evidently laid out by the architect for the workmen and stores of the pyramid and temple building. It is enclosed by a wall square with the temple, and consists of ranks of chambers all laid out regularly and in even numbers of cubits. The objects found are mostly of the XII, with some of the XIII dynasty. Of later times there are only a few casual burials in the ruins. The domestic objects of the XII dynasty are, therefore, now fully revealed to us—pottery, beads, bronze and wooden tools, and flint tools, some set in wood. A large number of papyri, many in perfect condition, have also been recovered. These will, at least, show the writing and usages of the XII dynasty, for which but few examples have been yet available; and we may hope for some historical light also from such a series.

—A few miles distant I discovered another town, occupied in the end of the XVIII and beginning of XIX dynasties, but ruined already in the time of Seti II. This yielded all the domestic objects, pottery, tools, *etc.*, of that age, and a large number of beads in stone, glass, and glazed. Two splendid bronze pans, still polished and flexible, and bearing inscriptions, were found here, and are now at Bûlâq. And in tombs of this age were three fine statuettes in wood, also now at Bûlâq.

—A later cemetery, of the XX dynasty, lies near the town, and another of the Ptolemaic age. This last has yielded a large quantity of papyri from the cartonnage of the mummies, both in demotic and Greek. The latter are largely the ephemerides of Ptolemy Philadelphos, giving the daily decrees. I also found at Hawara three large deeds of the fifth century, A. D., quite complete; and I have obtained a mass of Koptic and Arabic papyri, mostly broken, from a *deir*.

—But the great results of this season have been in the archæology of the Mediterranean. They are so surprising that I cannot expect them to be accepted without the full evidence, and only an outline of that can be attempted here. In the town of the XIX dynasty, about 1200 B. C., pottery of the Mykenæan and Thera styles was found, unquestionably associated with Egyptian objects of that age. A foreign settlement existed here, as a man named An-tursha was buried here, with some light-haired people, and all the weights found are un-Egyptian. On the pottery of this town are Kypriote and Phœnician or Greek letters incised, found, in some cases, even under the house-walls. Over a hundred examples have been collected, and the whole evidence points to both of these alphabets having existed in the thirteenth century, B. C.

—Further, in the town of the pyramid-builders, about 2500 B. C., were

found various Kypriote letters incised on pottery which is utterly distinct from that of the XIX dynasty above mentioned. In one case, a letter was found on a jar buried in the floor of a room over which was a papyrus of the XII dynasty in the rubbish. All the evidence here points to this alphabet having been used before 2000 B. C. Foreign influence is shown by non-Egyptian weights being found here. Some Mediterranean pottery was also discovered, quite different from that of the XIX-dynasty town and presumably earlier in style. Considering that the Kypriote alphabet must be earlier than the Phœnician settlements in Kypros, as otherwise it could not have obtained a footing in face of the Phœnician alphabet, we need not deny the possibility of its existence at such a date as we here arrive at.

ALGERIA.

GRAFFITI ON ROCKS IN ORAN.—The rock-graffiti at Thiout and Morhar in the Sahara of Oran have been noticed by various travellers since Dr. Jacquot in 1847. Dr. Bonnet, in the *Revue d'Ethnographie* (1889, pp. 149-58), calls attention to some new rock-graffiti, and also draws some general conclusions. According to him, they belong to three different periods. *The first*, prehistoric, characterized by a firm, rounded and polished outline and by the presence of large animals, pachyderms or ruminants which had already emigrated in the Roman period toward Central Africa, or existed here only as domestic animals. *The second*, or Libyco-Berber period, shows, by the side of alphabetic signs the greater part of which are in use among the Touareg, only animal species at present inhabiting the region or that have lately left it. These figures, always very rudimentary, are formed of irregular and almost dotted lines. This period lasted probably throughout the Roman dominion. *The third*, or Islamic period, beginning with the great Arabian invasions and extending to the present time, is characterized by Arabic inscriptions.

CHERCHELL.—M. Victor Waille announced the discovery at Cherchell (*Acad. des Inscr.*, May 31), on May 23, of an important Latin inscription in twelve lines. It is a dedication to Licinius Heracles, governor of the province of Mauretania Caesarensis, whose name was already known by various epigraphic texts, especially a dedication of 297 A. D.

TUNISIA.

NEFERIS.—Father Delattre has communicated to the *Acad. des Inscr.* (June 7) a note on the ancient city of Neferis, not far from Carthage, which played a considerable part in the last Punic war. M. Langon has discovered, on the hill of Henchir Bou Beker, two dedicatory inscriptions of the *civitas Neferitana*, one to Septimius Severus, the other to Caracalla.

The plain under the city was the scene of the last contests of Carthage against Scipio.—*Revue Critique*, 1889, No. 24.

SOUSSA=HADRUMETUM.—In excavations in the Roman necropolis at Hadrumetum, Commandant Lacomble has found terracottas of the second century: they are moulds from Greek models, copies of Roman originals, and products of native African art. Especially remarkable is a circular plaque on which there is a polychrome group representing a native woman seated on a camel, also a circus with a chariot-race of camels.—*L'Ami des Mon.*, III, No. 13, p. 147; *Revue Arch.*, 1889, p. 406.

ASIA.

JAPAN.

A masterpiece of the painter Kanaoka.—The recovery is announced of a picture painted over a thousand years ago (in A. D. 859) by Kanaoka, the father of Japanese pictorial art. It represents a figure about 2 ft. high, every detail being finished with the elaborate care lavished by the old Japanese masters on their choicest works. According to a description in the *Japan Mail*, the only parts of the body exposed were the face, arms, and feet, but the lines and coloring of these portions plainly show the hand of a master. But, in the treatment of the soft and realistic drapery, the artist put forth his greatest strength. In the course of centuries the painting passed into the hands of the famous artist Kano Motonobu, and on his death in 1559 it was among the treasures he left behind, with a certificate from him that it was the work of the great Kanaoka. What happened to it after Motonobu's death is not known, but quite recently it was found in a pawnshop in Tokio. It was purchased by a dealer, and was offered for sale abroad; but efforts which were made to prevent this remarkable work from going out of the country were successful; and it was purchased by a wealthy Japanese merchant, who intends presenting it to the National Museum. It has been said by experts that the genuine works of Kanaoka now extant may be counted on the fingers of one hand, and that the whereabouts of each is well known.—*Academy*, Aug. 17.

HINDUSTAN.

THE GUPTA ERA.—The second December part of the *Indian Antiquary* gives a notable paper by Mr. J. F. FLEET, entitled *Summary of Results regarding the Epoch and Origin of the Gupta Era*. Mr. Fleet recapitulates the cumulative evidence which confirms the indirect statement of Alberuni, that the Gupta era dates from A. D. 319–320, and further that this date must be regarded as that of their rise to power, and not as that

of their downfall. He also shows that the computation of years in the Gupta era must be referred to "current" and not to "expired" years, thus differing from the system of the Saka era, which refers to "expired" years. Finally, with regard to the reason why the Gupta kings fixed on A. D. 319-320 for the commencement of their era, he is disposed to find the explanation in their connection with the Lichchhavi family of Nepal. This last argument, however, is entirely hypothetical, resting upon a different foundation from the others.—*Academy*, Sept. 7.

INDIAN PHILOLOGY.—*Epigraphia Indica*.—*Part II* of this new quarterly publication of the Archaeological Survey of India, like the first part, consists of Sanskrit inscriptions (text and translation), carefully edited by distinguished scholars—all of whom bear German names. It also gives three plates of photo-lithographs of the inscriptions, about one-third of the size of the originals. The most interesting paper in the present part is that by Professor G. BÜHLER, of Vienna, upon a copper-plate grant of Harsha, found as recently as last year near Azamgarh, in the North-Western Provinces. Harsha is known independently from the writings of the Brahman chronicler Bana and the Chinese Buddhist pilgrim Hiuen Tsiang; and it is interesting to find that the statements of both regarding his genealogy and his exploits are, on the whole, corroborated by this contemporary record (A. D. 631). Harsha, himself a worshipper of Maheshvara or Siva, mentions that his brother Rajyavardhana was a Saugata or Buddhist, while he describes his ancestors as worshippers of the sun. Professor Bühler also points out that the characters of this inscription confirm his view that the epigraphic alphabets were more conservative in retaining archaic forms than the earliest mss. and palm leaves.—*Academy*, June 8.

Part III. This part contains a facsimile of the famous twelfth edict of Asoka at Shahbazgarhj, in the Punjab. Of Sanskrit inscriptions, edited with translation and introduction, there are three sets in this part. Professor Bühler, of Vienna—in continuation of what has appeared in a former part—gives a Jain inscription from Kangra, in the Northern Punjab, which shows that Gujariti merchants were settled there in the XIII century. Then follow eight inscriptions from Bundelkhand, edited by Professor Kielhorn, of Göttingen, most of which relate to the Chandela dynasty of the X century, subordinate to the paramount Rajas of Kanauj. Lastly, Dr. Hultzsch, of Bangalore, gives two inscriptions from Gwalior, of the IX century, which likewise refer to paramount Rajas of Kanauj. The dark period of Hindu history before the arrival of the Mohammedans is now being continually illuminated from coins and inscriptions.—*Academy*, June 8, Sept. 7.

CENTRAL ASIA.

MONGOL CITIES.—A telegram from Kiachta, dated Aug. 16, states that the exploring expedition under M. Yadrintsew had just returned there after having successfully made the ascent of the heights of Oreon. The expedition had discovered the ruins of the palaces of the Mongol Khans and of two large ancient cities. One of the latter had a circumference of twenty versts or fourteen miles. A cemetery with a number of royal tombs was also found there. Lastly, the expedition claims to have defined the geographic position of Karakoram, the capital of Genghis Khan.—*Athenæum*, Aug. 24.

A BAKTRIAN COIN.—At a recent meeting of the *Acad. des Inscr.*, Professor Terrien de Lacouperie exhibited a bronze coin on which was found a bilingual legend in Indo-Baktrian and Chinese characters, remarkable because it had been issued jointly by two neighboring sovereigns: Hermaios, the Greek ruler of Baktriana; and the king of the Yuehti, a people settled on the northwest frontier of China about 40 B. C. The Indo-Baktrian inscription is similar to that on the other coins of Hermaios; the Chinese inscription seems to be imitated from those on the coins struck in China in the third century B. C.—*Academy*, Oct. 5.

CAUCASUS AND ARMENIA.

Early Ring-weights.—M. J. de Morgan read a note on Aug. 30 at the *Acad. des Inscr.*, on a peculiarity of the early bronze rings found in the Caucasus and in Russian Armenia. Their weight is always an exact multiple of the Assyrian shekel, fixed by Oppert at 8 gr. 417. M. de Morgan noticed this first in the rings or bracelets found by him in the prehistoric necropoli which he excavated in Armenia. The fact was verified in the case of the bracelets brought from the Caucasus by M. Chantre, now in the Museum of Saint-Germain-en-Laye. Nothing of the kind occurs in European bracelets. The Asiatic bracelets must have served as money, and seem to be earlier than the earliest Lydian coins. The populations of the Caucasus would therefore be the inventors of the use of money.—*Revue Critique*, 1889, No. 39.

ARABIA.

THE MOUNDS OF BAHREIN.—On the largest of the Bahrein Islands, a small group situated off the Arabian coast in the Persian Gulf, in former ages a vast necropolis was formed. Many thousands of large mounds containing tombs stretch for miles along the southwest side of the island; isolated groups of mounds occur in other parts of it; and there are also a few solitary mounds to be found on the adjacent islets. Curious as to the

history of these mounds, we commenced operations upon them last winter. Our attention was at once drawn to certain mounds larger than the others, situated at the northern corner of the great group, near the modern Arab village of Ali. The largest is about 50 feet in height, and the further you go from this nest of large mounds the smaller they become, until on the southeastern edge of the necropolis, which covers many square miles and contains thousands of tombs, the graves are marked by mere heaps of stones. Complete uncertainty exists as to the origin of these mounds and the people who constructed them. Herodotos gives us a tradition current in his day, that the Phœnicians lived on the shores of the Persian Gulf, peopling these islands (Herod., II. 89). Strabo (xvi. iii. 4) brings further testimony to bear on the supposition that this was the original land of Punt, from which the Puni got their name, saying that two of these islets were called Tyros and Arados (Pliny calls it Tylos, which may be an error). Ptolemy in his map places Gerrha, the mart of ancient Indian trade and the starting point for caravans on the great road across Arabia, just opposite, and accepts Strabo's and Pliny's names for the Bahrein Islands, calling them Tharo, Tylos or Tyros, and Arados, thereby tempting us to believe that these islands were the original home of the great mercantile race, and that here stood the mother cities of the great Phœnician colonies of Tyre and Arvad. This sums up all the classical information we have to help us.

Last February, when on Bahrein, we opened two of these mounds with the following results. We commenced with one of the largest mounds that had a rounded top, profiting by Major Durant's experience that those with flat tops contained tombs that had fallen in. Our first mound was 35 ft. in height, 76 ft. in diameter, and 152 paces in circumference. At a distance of several feet from most of the mounds are traces of an outer encircling wall. Similar to those found around certain Lydian tombs, this encircling wall is more marked around some of the smaller and presumably more recent tombs at the outer edge of the necropolis; but traces of its existence are apparent around all, except in cases where the mounds are very close together, and appear to have been surrounded by a wall common to several. Our first operation was to remove the earth from the top, and for 15 ft. we dug with great difficulty through a sort of conglomerate earth almost as hard as cement, which could only be removed by small portions. At this depth this hard earth suddenly stopped, and we reached a layer of large loose stones free from soil, which covered the immediate top of the tombs for 2 ft. Beneath these stones, and immediately on the top of the flat slabs forming the roofs of the tombs, had been placed palm leaves, which had become white and crumbly, assuming the flaky appearance of asbestos. Six very large slabs of rough unhewn

stone lay on the top of the tombs, forming a roof; they were 6 ft. long and 2 ft. 2 in. deep.

The tomb itself was composed of two chambers, one over the other, and entered by a long passage, full of earth, 23 ft. in length, extending from the outer rim of the circle to the mouth of the tombs; the doors of the tombs were closed with large unhewn stones roughly put together, and the passage was walled in on either side by similar stones, diminishing in size as they ascended; outside the whole circle of the mound ran a wall of large stones 6 ft. in height. On entering the upper chamber we found it full of *débris*, over the surface of which were heaped countless bones of the jerboa. The tomb was 30 ft. long, and at the four corners were niches 2 ft. 10 in. deep, the height of this chamber being 4 ft. 6 in. Amongst the earth which we cleared out of this chamber we found quantities of ivory, fragments of circular boxes, limbs, the hoof of a bull on a pedestal, fragments of utensils, and tablets with holes through, probably for suspension. Many of these fragments of ivory were inscribed with rough patterns, rosettes, circles, encircling chains, being apparently rude attempts at the wings of a bird, and the two straight lines so common on the fragments of ivory found at Kameiros and now in the British Museum. Many of the bits of ivory had been reduced to charcoal. The decorations on most of these portions of ivory bear a close resemblance to those on the Kameiros ivories, other ivories found in tombs up the Mediterranean of a recognized Phœnician origin, and more especially to the Assyrian ivories in the British Museum from Nimrûd, said to be by Phœnician artists. Again, there were many fragments of pottery, of two kinds, one coarse and unglazed, the other of a reddish speckled kind, with the handglaze found on the early pottery of Asia Minor. One fragment had been a portion of a jar with perforated holes closely akin to a specimen from Ialysos now in the British Museum. Furthermore, there were numerous fragments of ostrich shells, colored and scratched with rough patterns in bands, similar to specimens that we have from Naukratis; also there were bits of copper utensils, and ornaments, and shells.

This upper chamber, the walls of which were very rough, contained no human bones, but the bones of a large animal, possibly a horse. The chamber immediately beneath was much more carefully constructed; it was of exactly the same length, but the height was 6 ft. 7 in., the passage was 4 in. wider, and the niches deeper. It was entirely coated on the sides, roof, and floor with a thick cement, in which all round, at intervals of 2 ft., were holes sloping inwards, the object of which was not at first obvious to us; but in the second tomb which we opened we found traces of wood in these holes, hence we came to the conclusion that these holes were constructed to hold poles for the support of drapery. The ground of

this lower chamber was entirely covered with a thin brown earth of a fibrous nature, resembling snuff in its consistency ; it was a foot in depth, and was evidently the remains of the drapery which had been hung on the poles, and the shrouds in which the Phœnicians wrapped their corpses prior to the use of coffins (Perrot, "History of Art in Phœnicia"), for amongst this earth which we sifted we found human bones.

Evidently the method of burial was to place utensils and an animal belonging to the deceased in the upper chamber, and to reserve the lower chamber for the corpse. For this double chamber our parallels curiously enough are all Phœnician. In the cemetery of Amrit many had two stories, and until Græco-Roman influence began to be felt the tombs were all rectangular, and the bodies imbedded in plaster to prevent decay, prior to the introduction of the sarcophagus. A mound containing a tomb with one chamber over the other was found in Sardinia, and is given by Della Marmora (pt. II, pl. x, p. 73) as of Phœnician origin. Here the tombs are conical, which would point to a later development of the same style of burial ; and the elaboration of this double chamber may be suggested as the origin of the lofty and elegant sepulchral monuments which are seen in the Phœnician cemetery of Amrit. Originally, Phœnician tombs were hypogæa ; but, as Bahrein with its sandy desert-soil offers no facility for this method of burial, the closely covered-in mound would be the most natural substitute.

The second tomb we opened was smaller, and of coarser construction, but confirmed in every respect the conclusions we had arrived at in opening the larger tomb ; the upper chamber with its fragments of ivory and animal bones, the lower chambers coated with cement for the reception of the corpse, the passage, the encircling walls—in every detail it was the same. Thus we have two specimens of tombs, for parallels to which we look to the Mediterranean, containing ostrich eggs and ivories of a nature similar to those found in Greece and Italy. We can attribute the construction of these mounds to no other race than that which carried shells from the Persian Gulf, and deposited them at Kameiros, and distributed ivory and ostrich eggs over the coasts of the Mediterranean ; and in concluding that the Bahrein Islands were the original home of this mercantile race, the land of the Puni, we are only confirming the statements of Herodotos, Strabo, and Pliny.—J. THEODORE BENT, in *Athenæum*, July 6.

SYRIA.

THE HITTITES.—Following Professor Hirschfeld in his views, Mr. J. Krall comes out against the idea of a Hittite empire. According to him, the country of the Khetas is a small region in the North of Syria and a

geographic not an ethnographic designation. He denies that the influence of this region extended over Asia Minor, and makes a strict division between the art of Kappadokia and that of North Syria.—*Sitzb. d. Akad. der Wiss. zu Wien*, 1888, pp. 664–72: cf. *Revue Arch.*, 1889, II, p. 137.

ASIA MINOR.

“HITTITE” or SYRO-KAPPADOKIAN MONUMENTS.—In a paper entitled *Syro-Cappadocian monuments in Asia Minor*, printed in the *Mittheil. d. arch. Inst. Athen.* (vol. XIV, 2, pp. 170–91), Professor W. M. Ramsay describes several separate works, and enters into the general questions raised by this class of monuments in Asia Minor, especially in view of Professor Hirschfeld’s theory as to the divisions to be made by a line of demarcation between eastern and western groups. The first monument described is that at Fassiller discovered by Professor Sterrett (*Wolfe Exped. to Asia Minor, Papers Am. School at Athens*, vol. III, pp. 164–6). It is “a stele supported by two lions which are partly engaged in the mass of the stele, partly free. On the surface of the stele, midway between the two lions, is represented in high relief the goddess, standing, wearing a tiara which is apparently intended to represent the mural crown of Cybele, and having her hands placed across her breast. Above her, resting his left foot on her tiara, stands a male figure” with a lofty hat, pointing with his right index finger toward heaven. There is a decided analogy to the throne at Pteria (Perrot, p. 611). The arrangement of the goddess’ headdress bears some resemblance to that of the Sphinxes at Euyük. The god steps forward with his left foot. The whole style of the monument is excessively rude and ugly. It should be compared rather with Pterian art than with that of Ibriz. The site is identified, with probability, as that of Dalisandos. Professor Ramsay points out that Hirschfeld’s distinctions between the eastern and western groups are more apparent than real, and that most of the characteristics of the western group are also found in the eastern. New evidence is brought forward in regard to inscriptions, which Hirschfeld thinks were confined to the eastern group. R. says: “I shall try to prove that hieroglyphics were used in the same way, with the same general arrangement, and with the same apparent intention of conveying meaning to the trained reader, both in the western and the eastern monuments.” Two long inscriptions are known in the w. group, one at Boghaz-keui (cf. Perrot, pp. 705–6), another at Köllitolu (here published); a third was found by Mr. Ramsay near Bey Keui; a fourth at the entrance of the “city of Midas”—both distinctly Phrygian. The view expressed by Ramsay is that the differences between the different groups are not local but temporal, and that the art was homogeneous. The interesting reliefs,

the altar, steps, etc., connected with inscription No. 4, are published in several drawings.

A discussion is also given of the symbols in the long procession at Pteria placed next to the figures. They are not symbols, as Hirschfeld fancies, and are not held by the figures, but are genuine hieroglyphs. Finally, the "Niobe" figure near Magnesia is discussed, her Syro-Kappadokian character proved: she is identified with Kybele, and is an interesting example of the amalgamation of Oriental and Greek myths.

PHRYGIA.—Professor W. M. Ramsay is at work on a volume embodying the results of his long, patient and fruitful researches in Asia Minor. In the mean time, he continues to publish separate monographs, literary, geographical, and archæological. The most interesting of those he has lately given is the paper printed in the *Journal of Hellenic Studies* (1888, pp. 350-82), entitled *A Study of Phrygian Art*. His general conclusions are as follows. (1) The Phrygians are a European race, who entered Asia Minor across the Hellespont. (2) The Phrygians and Karians were two very closely kindred tribes, nearly related to some of the Greek races, who established themselves as a conquering and ruling warlike caste amid a more numerous alien population. (3) The Phrygo-Karians differed from the conquered stock in language, social organization, and religion. Their supreme god, the Father, was opposed to the early native's Mother goddess. (4) There was a similar conquering caste in Lydia and Lykia, differing mainly through degree of admixture with the older population. (5) The Phrygians proper were in close relations with the Greeks of Kyme and Phokaia during the eighth century, and through them with Argos, "and the Phrygian device which appears over the principal gateway of Mykenai was learned during this intercourse and belongs to the period of Argive ascendancy, 800-700 B. C." (6) The Phrygian monuments belong to the ninth and eighth centuries B. C. The end of the Phrygian kingdom is a fixed date, about 675 B. C.; and the vigorous and progressive character of their art forbids us to assign a very long duration to it. Their invasion probably took place not earlier than the beginning of the ninth century. (7) Phrygian art was developed under influences very similar to those which acted on Greece, and by a race closely akin to the Greeks. (8) This art was developed under the influence or in imitation of the Syro-Kappadokian or "Hittite" art of Asia Minor. The manner in which the earliest Phrygian reliefs were executed, by leaving the figures flat and cutting away the background, is the same as that used in Kappadokian monuments. This much being prefixed, the following monuments are described. The first are one mile S. of the Yuruk village of Demirli, between Ayaz Inn and Bey Keui. The fortifications of the akropolis are strikingly like in shape and arrangement to the rock akro-

polis of Sipylus over the "Niobe" near Magnesia in Lydia (near which are "the tomb of Tantalos" and "the throne of Pelops"), a striking confirmation of the Greek legend which called Tantalos and Pelops Phrygians. Both were small places of refuge for the neighboring inhabitants. About 100 yards s. of the akropolis is "perhaps the most important and certainly the most imposing of all the Phrygian monuments," the "Broken Lion Tomb." It is here restored as a large oblong chamber, c. 31½ ft. long by 20½ ft. wide, whose ceiling is in the form of a gable-roof supported by rafters carved out of the stone and by at least two columns which have purely decorative capitals of a very interesting Proto-Ionic character. In it are a seat or chair and a sepulchral couch. The eastern side alone remains almost intact. Both the southern and western exterior faces were adorned with sculptures. One of the fragments is a very powerful head and shoulders of a lion: three lions are restored in the position of those of the next *lion-tomb* and the gate of Mykenai. The relief on the western face is "one of the most curious and important of all known archaic sculptures." It represents two warriors fully armed with crested helmet, round shield, cuirass and lance, fronting each other with lances raised, about to spear "a grotesque figure with high-pointed ears and hideous upturned nose; this Gorgon-like figure has the door of the tomb on its breast." "The whole design has the character of an *apotropaion*." The date is about 700 B. C. The invention of the *δχαρα* of the shields and *λόφοι* or crests of the helmets is attributed to the Karians, and this is another indication of the community between Phrygians and Karians. In the relief "the resemblance to Greek art is due to the fact that the Phrygian artist is representing warriors equipped like Greeks, but the resemblance to Assyrian art is due to the fact that the artist was trained in imitation of Oriental art." A few yards from this tomb was another interesting monument of this early period, called the "Lion Tomb." On its front are two lionesses rampant with fore-paws resting upon "the framing of the door which is probably considered to represent the altar:" beneath each is a cub. They are far ruder, heavier and more lifeless than the lions of the previous monument, judging from the head: the chamber, also, is small and plain. In each case the intention "was to represent outside the grave of the dead chief the guardians of his tomb." Referring to the Mykenai lions, Mr. Ramsay says: "We are therefore driven to the conclusion that the Mykenai artists either are Phrygians or learned the idea from Phrygians," and that the lion-gate should be dated from the eighth century.

Around this old Phrygian city are scattered many other early monuments, including a rock-altar and a group near Bey Keui, of which the most important are: (1) a chamber-tomb with two seated lions over the

round-arched pediment of the door; (2) a black stone with a short inscription in the Syro-Kappadokian "Hittite" hieroglyphs, a fact confirming the idea that the Phrygian monuments succeeded those of an "older Syro-Kappadokian art in this district." At and near Arslan Kaya are two monuments with sphinxes and gryphons: another like it is found near the lion-tombs.

"A third group of monuments, exceedingly numerous and varied in character, is situated at the valley of Ayaz Inn," several of which have already been published in the *Jour. of Hell. Studies*, pls. XXIX, XXVI, XXVII, XXVIII; some are of true Phrygian style but the majority show Greek influence. All these groups belong to one city.

"A second series of monuments of the old Phrygian kingdom is situated about fifteen to twenty miles northeast and north of the series" just described. It is also divided into several groups a mile or two apart. Three towns and one or perhaps two forts, all belonging to the old Phrygian period, can be distinctly traced. The largest and most important is called "the Midas-city," because in a spur of its rock-walls is situated the famous monument of Midas: a plan of the city is given. It is situated on a rocky plateau about 200 ft. high, and is about 2000 ft. in greatest length; of the whole line of fortifications not a single stone now remains in place (*cf.* at Phokaia). Several of the gates are preserved with their approaches. The best preserved is reached only by a narrow cleft commanded by two platforms to which the defenders had access by two side gates. At another gate (*p*), the fortifications are on a still larger scale. The traces prove that many parts of the walls were Cyclopean, other parts of squared stones. A discussion is given of the Midas-tomb, with a drawing.

RHODOS.—An interesting epitaph, recently discovered in a sepulchral chamber near the modern city, has been published by M. Foucart in the *Bulletin de Corresp. Hellénique* (1889, p. 363 *seq.*). It gives the names of several new religious associations of the Rhodians, the *Isiastoi*, *Rhodiastoi*, *Hermaïstes*, *Thesmophoriastoi*, and a *κρούα* of the *Μάριοι*.

SIRINA.—Mr. Theodore Bent has discovered on this island, situated between Astypalaia and Karpathos, a quadrangular fortress where he secured many obsidian knives, some specimens of which have been given to the British Museum.—*Revue Arch.*, 1889, II, pp. 116–17.

TEMENOTHYRAE=FLAVIOPOLIS.—At a recent meeting of the *Acad. des Insér.*, M. Salomon Reinach announced that he had discovered among the papers of General Ant. Callier, who travelled in Asia Minor between 1830 and 1834, copies of a great number of Greek and Latin inscriptions, several of which, hitherto unpublished, are interesting for the purposes of ancient geography. One of them, found at Kirgol in the valley of the

Rhyndakos, mentions the town of Alia, probably distinct from another town of the same name, known to us by its coins. Others establish for the first time that the modern Oushak, an important centre of carpet-weaving, is the site of the ancient Temenothyrae, which, under the empire, took the additional name of Flaviopolis. A little to the east of this was Grymenothyrae, also called Trajanopolis. Geographers have previously placed Temenothyrae far to the west of its true position, so as to bring it close to Mount Temnos, under the idea that the name meant the "pass" or "gate" of Temnos. M. Reinach pointed out that there existed in Lydia a town called Teira, besides the well-known Thyateira, from which he inferred that *teira* was a Lydian word meaning "town" or "fort," and that the true name of Temenothyrae ought to be "Temenoteira." Moreover, we know from coins that the town had an eponymous hero called Temenos. The original name would therefore mean "the fort of Temenos," which was changed to Temenothyrae in order to give a Greek meaning.—*Academy*, Aug. 24.

KYPROS.

CYPRUS EXPLORATION FUND.—The following is from the *Oxford Magazine*, edited by Mr. D. G. Hogarth: "Undeterred by the scanty results obtained from Arsinoë, the Cyprus Exploration Fund propose to continue excavations in the island next winter. The site selected is that of Salamis, the most clearly defined and striking in the island. Salamis was by far the largest and most Hellenic of her cities—twice ruined, once by the Jews in the time of Trajan, and secondly by an earthquake in that of Constantine, it was rebuilt upon itself, and the drifting sand and deposits of the Pedieos river have buried its remains to a great depth. When A. di Cesnola was stopped in his excavations there in 1879 by the British government, he was finding in the tombs objects of considerable value; and more miscellaneous treasures, such as coins and gems, are picked up among the tumbled heaps of columns, cornices, capitals, and blocks than anywhere else in Cyprus. The fund will probably begin on a well-defined temple-site, which stands almost in the centre of the city, and perhaps represents the shrine of Zeus Salaminios, equal (so it was said) in splendor to that of Aphrodite of Paphos."—*Academy*, June 29.

PAPHOS.—At a recent meeting of the *Académie des Inscriptions*, M. Salomon Reinach called attention to an inscription found in Kypros, in the neighborhood of Paphos, which contains a dedication to a divinity called *Opaon Melanthios* (already mentioned in the *JOURNAL*, IV, p. 349). A comparison with other inscriptions from Kypros shows that this divinity is no other than Apollo. *Opaon*, meaning shepherd, is used by Pindar

as an epithet of Aristaïos, who is an early form of the Arkadian Apollo. The name Melanthios recalls that of an Athenian hero, the eponym of the town Melainai; and there was another town of the same name in Arkadia, which must have had the same eponym. Both the titles, then, under which Apollo was worshipped at Paphos seem to attest the ancient connection between Kypros and Arkadia. The town of Paphos is known to have honored, as its founder, the Arkadian Agapenor. M. Clermont-Ganneau pointed out that this inscription had already been published by Colonna-Ceccaldi, in his posthumous work, *Monuments antiques de Chypre*.—*Academy*, Sept. 14.

EUROPE.

GREECE.

ATHENS.—AKROPOLIS.—*Archaic relief of Hermes and the Charites.*—In the work on the site of the temple of Artemis Brauronia, the most interesting discovery has been that of an archaic votive basrelief representing a man playing on the double flute, followed by three female figures holding each other by the hand; the last leads a child by the hand. The colors are remarkably well preserved. It is published in the *Bull. Corr. Hellén.* for May, with an article by M. Lechat. It is of Pentelic marble and the figures are about 25 cent. high. The flute-player is Hermes, to whose music the female figures advance in rhythmic dance: they are draped in long chitons and shorter himations falling in delicate folds. The minute male figure which closes the procession is alone nude. Among the reasons for thinking the three females to be the Charites is the fact that they had a sanctuary at the entrance of the Akropolis and that Hermes is associated with them. The last figure is probably that of the dedicator of the *ex-voto*. It belongs to the last third of the sixth cent., and is not remarkable as to its artistic execution.—*Revue Arch.*, 1889, II, p. 88; *Δελτίον*, Jan.

New Inscriptions.—The January *Δελτίον* contains a number of new inscriptions published by Lolling. Some fragments of the accounts of the chryselephantine statue of Athena by Pheidias: they follow *CIA*, I, No. 298. Also an archaic dedicatory inscription of similar age and character to that on the base of the statue of the man bearing a calf (*moschophoros*). The oldest inscription hitherto known relating to the epheboi is among them: it dates from 334/3 and was erected ἐν τῷ Κέκροπος ἱερῷ on the Akropolis. Another inscription mentions an ἱέρεια ἡλίον. A new decree of the archonship of Eukleides (403/2) relates to the Samians, and is of considerable historical importance. In the March *Δελτίον* several other inscriptions are published, one mentioning βάββαροι refers, according to Lolling, to the Gauls who attacked Greece in 279/8. Several lines of

this inscription have been erased: they presumably mentioned the Aitolians, allies of the Athenians in the war against the Gauls. Another inscription is a fragment of an archaic Pentellic base with the ends of four presumably metric lines: Ἀθηναῖαι ἀνέθεκε χερσὶν . . . παῖς: another, also on a Pentellic base; ὁ δαῖνα ἀνέθεκεν | Ἡο τέκτον.—*Berl. phil. Woch.*, Nos. 23, 34; *Jahrbuch arch. Inst.*, 1889, No. 3.

The last Excavations.—The excavations on the Akropolis are concluded, and the later walls at its west end are demolished. The last work, between April and June, was the search on the site of the Pinakothek. Where the ground was composed of a mass of accumulated *débris* some black-figured fragments and the usual kind of bronzes and terracottas were found.—*Ἀρχ. Δελτίον*, *passim*; cf. *Jahrbuch arch. Inst.*, 1889, 3, p. 129; *Athenæum*, Oct. 19.

Plan of Excavations.—The General Inspector of Antiquities at Athens has brought out a colored plan of the Akropolis showing the results of the excavations made of recent years and their present position.—*Athenæum*, Aug. 17.

CENTRAL MUSEUM.—Additions.—A new department especially for inscriptions is to be erected. The antiquities found in Eretria have been brought here, and the excavations will be resumed after the Easter festival. The museum has acquired a beautiful funeral relief of fourth-century workmanship, and some important inscribed vases. Among the most important additions to the museum is the beautiful vase by the two artists Xenokles and Kleisophos found by the German Institute near the theatre of Dionysos.—*Berl. phil. Woch.*, 1889, Nos. 23, 34.

DISCOVERY OF A NEKROPOLIS.—In making some drains in the Central Stadion Street at Athens, at a depth of three or four meters, some sarcophagi and graves have come to light outside the royal stables. The vases, *etc.*, found in them are of no importance; but, as the ancient city-wall ran across the stable-yard, and the graves indicate a cemetery, the Inspector of Antiquities has determined to lay bare the whole of the site, as the stables are to be pulled down and replaced by another public building before very long.—*Athenæum*, Aug. 17.

BYZANTINE CHURCHES.—The ancient Byzantine church of the Kapnikarea, hitherto partly buried, has been cleared of earth by lowering the level of the square in which it stands, so as to reveal the base and give it its due proportions. The same will be done in a few days for the Byzantine church of St. Theodoros, near the British Legation. At the Keramik Gate, the church of the Holy Trinity will be levelled to the ground, as a larger church is to be built outside the enclosure, and the Archæological Society will take the opportunity, not hitherto offered, of excavating on that important site.—*Athenæum*, Sept. 28.

DAPHNION.—The Byzantine church (see p. 217) has been carefully examined and a thorough restoration promised. The tambour was originally pierced by 16 windows, and between each was placed the mosaic figure of a prophet. The mosaics are to be restored by two mosaicists sent from Rome by the Italian Government, free of charge.—*Berl. phil. Woch.*; *Δελτίον*, March.

DELOS.—*The artist Polianthes.*—In April there came to light here a base with the name of the artist Polianthes inscribed upon it. It once supported the statue of a Tarentine named Herakleidas placed ἐπιμελητοῦ τῆς νήσου τοῦ θεογέροντος Ἰδομενέως.—*Δελτίον*, April.

Last Discoveries.—M. Doublet reports from Delos that in the temple of Sarapis have been found many ex-votos to this god and to the goddess Hagna, and a large opistograph inscription of the time of the archon Kalodikos (B. C. 275), containing an inventory of the temple. Five other pedestals for votive gifts were found to the east of the temple of Apollo, and six decrees of *proxenia*, with various fragmentary inscriptions, two of which are ancient, one being *stoichedon* and the other *boustrophedon*.—*Athenæum*, June 22; *Berl. phil. Woch.*, No. 27.

Athenian Decrees.—A number of decrees of the Athenian people of Delos are published by M. Homolle in the *Bull. Corr. Hellén.* for May, 1889. No. 1 is issued under the functionaries called ἀγορανόμοι, during the archonship of the unknown Zaleukos, whose date can be given only approximately. The decree alludes to the services of Gorgias son of Asklepiades during his gymnasiarchy, and confers a crown upon him. There are other inscriptions showing him to have been crowned six times for services to the State. The office of gymnasiarch at Delos seems to have corresponded to that of *kosmetes* at Athens. The date is c. 140 B. C. A similar date is to be attributed to another decree, mentioning the archon Epikrates, previously known only by a dedication of entirely uncertain date. Several historic personages are mentioned and the position of the *hieropes*, or sacred treasurers, defined.

Plans of the Excavations.—At an August meeting of the *Acad. des Inscr.*, M. Homolle submitted a number of plans representing the results of his excavations in Delos during several years past. They comprise a suggested restoration of the great temple and temenos of Apollon, and incidentally record the history of the Ionic order of architecture in Greece from the earliest times.—*Academy*, Aug. 17.

ELEUSIS.—M. Lambros writes from Athens: The Archaeological Society has resolved to erect a local museum at Eleusis, not far from the remains of the temple. The statues, terracottas, and fragments of architecture found in the excavations of recent years are most important and quite justify the determination. These objects have lain hitherto in a temporary

shed above the site, and so have those found at an earlier date in the chapel which is supposed to stand on the site of the sanctuary of Triptolemos.—*Athenæum*, Aug. 17.

The *Athenian decree* of the year 352 B. C. found at Eleusis and first published by M. Philios in the *Ἐφημ. Ἀρχ.* (1888, p. 25) is given in the *Bull. Corr. Hellén.* for May, 1889. It relates to the *ἱερὰ ὄργα*, the domain on the borders of Attika and Megaris, consecrated to Demeter and Koré, and left untilled. It had been ravaged in 507 by Kleomenes of Sparta. The Megarians usurped part of it in the time of Perikles. The present decree was passed in view of similar but less grave violations of this sacred territory. A great part of it has disappeared, notably the beginning. "Besides information regarding several offices or magistratures, it gives an intimate and detailed view of the workings of a democratic government, *i. e.*, by the direct intervention of the body of citizens. For a simple question like this, so many officers and bodies are brought into requisition: a committee of ten before which appear the archon-king, the *hierophantes* and the *dadouchos*, the Eumolpidae and the Kerykes. The administration of the sacred property is confided not only to those especially appointed, but also to the Areopagos, the *strategos*, the *peripolarchoi*, the *demarchoi*, the Council of Five Hundred. To consult the oracle, is required the intervention of the Secretary of the Council, the *epistates* of the *proëdroi*, the *prytanes*, their *epistates*, the treasurers of the goddess, the election of three deputies." This minute division of power is characteristic of the extreme distrust of the democracy. The inscription is also interesting as another proof of the importance given to the consultation of the oracle, especially in religious matters.

ERETRIA (Eubœia).—Most interesting excavations of tombs have recently been made in the ancient Eretria by the mayor of the place. The finds are numerous and important. According to the law, half of the things discovered belong to the excavator, but this half has been bought by the Minister of Public Instruction for the national collections. The most beautiful and interesting objects are two bronze mirrors of very beautiful workmanship, one of which depicts in relief the abduction of Oreithyia by Boreas, the other is adorned with an Aphrodite, also a relief. Among the terracotta vases are two semi-white lekythoi of archaic character. The one depicts Herakles carrying on his shoulders the vault of the heavens, while Atlas is bringing him the apple of the Hesperides. The other lekythos is ornamented with a picture of Kirke offering Odysseus a fatal potion, which he knows how to decline. One of his companions has already been turned into a pig.—*Athenæum*, July 27.

Other objects brought to light are three silver bracelets; a pair of silver and a pair of gold ear-rings; a pair of gold ear-rings adorned with an

Eros; a gold ring in the form of a snake; a gold chain; and a statue of a woman with color on the face.—*Berl. phil. Woch.*, 1889, No. 25.

KORKYRA=CORFU.—*Archaic Terracottas.*—At an August meeting of the *Académie des Inscriptions*, M. Karapanos, a member of the Greek parliament, gave an account of excavations conducted at a site in Corfu (bought by him for the purpose) by M. Lechat, a member of the French school at Athens. It is supposed to be the site of the ancient city of Korkyra. Some ancient foundations have been uncovered; but the most notable discovery was a collection of nearly a thousand terracotta statuettes, all representing a goddess with a bow in her hand and a hound by her side, evidently Artemis. These were either the offerings of some sanctuary or the contents of an *atelier* for the manufacture of such figurines, to be used mainly as *ex-votos*. This is said to be the most important collection of archaic terracottas yet found on Hellenic soil.—*Chronique des Arts*, 1889, No. 27; *Academy*, Aug. 17: cf. *Athenæum*, July 27.

LYKOSOURA.—Excavations have begun, under the order of the ministry, at the site of the Pelasgic city of Lykosoura, not far from Megalopolis, which was considered by the Greeks to be their most ancient city and the seat of the oldest Arcadian kings. They have resulted in the discovery of the temple of Despoina, the site of which was hitherto unknown. There have been found, besides many terracotta *figurini* of votive animals, such as rams and serpents, three heads of statues larger than life, a colossal torso, and other fragments of a good period of art, the feet of a marble throne, and inscriptions belonging to the temple.—*Athenæum*, Aug. 17, Sept. 28.

PATRAI.—We read the following in the *Ἑστία* of June 2: In an article published in the *Ἐφημερίς τῶν Ἡατρῶν* on the Odeion, which has lately been excavated at Patras, the supposition that the edifice was a Roman bath has been refuted as entirely groundless for the following reasons. Fourteen rows of marble seats have been discovered (each measuring 0.37 met. in height and 0.62 m. in breadth) in a semicircle, and four marble stairs, each of which consists of twenty-eight steps, 0.185 m. high, 0.29 m. broad, and 0.74 m. long. Besides this, the floor has been discovered, laid with large marble slabs. In the southern wall are twelve small niches, and, under these, eight similar but larger ones, whilst between them are three gates. In addition to these discoveries, mosaics have been found, Roman and Byzantine coins, and some lamps, two of which are inscribed. The Odeion was known to Pouqueville, who, in the record of his travels, maintains that the entire edifice is preserved on the exact spot where the excavations are now being made.—*Athenæum*, June 29.

PEIRÆIUS.—*Seizure of Antiquities.*—The Greek Government has seized and sequestered at the Peiræus several boxes full of antiquities ready

for secret exportation to Marseilles. Besides terracotta statuettes, bronzes, marble capitals, polychrome marbles, and sepulchral inscriptions, there was an object of great value and exceptional character. This was a kind of marble disc, on which was painted a portrait, now much faded, round which ran the inscription, *Μνήμα τὸ δ' Αἰνέον σοφίας λατροῦ ἀπλόστον*, in archaic letters and spelling. This is probably the same personage mentioned by Stephanos of Byzantion (in speaking of the island of Kos and the descendants of Asklepios), as one of the three sons of the physician Gnosidikos, who flourished at the time of the Persian war. Near the long walls at the Peiræus has been found an archaic sepulchral inscription in which are read the names *Lamachos* and *Paion*.—*Δελτίον*, April; *Chronique des Arts*, No. 23; *Athenæum*, June 1.

PLATAIAI.—A large fragment of Diocletian's edict *De pretiis rerum venalium* was found here by the American School. It is written in Latin, and completes in some places the other examples of this edict from Stratonikeia and Egypt. It will be published by Professor TARBELL in the next issue of the JOURNAL.

SKLAVOCHORI (near Amyklai).—*Tumuli*.—M. Tsuntas informs us that he has observed at Sklavochori, near the ancient Amyklai, three tumuli, which still await excavation. They are similar to that recently excavated by him at Vaphio [see p. 380].—*Athenæum*, Aug. 17.

SPARTA.—A polychromic mosaic-floor, which probably belonged to a private house, has been uncovered and found to be in tolerable preservation. The floor is composed of squares tastefully joined, and in each corner is the portrait of some well-known person. One of these is the bust of a woman, in excellent preservation and of vivid coloring: the head is adorned with a wreath, and in the right-hand top corner is the inscription *ΞΑΠΦΩ (CAΦΦΩ, Athen.)*; apparently it represents the Lesbian poetess: next to this is a portrait, in a bad state, with the inscription *ΑΛΚΙΒΙΑΔΗΣ (ΑΛΚΗΒΗΑΔΗΣ, Athen.)*: in another, the name *ΚΑΛΛΙΟΠΗΣ (Athen.)* is still legible, while the corresponding portrait is no longer to be seen.—*Berl. phil. Woch.*, 1889, No. 22; *Athenæum*, July 27.

THESSALY.—In the *Bulletin de Corresp. Hellén.* for May, M. G. Fougères publishes a number of inscriptions copied by him at and near Larissa in May 1887: the greater part in cemeteries or deserted houses, especially at Larissa. They are now in the court of the gymnasium of Larissa. No. 2 is a decree of the city of Ptéléon, showing that a dispute which it had with Larissa was submitted to the judgment of the Roman Senate. No. 3 is a decree anterior to Augustus, and interesting for its dialectic forms. No. 7 is the dedication of a statue by the confederation of the Athamanes, *κοινὸν τῶν Ἀθαμάνων*, to Quintus Braetius Sura, who was legate of C. Sentius Saturninus, praetor of Makedonia from 89 to 87 B. C., and, ac-

according to Plutarch, played a brilliant role in the second year of the war against Mithridates, before he was replaced by Sulla. No. 17 was found at *Sophadês*, near the site of the ancient Kiéron, and is a decree of the city of Kiéron giving *proxenia* to four Romans. It was given under the Strategos Peisandros, whose exact date is unknown, though he should be placed between 178 and 146 B. C. The only Roman named who is well known appears to be Marcus Perperna, probably the legate sent in 168 to Illyria. The others named are Marcus Caius Popillius and Q. Pactumeius.

VAPHIO (near Amyklai).—*A pre-Hellenic bee-hive tomb*.—The already-known domical or bee-hive tomb of Vaphio near Amyklai, not far from Sparta, has lately been excavated by Dr. Tsuntas on behalf of the Archæological Society. The work was commenced in March, resumed in May, and finished June 3. Short accounts of the discoveries have been given by Sp. P. Lambros in *Athenæum*, July 27, by E. A. Gardner in *Athenæum*, Oct. 19, by Paul Wolters in *Mittheil. Inst. Athen.*, XIV, 2, and by the discoverer himself (June 25) in preliminary notes in the *Δελτίον ἀρχ.* for May and June and in the *Ἐφημερίς ἀρχαιολογική*, III, 3-4. It will be fully illustrated by Dr. Tsuntas in a future number of the *Ἐφημερίς*.

Mr. GARDNER says: The tomb has yielded results which far surpass any discovery of the sort since the finding of the great treasures at Mykenai by Dr. Schliemann. Here, as there, an undisturbed tomb of an ancient chieftain has been opened, with all the vessels in gold, silver, and bronze, arms and engraved gems intact. And we have not simply a repetition of the same discovery, for this tomb at Vaphio was of the "treasury" type, with a *dromos* leading into a beehive-shaped vault—a form universally recognized as belonging to a stage of the so-called "Mycenean" culture later than the simple pit-like graves on the citadel of Mykenai. This view is fully borne out by the nature of the objects discovered, which in many ways occupy an intermediate position between Mykenaiian works and the earliest products of Hellenic art.

The measurements were as follows: length of *dromos*, 29.80 met., the right-hand wall being preserved for a length of 23.10 met.; width of *dromos*, 3.45 m. near entrance, 3.18 m. near the end; height of *dromos*, 5 m.; width of inner door 1.65 to 1.93 m.; height of same 4.56 m.; diameter of *tholos*-chamber, 10.15 to 10.35 m.

The vaulted tomb-chamber (*tholós*) and also the avenue or *dromos* were built of stones, mostly of small size, from a neighboring quarry on Taygetos. The upper part of the jambs of the door was destroyed. It is remarkable that in the door and elsewhere the joints, and even flaws in the stone, were concealed with lime-mortar; and the undisturbed state of the tomb shows that it must have remained buried since primitive times. A similar practice was observed in the last "treasury" tomb cleared at

Mykenai. But, as that was emptied and shown in ancient times, later repairs were there possible. Within the vaulted tomb at Vaphio was a shallow grave lined and covered with stone slabs; the evidence that the corpse was buried, not burnt, seems to be mostly inferential; no bones were found. The treasures buried were scattered all about the floor of the vaulted chamber. The most important of all are two gold cups, each made of two plates of gold, the inner one plain, and the outer decorated with a very fine design in *repoussé* work that fills the whole field. The relief is fairly high; the drawing and composition, in spite of a few mistakes or inadequacies, are bold and successful, but the execution lacks the exquisite delicacy in details that marks the gold work, and especially the inlaying work, of Mykenai. The subjects are most interesting: the hunting of wild bulls and the leading of tame bulls by men; and we thus see carefully executed figures of men about two and a half inches high, and in the same costume as we find on figures from Mykenai, Tiryns, *etc.*—a kind of loin-cloth depending from a girdle, and anklets, pointed shoes, *etc.* These are all so clear now that no further doubt is possible as to their nature and the way in which they were worn. The bulls, which are rendered with great spirit, resemble in form that on the wall-painting from Tiryns; one, which is caught in a net, is doubled up in a contortion which recalls the strangely distorted animals on early gems. It is remarkable that most of the trees represented are palms. Another cup, of silver, has a prettily wrought gold rim; and numerous small ornaments in gold, silver, amber, *etc.*, were found, including a delicate little pair of gold fishes, cut out of a flat plate, with incised details. Some specimens of fine granulated work in gold closely resemble later Greek technique. Various strange bronze implements, large and small, and two stone arrowheads and an iron ring were found; and there were fragments, but no perfect specimens, of the beautiful inlaid swords. A bronze axe of peculiar form, with two apertures between the edge and the haft, is of interest, and seems to confirm Dr. Warre's suggestion that it was through a line of axes of this form that Odysseus shot his arrow. The engraved gems, mostly of the "island-gem" type, were very numerous (about forty), and had the usual representations of animals, monsters, and men, being of remarkably perfect execution; the dress, both of men and women, is clear in several instances, and of the well-known types. There are two gems with the strange nondescript animal with a head like a goat (or a horse) and a spiny back, carrying a jug (Milchhöfer's Iris); one gem has a pair of these monsters face to face, another has one. In many respects the Vaphio treasure seems to be intermediate between Mykenaiian and primitive Greek art; if it really helps to bridge this gulf it will be of the utmost value and interest.

KRETE.

APHRATA (prov. of Kissamo).—A grotto has been discovered which, by underground openings, is connected with two other grottos. These grottos contained graves, in which were earthen vases, bronze kettles, and other objects. The local antiquaries have surmised it to be a sanctuary of Mount Dikte.—*Athenæum*, July 27.

ELEUTHERNA.—At Eleutherna, for the first time, an archaic statue in local stone has been found. It resembles an ephebos, and seems a portrait apparently of Semitic type. The closely-fitting garment is richly decorated, and the hair in a thick mass falls on the shoulders, as in the most ancient statues.

LEBENA.—Three inscriptions from Lebena, relating to the hieron of Asklepios there, have been deposited in the museum at Candia, one being in verse, and two referring to a *psephisma* concerning the property of the temple and to certain duties of the *neokoroi*. For the worship of Asklepios, Lebena was to Krete what Epidauros was to Greece.—*Athenæum*, Aug. 31.

ITALY.

PREHISTORIC AND CLASSIC ANTIQUITIES.

S. AGATA DEL MUGELLO (com. of Scarperia).—*An Etruscan Stele*.—Last autumn, was uncovered in a field at S. Agata del Mugello, an Etruscan stele, found to be of especial importance for the history of Northern Etruria. It has been donated by the owner, Signor Ajazzi, to the Etruscan Museum in Florence. It is 75 cm. high and 26 cm. wide. It ends at the summit in a gable decorated with two volutes in the form of an Asiatic palmette. On the stele, inside a cornice, is a warrior, represented standing and armed with shield, helmet, greaves and lance. The technique is rude, and the treatment of the nude is as summary as in certain early Asiatic reliefs. The legs are heavy but schematic, the arms wiry and defectively rendered, but the head shows a decided attempt at portraiture. It is interesting to compare the arms here represented with those on other Etruscan stelai. Its date may be the sixth century B. C.—*Not. d. Scavi*, 1889, pp. 151-3.

BARILE (Apulia).—Remains of an ancient aqueduct have been found between Barile and Ginestra. Thirty-six piers have been located; some still standing, others thrown down. Four are almost complete, and their arches have a span of 3.50 met. The piers are built in *opus incertum*, partly of stone and partly of brick, while the arches are entirely of brick. Near it several chamber-tombs have come to light.—*Not. d. Scavi*, 1889, p. 229.

BOLOGNA=FELSINA.—*Etruscan Tombs.*—In the *Giardino Margherita*, s. e. of the city, a rich Etruscan tomb was discovered three years ago (*JOURNAL*, 1887, p. 459). During last May, excavations were commenced on the site, resulting in the opening of five tombs, placed about two meters apart, and dug at varying depths. All had been previously devastated and plundered, so that the contents were of little importance: the fifth tomb, however, was of extreme interest on account of its form and construction; being, not a simple trench dug in the ground, but a chamber built up of large blocks of travertine: length, 3.83 met.; width, 2.40 m.; height, 2.50 m. The roof was in the form of a gable; the flooring was formed of large thick slabs of travertine which projected slightly, forming a base. The blocks forming the walls were sometimes over two meters long. The pointed roof was held up by beams. This is the first tomb in *opus quadratum* found in the Etruscan necropolis of Bologna, and is in perfect preservation. It will be reërected on the site.—*Not. d. Scavi*, 1889, p. 181.

In June, the excavations in the *Giardino Margherita* were continued, resulting in the discovery of tombs Nos. 7 to 18. Between Nos. 8 and 9 was a large wall, 8 met. deep, apparently dug to contain bodies of animals buried there during some epidemic, probably during the Middle Ages, which would explain the devastated condition of the tombs. In No. 9 was a fine amphora and a colossal krater, both with black figures. Other black and red-figured vases were found in tombs Nos. 10, 11, 13, 14. The black-figured krater is at least 150 years later than the archaic painted vases, which are among the earliest and finest yet found in the necropolis of Bologna. The drawing is careful and accurate, and the subjects interesting.—*Not. d. Scavi*, 1889, pp. 205-10.

CORNETO=TARQUINII.—*New exploration in the Monterozzi region.*—The excavations of the past season were begun on April 4, and continued westward. On the first day, a chamber-tomb was found, with a roof a *schiena*, 2.35 met. long and 1.75 wide, containing a single non-cremated body. A black vase, hand-made, with a handle ending in a ram-head, is of so primitive a technique as to appear to belong to the style found in the well-tombs. Several other tombs were afterwards opened, containing Etrusco-Campanian, bucchero, Corinthian, and local ware.—*Not. d. Scavi*, 1889, pp. 100-2.

ESTE.—Two Euganean tombs have been discovered in the field called *le Boldue* in the necropolis of Morlunco (Este). The first tomb was found intact, a very rare occurrence, and with very numerous contents. It consisted of a rectangular case 80 cm. high and 74 cm. wide, with a cover. Inside were two ossuaries, one in the w. the other in the e. corner; near each were two small vases, and between them a cup. The two ossuaries are of black clay, in the shape of a reversed truncated cone; one has, as

decoration, a circular line of bronze nails fastened in the clay, the other a frieze of rectangular mæanders. The cup, with long foot, is most important, having a very elaborate series of stamped decoration. A number of bronze objects were contained in these vases. The second tomb had been partly destroyed. The importance of the discovery consists mainly in that it opens up for research an entirely unexplored region.—*Not. d. Scavi*, 1889, pp. 141-5.

FIDENAE (territory of).—*Roman buildings*.—Near *la Serpentara* on the *Via Salaria* has been found the pavement of a hall, formed of large slabs of marble. The hall was backed against a rock, and its front was decorated by a Serlian arch formed of two piers and two columns. An inscription reads: M · AVREL ■ | CAESARI | IMP · CAES · T · AELI · | HADRIANI · ANTONINI · | AVG · PII · PONTIF · MAX · | TRIB · POT · III · COS · III · P · P · FILIO · | SENATVS · FIDENATIVM. This seems to be the site of the Curia of Fidenae. A number of Roman tombs were found in this vicinity at the same time.—*Not. d. Scavi*, 1889, pp. 108-11.

FORLÌ (near).—*The prehistoric station of Vecchiazzano*.—Although the past season of work in this station has not given objects of new types, it has largely increased the contents of the local museum and confirmed previous deductions.—*Not. d. Scavi*, 1889, pp. 210-13.

LAVELLO (Apulia).—*Sepulchral Well*.—In digging a well, near Lavello, a grotto of irregular ellipsoid form was found at a depth of 17 met. It was 4.10 m. long, 3.40 m. wide, and between 1.50 and 2 m. high. It is dug in a pudding stone. The floor was covered with fragments of broken vases of different shapes, the principal being the *olle* with single handle; others had two handles, while another class were low and thick, having a handle on the upper part of the neck. They are of local manufacture, being of the yellowish-white clay of the region, and are of rude handmade manufacture. In some, the rude linear or leaf decoration recalls the early vases of Melfi.—*Not. d. Scavi*, 1889, pp. 137-8.

MILANO.—*Roman Busts*.—In *Via Manzano*, were found two fine heads of white marble, representing Claudius and Messalina. They have been deposited in the Brera museum.—*Not. d. Scavi*, 1889, p. 96.

S. MARIA A PERETOLA.—*An Etruscan Stele*.—An Etruscan sculptured stele was found, embedded in the walls of the church of S. Maria di Peretola, near Florence, and sent to the Etruscan Museum. It is archaic, and is analogous to the well-known Antella stele owned by the Sigi. Peruzzi (Martha, *L'Art étrusque*, p. 214). It has two framed reliefs, both much damaged by the use made of the stone. The upper subject seems to represent the mortuary *prothesis* and perhaps also the *silicernium*. In the second subject, we see two nude male figures, seated on the *diphros okladias*, facing each other, each holding a sceptre surmounted by a ball. Behind

the figure on the left stands a youth with lowered right and raised left hand; another figure corresponds to it on the right. In style, this relief is not so early as that of Antella: its period is about the middle of the sixth century.—*Not. d. Scavi*, 1889, pp. 148–51.

MARZABOTTO.—Professor E. Brizio publishes the first Etruscan inscription cut in stone that has been found at Marzabotto. It is cut in a large pebble which seems, from signs on the reverse, to have served as a weight. The words are: *Mi Lavthunies*.—*Not. d. Scavi*, 1889, pp. 146–7.

ORVIETO.—*Excavations in the Southern Necropolis.*—Work was resumed last winter on the property of Signor Onori, where two tombs were discovered in 1888 (*JOURNAL*, v, p. 111). The first tomb opened was intact, and of the same archaic style as those of the Northern Necropolis. It measures $1.90 \times 2.51 \times 2.48$ met., and contained two funeral benches for seven people—five cremated and two buried. The contents were not of much importance: an amber amulet; four silver spirals; bronze patera, fibula, *aes rude*, bracelets, etc.; iron knives, *alari*, lances; a small painted vase of Corinthian style; rude vases of local style, of Italic *bucchero*, etc.

About seven kilom. from the city, at a place called *la Padella*, there was opened a tomb of the third cent. B. C., with ordinary contents.—*Not. d. Scavi*, 1889, pp. 98–100.

POMPEII.—The excavations carried on between September, 1888, and March, 1889, are described by Professor Sogliano in the *Notizie degli Scavi* for April (pp. 114–36). Two groups of buildings were excavated, one in *Isola 2^a*, *Reg. VIII*, Nos. 22, 23, 24; the other in *Isola 7^a*, *Reg. IX*, Nos. 6, 7, 8 and II, III, IV. In the first group, the main building, No. 23, is a small bathing establishment, on which a preliminary note has been given (*JOURNAL*, v, p. 220). The *andron* has a pavement of white marble mosaic in the centre of which are the figures, in black mosaic, of two athletes (c. 1 met. high), about to begin their contest. They are full of life and motion, and resemble the so-called discoboli of Herculaneum. The palaestra originally had an ambulatory with a portico sustained by five columns and two pilasters, the intercolumniation being closed by a wooden fence. The east and south walls had a magnificent decoration which is now much injured. There are graceful architectural forms on a blue ground enlivened by finely-executed figures illustrating the games of the palaestra. The entire effect resembles that of the house called "of Apollo." In the scene representing the athletic contest, the victor has forced his adversary to the ground on his face, and has raised his right hand as if to strike, looking backward for the signal: the judge approaches on the right. The other subjects have been described on p. 220. It is supposed that this bathing establishment was built for the select aristocracy of the town, who preferred not to attend the public baths. An attempt is made to

restore the details of the bathing arrangements. In the second group, the building of most interest is No. 8, a *thermopolium* or tavern. Its entrance was adorned with the fresco of a gladiatorial contest, and, within, a figure of Mercury. *Cubiculum f* is remarkable for its decoration on a red ground, divided into a number of compartments, in each of which is a figure—Nikê; a seated Satyr with dogs in a landscape. The *triclinium* is covered with an elaborate painted decoration, which, though commonplace, is interesting on account of its completeness. The other buildings are also decorated, but in a very ordinary style. A long list of the objects found during the excavations is given.

REGGIO=REGION (Calabria).—A wall of large tufa blocks, extending along parallel with the sea outside of the city and arranged in five rows of steps on a high basement, is of great interest for the topography of the city. This seems to have supported a great esplanade which cannot be other than that which extended in front of the famous temple of Artemis, about which Thoudydides speaks in his sixth book (ch. 44) in telling of the route of the Athenian expedition to Sicily. From remains of mosaic-pavements and ancient buildings found here on different occasions, it would appear as if the esplanade served also as the place for popular assemblies.—*Not. d. Scavi*, 1889, pp. 196-8.

ROMA.—*A record of the burning of Rome under Nero*.—On pp. 507-8 of vol. iv, was noted the discovery, near S. Andrea on the Quirinal, of a travertine altar, supposed to be the altar of the temple of Quirinus restored by Augustus. Professor Lanciani publishes in the *Bull. Comm. arch.* (July-Aug., pp. 331-39), the first part of a paper to prove that it did not belong to the temple of Quirinus, but is of even greater importance as "connected with the fatal events of July 65, *quando urbs per novem dies arsit Neronianis temporibus*." From the pavement of the *alta semita*, which runs about 1.83 met. under the level of Via Venti Settembre, one descends into a square paved with travertine slabs, by means of three steps of the same material. Bordering this square and next to the third or lowest step stand terminal *cippi* ending in pyramidal form. In front of this border of *cippi* and at a distance of 2.75 met., toward the centre of the square, rises a rectangular altar; 3 met. wide on the front, 6.20 m. on the side, 1.45 m. high, and resting on a basement of two steps 1.20 m. wide. This group corresponds perfectly with the Roman descriptions of a peculiar monument of the sixth region. Two inscriptions found on this site, one in the xv cent. the other under Urban VIII, show that when still under the impression of the fearful fire under Nero, while the population still wandered among the ruins, vows were made for annual sacrifices, *incendiorum arcendorum causa*, to be celebrated on altars dedicated for the purpose in the

midst of a *templum* in various parts of the city. The dedication of this particular altar was by Domitian.

Ancient Dykes of the Tiber.—In demolishing the left pier of the Cestius-Gratianus bridge (*Isola Tiberina*), there was found in the foundations a large block of travertine with the inscription: *L. Caninius Gallus | L. Volusenus Catulus F | C. Caedicius Agrippa | M. Acilius Memmius Glabrio | Q. Fabius Balbus | Curatores riparum. et. alvei. Tiberis. ex. S. C. reficiendam. curaver. idemque. probaverunt.* L. Caninius Gallus was consul in 2 B. C. (752 U. C.), being the colleague of Augustus; the rest are Senators. The inscription dates from the first years of Tiberius (i. e. 15–24 A. D.). For various reasons, it would appear that this inscription alludes to the rebuilding of an artificial bed or dykes of the Tiber, similar to what is now being done. After enumerating a large number of fragments of walls (some as early as Servius Tullius) found along the banks, many during late years, Signor L. Borsari, who writes on the subject, concludes that “it cannot be doubted that, as early as the middle of the Republican period, the entire bed of the Tiber, beginning at the north end of the island, was dyked along both its banks.” This was the work not of one but of several periods, according to the growth of the city, and was restored by Tiberius, and perhaps later by Diocletian and Maxentius.—*Bull. Comm. arch.*, May, 1889.

Prati di Castello.—During May, while working on the right bank of the Tiber, opposite the iron bridge, in the *Prati di Castello*, workmen came across the ruins of a Roman building of large size and a good period, forming part of a villa: the pavements were fine and in good condition. In one of the halls were found statues of Venus and Pudicitia.

In digging the foundation of the palace of the Ministry of Justice, two sarcophagi were found at a depth of eight meters: they had been placed at the bottom of a well. *The first sarcophagus* bears the name of the young girl *Crepereia Tryphaena*, whose death-bed is represented in low relief. Her mother, a veiled matron, is seated at the foot of the bed, while near the head stands the sorrowing figure of the father; the girl is lying with her head leaning on her left shoulder. *The second sarcophagus* bears the name, *L. Crepereio Evhodio*. In the first sarcophagus, the body was adorned with many ornaments, as follows: (1) a crown of myrtle, with silver fastening; (2) five gold rings, one with a carnelian having the name *Filetus* (probably the girl's husband), another with a red jasper having two clasped hands, showing this to be the wedding-ring, while two smaller rings adorned the fingers of the wooden doll found near the girl's head; (3) two gold ear-rings with pearls; (4) a clasp with an amethyst mounted in gold; (5) a necklace formed of gold chain-work from which are suspended glass pastes; (6) a wooden doll with articulated

arms and legs, the best example yet found; it is well modelled and seems carved in oak, and its headdress reminds of that of Faustina the Elder.—*Bull. Comm. arch.*, May, 1889; *Not. d. Scavi*, 1889, pp. 188-92.

A large fragment of a female statue also came to light. It is a little more than life-size, and complete up to the bosom. Its style is severe; it is robed in a tunic with narrow folds over which is an ample *himation*.—*Bull. Comm. arch.*, June, 1889, p. 222.

Head of Augustus.—In April, a marble head of Augustus was found on the Via Merulana. It is of remarkably fine art and one of the best-known portraits of the Emperor. It is slightly over life-size, and gives Augustus in about his fortieth year. It is unique in being crowned with a wreath of myrtle. In common with a few other examples, the left side of the head is somewhat broader than the right. The expression is mild, but concentrated as if in the act of *allocutio*. *Comm. Visconti* illustrates it with an article and a plate in the *Bull. Comm. arch.*, April, 1889.

Statue of Pudicitia.—In the Villa Patrizi, a female statue, larger than life, was unearthed. It is almost in perfect preservation, of decorative style, and of good Graeco-Roman workmanship: it recalls the type of the figures of Pudicitia. She is robed in a tunic and two mantles, the outer one veiling her head. The type is idealistic. The right hand, wrapped in the mantle and raised to the chin, clasps the hem of the veil. The left arm, bent at the elbow, held some emblem (*cf. Clarac, Musée de Sculp.*, pl. 982 B. No. 2274 M.).

Relief of Apollo and Diana.—Among a series of marbles dedicated by soldiers of the prætorian cohorts, is one, not before illustrated, which represents in relief (59 by 66 cm.) Apollo and Diana with their symbols and attributes. Apollo is nude; his head is crowned with laurel; in his left hand is the lyre, resting on the tripod; in his right is an *aspersorium* made of the sacred laurel. On his right is an eagle which holds in his beak the tablet of presages (*κληριδιον, sorticula*). Diana wears the *endromides*, and the *tunica succincta* around which is the *chlamys*. She holds with her left hand an immense burning torch which rests on the ground, and with her right sustains her bow. At her feet, on either side, are two dogs raising their heads and holding in their mouths, the one a *panis decussatus*, the other, two branches that seem to be of laurel.—*Bull. Comm. arch.*, May, 1889, p. 218.

A High-relief.—Between the Viale dei Parioli and the Via Nomentana, has been found a slab of *peperino* on which are carved, in high-relief, four portrait-busts of the gens *Alatea*—three men and one woman.—*Bull. Comm. arch.*, June, 1889, p. 216.

The earliest Roman fresco.—Some years ago (in 1875-6), in excavating some tombs in the very early necropolis on the Esquiline, several tombs

built of squared stones, were opened, in which there remained archaic paintings; these were carefully detached and preserved. One of them was in comparatively good preservation, and has just been published by C. L. Visconti in the *Bull. Comm. arch.* (July-Aug., pp. 340-50; pl. XI-XII). It is of the first importance for the history of early Roman art. It measures 87 cm. in height and 45 cm. in length. The subject is historical and warlike; the figures are divided into zones, as is the custom in archaic monuments. In the lower zone there remain the upper portions of three warriors in active combat: they are with and without plumed helmets, chlamys on the shoulder, large oval shields and lances. The scene above this is tranquil: two warriors, evidently the leaders of the adverse armies, advance toward each other with extended hand. The one on the right, in a listening attitude, is robed in a short-sleeved white tunic and a white *paludamentum*, is armed merely with a long lance on which he leans with his right, veiling his left hand in his mantle: he is beardless. Near his head are black letters of archaic form: Q·I'ABIO, *Quintus Fabius*. Behind him was a crowd of soldiers, figures of smaller stature, of which only four remain. The second leader, the speaker, wears a short garment about his loins, and a greyish chlamys thrown over his left shoulder: he wears a slight beard, but his hair is not as thick as that of Fabius. Near his head is the inscription: M·I'AN, *Marcus Fannius*. He is in the attitude of one seeking peace, persuading an adversary. Behind him is a bugler, in a fine attitude, sounding the call. A similar scene is depicted in the upper zone. Both figures seem to be here repeated, with the inscriptions Fan]NIUS, Fa[bius—but the surroundings are different: behind Fannius are the battlemented walls of a city covered with figures. The style is thoroughly Roman and realistic; the work seems to be by a master-hand which at this early date had cast aside stiffness and conventionality. It is to be attributed to the second-half of the fifth century. Comm. Gamurrini, in his paper *Dell' arte antichissima in Roma*, was inclined to believe that this painting, representing triumphs of the family of the Fabii, may be the work of the famous *Fabius Pictor*, who painted, in 450 U. C., the temple of Salus. The style accords with what Dionysios of Halikarnassos (xvi. 6) says of him, for it combines freedom of design with harmony of color. Visconti recognizes, in this *Quintus Fabius*, the famous *Q. Fabius Maximus Rullianus*, and sees, in the painting, an episode of the Samnite wars, *e. g.*, the taking of Luceria. It is suggested that this is but a reproduction on a small scale of the very paintings in the *templum Salutis* in the tomb probably of *liberti* or *clientes* of the *gens Fabia*. At all events, this is the earliest known representation of an event in Roman history.

Inscriptions.—An inscription found between the Via Merulana and the

Via Ariosto, and probably belonging to the casern of the *equites singulares*, is a dedication, by the soldiers, of a bronze lamp to the Genius of the *turma*: there are only two other instances of the mention of the *genius turmae*. The military office of *tector* is here found for the first time. The date (250 A. D.) is given by *Decio Aug. II et Grato consulibus*, and is only the second instance of these names in epigraphy.

On the plinth of a statue found on the grounds of the old Villa Ludovisi is the inscription: *LACO · PRAEF · VIG · XIII*. He is well known in Roman history. Tiberius entrusted him with the arrest of Sejanus. He was afterward Imperial Prefect in Gaul, and received the consular dignity from Claudius in 44 A. D.

TREBBIO SUL MUGELLO (Etruria).—*A new Etruscan Stele*.—This early Etruscan stele, found embedded in a wall, has been sent to the Etruscan museum at Florence. In type, proportions, and subject, it may be considered the twin of that of S. Agata (see p. 382), though its stone comes from another quarry and its size is slightly smaller. Its height is 73 cm., width 36 cm. at base and 33 cm. at top. The akroterion, with its palmette arising from the volutes, is like that of S. Agata. Below this is a flat strip on which are illegible traces of an Etruscan inscription, probably with the name of the deceased, as in the stelai of Fiesole and Volterra. The figure, represented in low-relief, is that of a warrior, standing with one foot advanced as if walking, armed with shield, lance, helmet and greaves. The limbs are treated with more truth to nature than in the S. Agata stele, but the face, partly hidden by the helmet, corresponds to the finer and more conventional character of archaic Greek art. The shield covers the entire figure, nearly down to the knees. The helmet is of an early type, the simplification of the *ἀλλοπίς*, popular in Etruria especially in the VI century B. C. This type of helmet, as also of greaves and circular shield, is of Asiatic origin, as shown by the stelai of Ikonion and Lemnos, which bear the closest analogy to those of Fiesole and the Mugello.—*Not. d. Scavi*, 1889, pp. 183-4.

TREIA (Picenum).—Near the road from Nuceria Camellaria to Ancona which passes by Treia, were recently found a number of tombs with contents of great interest, which were sold, re-buried, or destroyed, by the peasants. Among the known objects are two hammered bronze helmets in good preservation; two bronze *oinochoai*; a bronze *olpe*; three bronze paterae; two large brass boilers; four iron swords, five lances and two javelins. They all resemble objects found in excavations at Tolentino and Bologna.—*Not. d. Scavi*, 1889, p. 182.

VETULONIA.—*Discovery of Jewelry*.—During the early spring, was opened in the necropolis a very important circular tomb, similar in character to the famous "Tomb of the Warrior" (*Tomba del Duce*), for which see

JOURNAL, vol. II, pp. 492-4: it is thought to date from the VII century B. C. The most important and unusual part of its contents was the jewelry: there were four gold bracelets of exquisite workmanship; three gold brooches; an amber necklace with nude female figures; two bronze necklaces; some amber brooches, and others of bronze and iron; a bronze ear-ring of peculiar shape; and numerous vases of bronze and red clay.—*Chronique des Arts*, 1889, No. 19.

VULCI.—*New excavations.*—Prince Torlonia has undertaken new excavations, on his Canino property, in the necropolis of Vulci. Several interesting architectural fragments have come to light, and important topographic information acquired.—*Chronique des Arts*, 1889, No. 16.

The *Société Centrale des Architectes Français*, acting on the recommendation of the *Académie des Inscriptions*, has awarded its annual medal for archæological research to M. Gsell, of the French School of Rome, who has been conducting these excavations at Vulci.—*Academy*, June 29.

SICILY.

AUGUSTA.—*Necropolis of Megara Hyblaia.*—Further details have come to hand regarding the discoveries in this necropolis (see **JOURNAL**, V, pp. 224-5). Three hundred tombs have been opened, and among their contents were vases, an archaic head in calcareous stone, the fine marble torso of an ephêbe, a remarkable capital, and an archaic Greek inscription. The architectural discoveries are also important, including four towers, a doorway, and an interesting fragment of ancient wall.—*Chronique des Arts*, 1889, No. 22.

PANTALICA.—*Early Necropolis of the Siculi.*—Prof. Paolo Orsi reports on some objects recently found in this largest and most important of the necropoli of the early Siculi. It contains hundreds of little sepulchral cells, arranged in groups and in several rows. Clandestine discoveries are often made here, which are hardly ever brought to the knowledge of archæologists. The objects in question recently purchased by the museum of Syracuse are of a uniform character: their rude material, lack of turning, and the presence of fibulae of a well-known Italic type, help to certify their approximate early date. They prove that up to the arrival of the Greeks, and probably for some time after, the Siculi preserved their customs and primitive industries, not unlike those of the other Italic populations during the first iron-age.—*Not. d. Scavi*, 1889, pp. 201-3.

SYRACUSE.—*Hebrew Inscriptions.*—Among the bulwarks now being demolished, several tufa slabs with large Hebrew inscriptions were found and have been placed in the National Museum. One is dated 1359 and another 1427. Nos. 1 and 2 marked the graves of *Saadia ha-hazzan* and of *Abraham ha-zaqen*, sons of *Josef ha-zaqen*. They came from the Jewish

cemetery of Syracuse. The Jews were expelled from Sicily in 1492. Two of the slabs have carved symbols, a very rare occurrence. The term *zagen* seems here to mean *elder*, rector of the University; that of *hazzan* corresponds to the mediæval *presbyter*, and indicates the deacons, singers, etc., of the synagogue.—*Not. d. Scavi*, 1889, pp. 199–201.

CHRISTIAN ANTIQUITIES OF ITALY.

ROMA.—*Statue of the Good Shepherd.*—The mutilated statue of the Good Shepherd, already mentioned (*JOURNAL*, vol. IV, pp. 119–20), is more fully illustrated (1 fig. and 1 pl.) in the *Bull. Comm. arch.*, April, 1889, by Comm. G. B. de Rossi, who takes occasion to describe the other examples of the subject that still remain.

Basilica of San Valentino.—In the *JOURNAL* (v, pp. 118–19), a long account was given of the recently recovered early-Christian basilica of San Valentino. The administration having decided to surround the main structure with an iron railing, the excavations for this work brought to light a long piece of the south wall of the basilica, and a similar stretch of the corresponding wall of the right-hand nave. In these constructions of the seventh century several inscriptions taken from surrounding tombs of the fourth and fifth centuries were used, and are now recovered: No. 1 dates from 381, No. 2 from 438.—*Bull. Comm. arch.*, April, 1889, p. 154.

Palace of the Senators.—A preliminary announcement was made, on p. 226, of the discovery of frescos on the façade of the Palace of the Senators, during recent work. It seems certain that the entire façade was painted with decoration or with figures. First in importance is the fresco of the Virgin and Child, attributed to the early Umbrian school anterior to Perugino. It has been detached, and, in doing so, the figures were found, repeated in simple charcoal outlines, below the layer of plaster. It was known that an image of the Virgin and Child decorated the façade of the Capitol as early as the time of Cola di Renzo, but this must have been destroyed (probably by the fire at the time of his death) and replaced by the present one early in the xv cent. On a decorative frieze are painted the banners or arms of the districts or *rioni* of Rome. Among the coats of arms is that of Giovanni Filangeri, son of Ricardus and the *bella Spinola di Genova*. Around it is the following inscription: *Arma Magnifici domini Johannis | De Filigeriis filii condam Ricardi tere | S. Marci baronis alme Urbis Senatois | A.MCCCXLVI et XXXVII*. There are also a large number of coats of arms of the senators, nearly all important for their date and the share they took in the history of the city. Such are the arms of: (1) Cima da Cingoli (1400); (2) Bente Bentivoglio, conte di S. Giorgio (1404). Among the papal arms found are those of Boniface IX, Martin V, and Alexander VI. An inscription placed there by the

then Senator, the famous captain Baldassare d'Imola, commemorates the return of Martin V from the Council of Constance in 1420. It is quite certain that the old *Campidoglio* was changed into a communal palace between the close of the XIII and the beginning of the XIV cent., especially in connection with the great Jubilee of 1300; also that almost all the architectural elements attributed to later renaissance architects (Michelangelo, G. della Porta, etc.) belong originally to the reconstruction of the façade that took place after the convention of 1404.—CAMILLO RE, in *Bull. Comm. arch.*, May, 1889, pp. 181-4.

TOSCANELLA (near).—*Monastery of San Giusto*.—The monastery of San Giusto near Toscanella was an important Cistercian establishment for about a century previous to its destruction by the inhabitants of Viterbo in their war against Toscanella in 1311. Cav. E. Gentili uncovered the ruins during the past summer, excavating the church, which with its high tower was in great part still preserved, with an inscription showing its date (finished in 1226). A grant has been made by the Government for the excavation of the monastic buildings which doubtless lie buried under the mud and earth carried down by the stream whose course had been turned upon it by the Viterbese.

VITERBO.—*Discoveries by Cav. Gentili*.—A number of important discoveries have been made in Viterbo by Cav. E. Gentili and were first reported, in part, in the *Nation* for Sept. 12 (No. 1263). They include a fine terracotta bust of Cardinal Gio.-Batt. Almadiano, executed in 1510 by Andrea della Robbia; a superb painting of the Baptism of Christ, by Sebastiano del Piombo, in the Chiesa della Verità; a series of frescos by Giovanni Spagna in the octagonal church of the Virgin near the *Chiesa della Verità*. He also found over eighty volumes of the archives of the famous monastery of *S. Maria della Quercia*, founded by Card. Rainerio before the middle of the XIII century.

SPAIN.

The *Boletín de la Real Academia de la Historia* for May and June is of interest for prehistoric and classical archaeology. On the first, J. Vilanova tells of recent discoveries near Linares and Seville, confirming the existence of a copper age between the neolithic and the bronze; Rubio de la Serna describes a Keltiberian cemetery near Mataro; Roman remains and inscriptions are reported from Numantia, from Juliobriga near Reinosa, and from Saguntum. Mediæval archaeology is illustrated by an account of the archives of Leon, by Diaz Jimenez; and by several papal bulls of the XII century from Pamplona, and of the XIII cent. from Toledo, commented on by Father Fita. With reference to the Sarapis inscription found at Astorga, and by Professor Sayce in Egypt, Father Fita remarks

that, according to the *Notitia Dignitatum*, the Legio Asturica was quartered in Upper Egypt. He would take *ΗΛ or *ΗΛ of the Egyptian as equivalent to the 'Ιαώ of the Astorgan inscription, and would read, "One is Jupiter, Sarapis, and El; one Hermes and Anubis."

The *Boletín* of July-Sept. contains three papers on the antiquities of Cabeza del Griego in the province of Cuenca. The site needs the spade of the explorer to unearth the Keltiberian, with its neolithic weapons, the Roman, and the Visigothic town. The inscriptions given are numerous and important, but the mile-stones are wanting. A Roman aqueduct has lately been cleaned out and utilized for the town of Sahelices. The best collection of the objects discovered is in the house of D. Ramón García Soria at Ucles. Other articles on Roman archaeology are "The Roman Roads between Mérida and Toledo," by F. Coello, showing great prosperity in the district in Roman times; and on a terminal inscription at Ledesma, by Fernández Guerra, which suggests Vallata as the ancient name of Ciudad Rodrigo.—*Academy*, June 29, Sept. 21.

BALEARIC ISLANDS.—*Pelasgic Antiquities.*—At the May 11 meeting of the *Acad. des Inscr.*, M. Émile Cartailhac submitted a report upon his mission to Majorca and Minorca to study the "Cyclopean" or Pelasgic monuments. There are found in both islands complete towns, surrounded with walls formed of immense blocks of stone, some of which measure nine cubic meters. Within the circuit of the wall are a large number of buildings, and usually also one building larger and better constructed than the rest, which occupies the highest point in the town. Another remarkable class of remains are the round towers called *talayots*, also built of huge uncemented stones, which cover vaulted crypts or caves dug in the earth. Besides, there are elongated towers, of the shape of a boat turned bottom upwards, which the people call *nau* or *navetas*. These cover tombs. Lastly, in the cliffs along the shore are to be seen many sepulchral caverns, hewn out of the rock. The second stories of the *talayot* generally have constructive peculiarities that suggest a later date. These monuments are usually placed in groups of five or six. Within them there are sometimes tombs containing a great variety of pottery from the East, Greece, or Italy. An archaic Greek inscription and coins of the Hellenistic period and of the Roman Empire show what widely-separate periods are represented.—*Academy*, June 8; *Chronique des Arts*, 1889, No. 22; *Revue Arch.*, 1889, p. 408.

FRANCE.

FRENCH RESEARCH.—M. de Fallières, Minister of Public Instruction, has recently sent out the following missions. *M. Hart*, dragoman of the French Embassy at Constantinople, is charged with a mission to Asia Minor to study the monuments dating from the period of the Seleukidai, and to

search for Oriental manuscripts bearing on the history of this dynasty. *M. Jacques de Morgan*, civil-mining engineer is charged with the exploration of those parts of Asia that lie between the south of the Caspian, Armenia, the gulf of Alexandretta and the Anti-Taurus. *M. Candelier* is to go to Columbia to pursue ethnographic studies and make collections that will be the property of the State.—*Cour. de l'Art*, 1889, No. 30.

CHALAIN D'UZIRE.—*Roman Antiquities.*—At a meeting of the *Antiquaires*, *M. Héron de Villefosse* communicates, from *M. Thoillier de Saint-Étienne*, the notice of an important discovery of Roman objects made at Chalain d'Uzire. They consist of strainers, necklaces, and bracelets of gold and silver; gold and silver rings; 1080 large bronze coins of the Imperial period. The last emperor is Gallienus, so that the date of the hiding of this treasure is about 260 A. D.—*Ami des Mon.*, III, No. 13, p. 144.

MAS D'AZIL.—At a recent meeting of the *Académie des Inscriptions*, *M. Piette* exhibited a number of objects of prehistoric art, consisting of fragments of sculptured reindeer-horn and painted pebbles, found in the cavern of Mas d'Azil (Ariège). He dwelt upon both the skill of the drawing and the information supplied as to the manners of the time. One piece of horn, in low relief, shows a woman lying by the side of a reindeer, thus seeming to prove that the animal was domesticated. There are several very life-like representations of the aurochs, sculptured in the round; and others of horses, one with a bit in its mouth. Still more remarkable are the heads of horses, one without the skin, another with the muscles likewise removed. The pebbles colored with symmetrical designs, which show very little artistic taste, *M. Piette* assigned to a later period.—*Academy*, July 6.

PARIS.—**CLUNY MUSEUM.**—*Mlle. Grandjean* has announced to President Carnot her intention to bequeath her entire collection, valued by *M. Proust* at about four millions of francs, to the Cluny Museum. It contains works of the Renaissance of great value, bronzes, sculptures, enamels, etc.—*Chronique des Arts*, 1889, No. 27.

CABINET DES MÉDAILLES.—The Direction has just purchased—for the sum of 180,000 francs, voted for this purpose by the Chamber of Deputies and the Senate in their last session—a series of 1,131 Merovingian coins, selected from the collection of the late Vicomte de Ponton d'Amécourt. This important acquisition is a veritable scientific event, comparable to the acquisition of the Gallic coins of Sauley, made under analogous conditions in 1872; and it gives to the national collection of the Merovingian epoch a scientific interest of the first order. There is no need to bring before the eyes of our readers the variety of historic, geographic, onomastic, economic, etc., information which these coins furnish concerning this primitive French race. *M. Proust* has been charged to draw up the catalogue of

the Merovingian series thus completed, and the catalogue will be published in the near future.—E. B., in *Revue Numismatique*, 1889, p. 464.

SWITZERLAND.

OBERWENINGEN.—*A Roman Mosaic.*—A Roman mosaic has been found here by Pastor Leenhard of Schofhordorf. It represents animals and birds, and is signed: *Abbilus fecit.*—*Revue Critique*, 1889, Nos. 33-4.

BELGIUM.

BRUSSELS.—*Egyptian Antiquities.*—Professor Aug. Eisenlohr writes in the *Proceedings of the Soc. of Bibl. Arch.* (May 7, 1889) an article on the almost unknown collection of Egyptian antiquities in the Museum of Brussels (Porte de Hal), and the pieces in the *Palais du Roi*. Among the latter are several interesting pieces of sculpture: two statues of Sekhet, probably from the temple of Mut, like the many other Sekhet statues in the museums of Paris, London, Berlin, Turin, etc. One of the two, bears, like most of the Sekhet statues, the two cartouches of Amenophis III. On the other Sekhet are only the cartouches of Sheshonk I, who often put his own over those of Amenophis III, though in this case there are no traces of erasure. A colossal winged hawk has the name of Masahirta, whose coffin and mummy were found in the pit of Deir-el-Bahri, the son of king Pinotem, the repairer of the coffin of Amenophis I. There are also a number of sepulchral tablets, some of which belong to the ancient empire: one of the most remarkable pieces is a colored tablet of sacrifice naming all different oblations.

Indo-Chinese Coins.—Capt. Van Ende has presented to the Bibliothèque Royale at Brussels his collection of about 500 coins from Indo-China. The series begins with some pieces of archaic type from Java, apparently before the influence of Buddhism; and includes examples of Mohammedan mints in Sumatra and the Malay peninsula, and also the currency of the Dutch and English East India Companies.—*Academy*, Aug. 24.

GERMANY.

BERLIN.—*New Museums.*—According to the *Kölnische Zeitung*, the Emperor of Germany has authorized the construction at Berlin of two new museums near the present ones within the small island formed by the Spree. One is expected to contain all the paintings and sculptures of the Renaissance; the other, the Pergamon sculptures and other original works of ancient sculpture.—*Chronique des Arts*, 1889, No. 18.

Opening of the Asiatic Section of the Royal Museum.—The new museum of antiquities and casts from Western Asia was opened to the public last July. Though not large, it contains a number of unique treasures, chiefly

derived from the expeditions of Messrs. Humann and Puchstein. Foremost among them are the Hittite sculptures of Sinjirli and the casts of the Hittite reliefs at Boghaz Keui. A whole room is devoted to these, and their importance for the study of Hittite art can hardly be exaggerated (cf. JOURNAL, vol. III, pp. 66-9; pls. VII-XII). From Sinjirli has also come a colossal basrelief of Esar-haddon, representing the king with the same symbols beside him as are found upon his monument at the Nahr el-Kelb. In front of the king are two prisoners, one of them being a Syrian and the other the Ethiopian prince Tirhakah, who is depicted as a negro. The inscription, which is engraved on both sides of the stele, states that Tirhakah had been smitten from Iskhupri to Memphis, "a distance of fifteen days' journey." Even more remarkable than this stele is another of equally colossal proportions from the same locality. This has a long inscription (of twenty-two lines) carved upon it in relief, in Aramaic characters and the Aramaic language, stating that it was erected by his son to Panammu, king of Samahla, the contemporary of Tiglath-pileser. The monument is the most important yet discovered in the domain of Semitic epigraphy, not excepting the Moabite Stone and the Siloam Inscription; and the light it throws on the character of early Aramaic will be a surprise to most scholars.

The rich collection of cuneiform tablets from Tel el-Amarna rivals in interest the objects from Sinjirli. Among them are two letters in the unknown languages of Mitanni and the neighboring Hittite region, the longest of which has just been published by Drs. Abel and Winckler. A very curious object is a bronze bowl from Toprak Kaleh, near Van, on the inside of the rim of which are four Hittite characters. From the same place have come a silver bracelet terminating in the heads of serpents; iron weapons, including a double axe-head; an enamelled bronze statuette, and bronze shields, like those in the British Museum, bearing the name of Rusas, who reigned at Van 650 B. C.

Among the Babylonian antiquities I may mention a contract-tablet dated at Sippara in the second year of Sin-sar-iskun, one of the last kings of Assyria, whose name has been misread Bel-sum-iskum; and the fragment of a tablet inscribed with Babylonian cuneiform on one side and with Greek characters in an unknown language on the other side. Similar fragments exist in the British Museum.—A. H. SAYCE, in *Academy*, Sept. 7.

In the Phœnician section are several cylinders and seals from Kypros in Assyrian and Egyptian style. Another interesting object in the same section is a marble vase reproducing on a small scale one of those great "seas" which stood near the Phœnician shrines. The adjoining division is devoted to Ethiopian antiquities, coming from the Lepsius Collection. Among them a glass case contains the bijouterie of an Ethiopian queen.—*Athenæum*, Aug. 3.

Additions to the Museum during 1888.—Female portrait-head from Mylasa; painted Parthenos-head from Rome; inscription from Hierapolis in honor of queen Apollonis; grave stele from Klazomenai; 46 casts; Kyprian terracottas from Limniti; fragments of pottery and a primitive human head from Chios; objects discovered Oct. 18, 1888, in a house in Pompeii; 16 terracottas and some fragments; 10 vases and some fragments with inscriptions; 16 bronzes; six engraved gems; an amber Herakles head; a painted glass cover from Kypros; a glass goblet from Köln with plastic adornment; a leaden weight inscribed Περγαμηνov.—*Jahrbuch arch. Inst.*, 1889, II.

KÖLN.—*The earliest dated tempera-painting.*—Dr. Schnütgen devotes an article (with plate and 3 ill.) in the *Zeitschrift f. Christl. Kunst* (II, 1889, 5) to two very interesting tryptich-wings now in the museum at Köln, which represent SS. John and Paul. They are said to be the first examples of the naturalistic style in the School of Cologne, and to belong to the early part of the XIV cent., being perhaps by the hand of Meister Wilhelm himself. If so, they are a work of his younger days.

STRASSBURG.—*Cathedral.*—It is reported by the architects, MM. Boeswillwald and Von Schmidt, called upon by the municipality of Strassburg to examine the cathedral of that city, that the exterior is in a bad state, needing prompt repairs in many parts, after which other portions of the building, although not immediately in danger, will require attention before many years have elapsed. The interior is cracked here and there, but the repairs demanded by the military operations of 1870 have been serviceable in preventing much decay.—*Athenæum*, Aug. 24.

STUTTGART.—*Additions to the Museum.*—A new instalment has been received by the museum. The collection of Antiquities now occupies the entire lower story of the left wing of the Palace of Fine-Arts; the Pallas of Velletri occupying a niche of honor. Among the additions are superb Gobelins from the castle of Ellwangen, and a curious revetment from the door of a building at Ochsenhausen in Swabia.—*Chron. des Arts*, No. 16.

TANGERMÜNDE (Prussia).—*Castle.*—The Prussian government has ordered excavations to be made in order to discover the remains of the chapel of the castle. The result has been the discovery of two great altar-slabs and remains of a portal, of columns, and of the wall-décoration. But it has been impossible to determine the exact site of the chapel within the gigantic walls of the old castle.—*Chronique des Arts*, 1889, No. 21.

AUSTRIA-HUNGARY.

APAHIDA (Transylvania).—Four day-laborers employed in the quarry at Apahida came upon a skull, human bones, several ornaments of a yellowish color, and two black vases, apparently of iron. They carried them to Dr.

Finally, the custos of the Transylvanian Museum. The ornaments proved to be gold, and the seemingly black iron vases to be chased silver. A few days later, further treasures were excavated upon the same spot—two more blackened silver vases with dancing fauns in relief, a golden cross, a massive golden armlet, two golden clasps, a golden fibula, and a golden signet ring of great size, adorned with a head, a cross above the head, and under it the name OMHARUS. There were also fragments of a wooden coffin and human bones. Dr. Finaly writes: "The whole find belongs to the period in which the East Goths inhabited Dacia. The name Omharus is not known to history; but it is evident that this Gothic prince, to whom the grave belonged, was a Christian, as the two crosses prove, and must have lived between 245 and 325 A. D. The grave was placed in so remote a spot, far from any other burial-place, in order that it might remain hidden." The mere metallic value of the first find is estimated at 1,776 fl., and that of the second find at 7,036 fl. Dr. Franz Pulsky, the director of the Buda-Pesth Museum, has arranged with Dr. Finaly for the exhibition of all the articles at the forthcoming opening of the new Vienna Museum.—*Athenæum*, Aug. 17.

SZILAGYSOMLYO (Transylvania).—A magnificent treasure has just been discovered at Szilagysomlyo, in Transylvania. It is composed of a series of dishes and vases of massive gold, these last filled with gold coins of the XIII century. All these objects are valued at about two millions of francs. The famous treasure of Attila, preserved in the private museum of the imperial house of Austria at Vienna, was found in 1794, not far from the place where they have just made this new discovery.—*Revue de l'Art Chrétien*, 1889, p. 400; cf. *London Builder*, June 22; *Amer. Architect*, July 20, p. 22.

DENMARK.

COPENHAGEN.—A well-known brewer of Copenhagen, M. A. Jakobsen, has offered to present his large collection of paintings, sculpture, and antiquities to the city on the condition that the Municipal Council will grant a sum of 500,000 crowns for the erection of a new museum. The majority of the committee which was appointed to consider the question has recommended the adoption of the proposal.—*Athenæum*, Oct. 5.

RUSSIA.

ST. PETERSBURG.—*Oriental Antiquities.*—Professor Sayce writes to the Academy (Sept. 7): The Hermitage at St. Petersburg, rich as it is in other collections, contains little that has come from Assyria and Babylonia. A few Babylonian cylinders represent all that it possesses in this department of study. One of these cylinders is interesting on account of its inscription of five lines in Akkadian. It gives us the name of a new *patesi* or "High-

Priest," *Khunnini*, and of a new district over which he ruled. This was the land of *Kimas*, from which in early times the Babylonians obtained their copper. *Khunnini* also gives himself the title of *sakkanakku*, the oldest example of the title yet discovered. On another cylinder is mentioned the Canaanitish goddess *Asratu* or *Asherah*—mistranslated "grove" in the Authorized Version—who is associated with the hitherto unknown god *Ratanu*.

In the Oriental Library of the Imperial Academy of Sciences is preserved a very curious clay tablet which was found in the ruins of Babylon, and purchased by an Armenian gentleman at Baghdad in 1810. It is of considerable size, and in excellent condition. The inscription is a contract, dated in the eighteenth year of Darius, for the sale of 200 sheep for 15 manehs of silver. If the public collections of St. Petersburg offer little to the Assyriologist, they are amply supplemented by the magnificent private collection of Mr. Golénisheff, who possesses more than twenty of the mysterious "Kappadokian" cuneiform tablets, first brought to light by Mr. Pinches, most of them in a very perfect condition. They have enabled their owner and myself to solve the last problem of cuneiform research which still awaited solution. By comparing his tablets together, Mr. Golénisheff had succeeded in determining the true values of several characters which had been misread, or not read at all, by Mr. Pinches and myself. He had also detected the presence of a large number of proper names, most of them of a specifically Assyrian character like *Asur-rabu*, *Akhi-Asur*, and *Asur-malik*. Starting from this foundation, I soon found that the language of the tablets was Assyrian, but Assyrian which displayed the same curious peculiarities as that of the Tel el-Amarna tablets from Northern Syria. Thus, *kaph* becomes *gimel*, as in *dubbi-ga*, "thy tablet," and *illiga*, "he went," just as it does in the letters of the king of Mitanni to the Egyptian monarchs. Moreover, similar formulæ and phrases to those of the Tel el-Amarna letters occur in the Kappadokian documents; and since the forms of the characters used in both are much alike, while the grammar shows the same stage of development, I conclude that the library from which the Kappadokian tablets have come belongs to the age of the XVIII Egyptian dynasty. It seems to have been established in a temple named *Zuasazu*. The evidence of the proper names tends to prove that an Assyrian colony was settled there, whose dialect was tinged with local peculiarities. As was natural, the dialect appears to have incorporated a certain number of non-Semitic nouns, probably borrowed from the native languages of the country. The tablets relate to trading transactions and the like.

HELSINGFORS.—I visited the very interesting museum of Finnish antiquities which has been formed there, and examined the squeezes of the still undeciphered inscriptions and rock-sculptures which have just been brought

back by a scientific expedition from Minussinsk and the banks of the Yenissei. The inscriptions are in the same characters as those published by Klaproth some years ago in the *Journal Asiatique*. The excavations undertaken by the expedition have resulted in the discovery of a large number of objects of bronze and iron, many of which are of a most peculiar shape. They resemble a flat diamond, from one of the points of which issues a short spit. What their use could have been I cannot conjecture.

SEMIRYETSHIE.—*Nestorian Monuments.*—At the Eighth Oriental Congress in Christiania (Sept. 12), Professor Chevolson described the remarkable monuments of Nestorian Christianity which have been discovered at Semiryetshie on the Chinese frontier of Kulja. They consist of boulders of stone, engraved with crosses and vertical inscriptions which illustrate the transformation of the Aramaean alphabet into Mongolian characters. A large number of these boulders have been transported to the Oriental Library of the Imperial Academy of Sciences at St. Petersburg.—A. H. SAYCE, in *Academy*, Sept. 21.

ENGLAND.

CAMBRIDGE.—**FITZWILLIAM MUSEUM.**—*Acquisitions during 1888.*—From the annual report of the Fitzwilliam Museum Syndicate, we learn that the most important acquisitions during the past year are: a collection of Kypriote antiquities in stone, terracotta, glass, and metal, presented by the committee of the "Cyprus Exploration Fund;" a number of terracotta heads from Kypros, presented by Dr. Guillemard; and four Palmyrene sepulchral reliefs, purchased through Dr. Robertson Smith. Mr. Pendlebury has continued his generous donations of printed and ms. music, which now amount to more than one thousand volumes. Casts of the metopes of Selinous have been added to the museum of classical archaeology; and a catalogue of the casts has been made by Dr. Waldstein (see p. 346).

Dr. Charles Waldstein, having accepted the appointment of director of the American School at Athens, has intimated his willingness to resign the curatorship of the Fitzwilliam Museum. He will retain the university readership in classical archaeology, obtaining leave to spend Lent term for the next three years in Greece.—*Academy*, June 1, 8.

LONDON.—**BRITISH MUSEUM.**—*VI-century Corinthian Vase.*—Mr. George Macmillan has lately presented to the British Museum a small Greek vase, belonging in form and decoration to the rare class of Corinthian pottery of the sixth century B. C. The neck is modelled to represent a lion's head, with open jaws and extended tongue. The ornamentation consists of five bands, of which the highest and lowest are of conventional patterns. The middle band shows a combat of warriors, numbering eighteen figures. Above is a horse-race, and below a hunting-scene. The figures in all these

are admirably drawn and modelled, especially when their small scale is considered. The vase is less than three inches high.—*Academy*, Sept. 14.

Lectures on the Religion of Babylonia.—Mr. G. Bertin will deliver a course of four lectures on "The Religion of Babylonia," at the British Museum, on Tuesdays at 2.30 p. m., beginning on November 26. He will illustrate his subject from the cuneiform tablets and sculptures in the galleries of the Museum.—*Athenæum*, Nov. 16.

COLLECTION OF ORIENTAL COINS.—Dr. Gerson da Cunha of Bombay has just sent to London for sale the richest collection of Oriental numismatics owned by a private individual. It counts 8,300 pieces and includes the famous collections of James Gibb and Bhan Daji. It includes 1,092 coins of the Khalifs, 375 being gold: in comparison, the *Bibliot. Nat.* has 1,206 of which 186 are of gold, and the *Brit. Museum* 732 of which 214 are gold. It contains, also, 800 Sassanid and about 100 Græco-Bactrian coins; among the latter is a duplicate of the famous gold Eukratides of the *Bib. Nationale*.—*Revue Critique*, 1889, No. 28.

AMERICA.

MEXICO.

ARCHÆOLOGY.—It appears from a recent Foreign Office report that an inspector of ancient monuments has been appointed by the Government of Mexico. An archæological map of the republic has been made, and plans and photographs of the palaces of Mitla obtained. Explorations of the ruins of Xochicalco and of the pyramids of Teotihuacan have been undertaken, many interesting discoveries rewarding the explorers of the latter. A wall, 360 meters long, 3 m. high, and 1 m. broad, has been constructed around the palaces of Mitla for the protection of these gigantic monuments.—*Athenæum*, July 6.

A. L. FROTHINGHAM, Jr.

SUMMARIES OF PERIODICALS.

BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1889. Jan.-Feb.
—M. HOLLEAUX, *Dedicatory Inscriptions of the Boiotian League*. Seven such inscriptions made by representatives of the second Boiotian League are already known. Four new ones from the temple of Apollon Ptoos are here published. Chronologically, the series of inscriptions fall into two classes, four dating from the last years of the fourth century (312-304 B. C.), the remainder from the last years of the third or first few years of the second century. Historically, they contribute to our knowledge the following facts. In addition to the eleven towns already known through epigraphy or ancient authors as members of the League, four new towns are given, Akraiphiai, Anthedon, Chalkis and Hyettos. Probably there were others not preserved in the present series of fragmentary inscriptions. All of the inscriptions make mention of the archon of the League, who was apparently elected from any of the towns, though more frequently from Thebai. Three new names of archons are here given. Besides the archon, mention is made of delegates called ἀφεδριεῖοντες, with regard to whom we gather the following facts. (1) Only one such delegate is sent from any one town. (2) Five towns, Orchomenos, Plataia, Tanagra, Thebai and Thespiiai are always represented in the council. (3) At least Thebai and Thespiiai have representatives in the council, even when one of their citizens is archon. (4) The remaining ten towns are only occasionally represented. In the second group of inscriptions only is mention made of a γραμματεὺς of the ἀφεδριεῖοντες; from which we may infer that the office of secretary was instituted during the third century. Almost all the inscriptions make mention of a μάντις appointed to consult the oracles in behalf of the League. The supposition of Foucart (*Bull. Corr. Hellén.*, VIII, p. 412), that the seer was taken always from a sacerdotal family in Thespiiai is reinforced by two of the new inscriptions.—G. COUSIN and CH. DIEHL, *Inscriptions of Iasos and Bargylia*. Of the four inscriptions from Iasos, the first contains two decrees. One of these confers the proxenia and right of citizenship upon a certain Olympichos; the other thanks the Rhodians for having sent judges to Iasos. One of the three Bargylian inscrs. contains two new epithets of Zeus, Κυμώπιος and Πολεμῖπιος.—MAX. COLLIGNON, *Marble heads found at Amorgos* (pls. X, XI). Two of these were found at Kastri, the site of the ancient Orkesine, the third at Katapola near the akropolis of Minoa. One belongs to the Zeus-Asklepios type, and

is no doubt a Zeus, as a temple of Zeus Temenitis existed near where the head was found. It dates from about the middle of the third century. The second is a female head (Hygieia or Artemis?) of the same period. The third represents a priestess of Dionysos, or is the portrait of the giver of the statue, and dates from the time of the Antonines.—G. DOUBLET, *Inscriptions from Krete*. These inscriptions come from thirteen different places in Krete. Amongst them are found a treaty of alliance between the town of Eleutherna and king Antigonos, another between Antigonos and the people of Hierapytna. A third enables us to identify the ancient town of Latos with the present village Haghios Nikolaos. A fourth contains a letter and decree from Thebai to the inhabitants of Polyrrhenion. The others are dedicatory or mortuary inscriptions.—H. LECHAT, *An imprecatory inscription found at Athens*. This inscription, engraved upon a fine rectangular sheet of lead, is a curse upon a certain Dionysios, a maker of helmets, and upon his wife Artemis and all their household.—D. CH. SEMITELOS, *Emendations to the text of Euripides*.—S. REINACH, *The Warrior of Delos and the wounded Gaul of the Louvre* (pls. I, II). The heliogravure here presented brings out details not observed by M. Reinach in 1884 (*Bull. Corr. Hellén.*, VIII, p. 179), though further study has not changed his hypothesis, that the statue is one of a group erected in honor of an Alexandrine officer under Ptolemy VIII. It possesses certain analogies in attitude and style with the wounded Gaul of the Louvre, here for the first time satisfactorily reproduced.—H. LECHAT, *Excavations on the Akropolis* (July 1888–Jan. 1889). At the southeast angle of the Parthenon have been unearthed the ruins of an ancient Cyclopean wall and to the west have appeared the foundations of a rectangular edifice, presumably the sanctuary of Artemis Brauronia. The sculptures in tufa are found to have been several times described in the JOURNAL under *News*. Amongst the marble sculptures, also fully described under *News* in previous numbers of the JOURNAL, are a circular plinth with a procession of females, a winged Nike, an armed Athena, four archaic statues of women, a relief of a seated female thought to belong to the frieze of the Erechtheion and the head of Iris from the Eastern frieze of the Parthenon. The small bronzes and inscriptions found are also mentioned under *News*. The statue by Antenor now in the Museum of the Akropolis has been restored, put in position, and is most impressive.—K. D. MULONAS, *An Attic Decree*. Found in November 1888 in the temenos of Athena Ergane on the akropolis at Athens. It is in Ionic characters, dates from the archonship of Euktemon (408 B. C.), and accords proxenia to Oiniades of Skia-thos.—P. FOUCART, *Inscriptions from the Akropolis*. Three of these were found between the Pnyx and the Akropolis, the site assigned by Apollodoros to the temple of Aphrodite Pandemos. It is interesting to notice that

one of these implies that the epithet Pandemos was official and not merely popular. A fragment of an architrave with an inscription to Aphrodite Pandemos is figured with three doves. This suggests that the statue, found on the Akropolis, of a woman with a dove (Έφημ. Ἀρχαιολ., 1888, pl. 3) represents that goddess. An inscription of the year 284 B. C. implies that the cult of Aphrodite Pandemos was a public cult of long standing. Amongst the inscriptions found upon the Akropolis is a fragment which forms the continuation of CIG, No. 300, by which the date for the completion of the Parthenon is brought down as far at least as the year 433/2.—S. REINACH, *The Jewish community at Athribis in Lower Egypt*. Three inscriptions found at Bancha are here published. The first of these records the dedication by the Jews of Athribis (with others) of a place of prayer to the Most High God. This is the first epigraphic instance we have of the use of the epithet Θεὸς ὕψιστος to designate the God of the Jews. The second inscription records the dedication of an ἐξέδρα as well as a προσευχή. Both inscriptions date from the time of Ptolemy V (?). The third is too fragmentary to be of service.

March.—P. JAMOT, *Inscriptions of Argolis*. A publication of twenty-five inscriptions, the great majority of which are very brief and unimportant.—D. CH. SEMITELOS, *Emendations to the text of Euripides*.—P. PARIS, *Archaic Statue from Delos* (pl. VII). This is a headless female statue with close-fitting Ionic drapery, and is to be added to the series of Delian statues of Artemis already published (M. Homolle, *De antiquissimis Dianae simulacris deliacis*). It is more archaic in character than any in this series, with the exception of the *ex-voto* of Nikandra, and one other of the xoanon type.—M. HOLLEAUX, *A new dedicatory inscription of the Boiotian League*. This inscription, upon a tripod-base, was discovered in 1888 in the exploration of the temple of Apollon Ptoos. It dates from the archonship of Mnason (c. 223–192 B. C.), and is the first inscription we have which mentions Kopai as belonging to the League. This raises to sixteen the number of independent towns composing the second Boiotian League.—G. FOUGÈRES, *Inscriptions from Delos* (April–Aug., 1886). Here are published eleven inscriptions of an honorary character or according the privileges of proxenia, and two decrees of the *klerouchoi*. They were found in the vicinity of the shrine of Artemis, behind the base of Sulla, in the Porinos Oikos and near the Porch of the Horns. One is in honor of the Ptolemy who quelled a rebellion in Kypros. Two others attest the influence of Rhodes over the Kyklades. Another is an honorary decree voted by a body of Egyptians established at Delos in honor of two benefactors. The Egyptian colony at Delos were very conservative of their national customs. They worshipped their own divinities, celebrated their special feast-days, and made use of their own calendar. Of

the two decrees of the *klerouchoi*, one is in honor of Amphikles, a poet-musician who had given many concerts and composed a processional hymn. It accords him a crown of laurel and one of gold, and the rights of hospitality. The other decree, honoring Aristion, a young epic poet, contains evidence that the homage he paid to the gods, his allusions to local traditions, and his flattery of the Athenian people were taken into account even more than the merit of the verses.—P. FOUCART, *Decrees in honor of the Epheboi of the year 333*. The upper part of the stone, which is lost, contained the dedication; then follows a list of the names of the *epheboi* arranged by *demoi*—(this is partially preserved). Then four decrees from the tribe Kekropis, from the council, from the *demoi* of Eleusis and of Athmone. The offering and inscriptions were to be placed in the *tepor* of Kekrops. This shows that the Kekropion (*CIG*, I, 322) was a temple structure and not a tomb. Its site was doubtless in the s. w. corner of the Erechtheion (see Fowler, *Erechtheion*, in *Papers of American School of Classical Studies at Athens*, vol. I, p. 226).—G. FOUGÈRES, *The Confederation of the Magnesians*. The inscription here published is in the court of the Demarchy or town-hall at Volo. It is a decree made by the confederation of the Magnesians in honor of Hermogenes, son of Adzmos of Demetrias, and secretary of the *synedroi*. It dates from about the year 137 B. C.

April.—V. BERARD, *An Archaic Inscription from Tegea*. It was found near the village of Piali, about two hundred paces north of the Temple of Athena Alea, in archaic characters carefully engraved, and is well preserved. It contains regulations relative to the temple of Athena Alea, the right of pasturage in the fields of the goddess, the punishment of various delinquencies, the protection of the market-places, and possibly also the sale and furnishing of the sacred produce.—G. DOUBLET, *Inscriptions from Paphlagonia*. These inscriptions come from Zapharambolou, Sinope, Tasch-Keupru the ancient Sora, from temple ruins at Meireh, and from unknown sources. One records the gift of the church of St. Stephen at Theodoroupolis by the empress Eudoxia, wife of Theodosios II, and the placing there of a reliquary containing a foot of St. Stephen. Another is a rare inscription from the fourth consulate of Antoninus Pius. Another refers to Cn. Claudius Severus, son-in-law of Marcus Aurelius, as Caesar, the only instance known of a son-in-law of an emperor receiving this title when not the heir presumptive.—H. LECHAT, *Two Sarcophagi in the Museum of Constantinople* (pls. IV-V). One of these has long been in the museum. It was inaccurately published by Frick (*Arch. Zeitg.*, xv, p. 33, pl. 100). The compositions on the long side represent Hippolytos returning from the chase, and Phaidra wounded by the arrows of Eros. It dates probably from the time of the Antonines, possibly earlier. The other sarcophagus came to the museum from Tripoli, in 1885. It repre-

sents Hippolytos starting for the chase, and the group of the enamoured Phaidra and her companions. It dates from about the same period as the other, but is inferior to it in artistic execution.—G. COUSIN and CH. DIEHL, *Kibyra and Eriza*. Publication of eight inscriptions from these towns in Karia. The most important is a decree in honor of Chares son of Attalos, who, as *παιδωνόμος* then as *γυμνασίρχος*, had rendered numerous educational services.—G. RADET and P. PARIS, *Hypothecative inscriptions from Amorgos*. The two inscriptions here published are of interest for the history of Greek law. One belongs to the class of hypothecations called *ἀπορρήματα*, or hypothecations to married women on account of an unpaid dowry (Dareste, *Bull. Corr. Hellén.*, xii, p. 302). The other is merely a conventional hypothecation, known hitherto by a single text, also from Amorgos.—P. FOUCART, *Attic Inscriptions*. The first is engraved on a votive-offering base found on the Akropolis. It records the dedication of the offering by the *prytaneis* of the tribe Pandionis. It enables us to revise the list of the *demoi* of the tribe. The second is a long inscription found at the Asklepieion, giving the treaty of alliance between Korkyra and Athens in the year 375 B. C. The third, a Rhodian inscription, is the epitaph of Philokrates of Ilion and his wife who resided at Rhodes. Philokrates had been honored with the privilege of *ἐπίδαμια*. This, with the other honors he received, are recorded on his epitaph. ALLAN MARQUAND.

GAZETTE ARCHÉOLOGIQUE. 1889. Nos. 1-2.—L. HEUZEY, *Vases with figurines from the Island of Kypros* (pp. 1-10; pls. 1, 2). The Louvre already possessed two large wine-jars or *πρόχοι*, having, in lieu of a mouth, a decoration composed of a female figure holding a small jar which communicated with the main vessel, and through which its contents were poured. They came from Kypros and belong to the period of Oriental influence. The motive is explained by a series of vases found, not long ago, by Ohnefalsch-Richter in Kypros, at *Polis-tis-Chrysochou*, the ancient Marion-Arsinoë. These belong to the same type, and may be divided into three periods or categories. (1) Early period of Oriental type, when the female figure wears the scarf or *mitra* as a turban, and holds up against her body the smaller vase. (2) Early Hellenic influence; the vase is nearly always placed by the side of the figurine and held only with the right hand. The rudeness of the Oriental image has disappeared; the geometric decoration becomes more elaborate. (3) The technique now corresponds to the advanced Greek style, and is a combination of the black and red systems. To the female statuette is added a youthful male figure—a winged Eros. The goddess Hathor is represented in the Ritual as pouring from a vase the sacred water to the deceased. Might not this female figure on the Kypriote vases belong to the myth of Aphrodite?—

T. HOMOLLE and H. P. NÉNOT, *Attempt at a restoration of the Amphitheatre of Curio* (pp. 11-16; pls. 3, 4). Pliny describes (*HN*, xxxvi. 117, 120) the amphitheatre built by Curio, consisting of two movable theatres, built side by side, which could also be turned back to back and face to face, turning on pivots. Canina undertook to explain the obscure description of Pliny by supposing the theatres to turn on pivots at one of the front corners. By a restoration involving the placing of the pivots in the centre of each theatre, they can be turned about till they join and form an amphitheatre by the addition of a platform. The *scena* is made narrower than the *cavea* to allow of the rotation, and the empty space which would be left between in forming the amphitheatre is filled in by prolonging the *cavea* beyond the semicircle; also, the *scena* is divided into two oblique sections.—J. DE BAYE, *The tomb of Wittislingen in the national Bavarian Museum* (München) (pp. 17-24; pls. 5, 6). In 1881, a tomb, 3 met. long, 2 met. wide, and 1.80 met. deep, was found at Wittislingen in Bavaria. Its contents are attributed, in the Museum at München, to the Carolingian period (ix-xi cents.). The objects are: (1) a circular gold fibula with incrustations of precious stones; (2) a gold ring with a rude head in the bezel; (3) three bands of stamped gold-leaf to form a cross; (4) a bronze hair-pin; (5) a small silver box; (6) part of a silver belt-buckle; (7) a copper basin; (8) a shell (*Cyprea tigris*), etc.; (9) a pierced roundel of bronze; (10) an oblong silver fibula adorned with *nielli*, gold filigrane and precious stones; and having a long Latin inscription on the back. These works are of especial value on account both of the richness of their material and their artistic perfection, so different from the rude objects commonly found in barbaric tombs. The writer attributes them to the world-conquering Goths, and this attribution is supported by the name *Uffila* in the inscription, which seems to date from the close of the vii cent. Professor Ohlenschlager dates the Wittislingen discoveries from the v to the vi cent., and Dr. Lindenschmidt, less definite, between the vi and the xi centuries.—P. DE NOLHAC, *The illuminated manuscripts of Petrarch's library* (pp. 25-32; pls. 7, 8). Petrarch's library is the most interesting private collection of the beginning of the Renaissance. Several of his manuscripts show that he took a serious interest in miniature-painting. Two of these are here described. They are collections of large size, including various *opuscula* by different hands, written some by Petrarch himself, some by his scribes. The first is *Cod. Vat. Lat.*, 2193; the second, *Cod. Paris. Lat.*, 8500. The former contains Apuleius, Frontinus, Vegetius, Palladius, and Cicero's *Pro Marcello* and *Pro Ligario*, including also numerous marginal notes by Petrarch. The latter manuscript contains a quantity of short works of classical erudition, including some apocrypha, and was evidently one of the most prized and

used volumes of his library. It is full of illuminated decoration and figures. An important series of miniatures is that illustrating the *Liber secularium Litterarum* of Cassiodorus, including compositions figuring the seven arts of the Middle Ages, the Trivium and Quadrivium. The most interesting is, however, the Palladius, *De Agricultura*, in which twelve miniatures represent the different field-occupations of the months of the year. The miniaturist is probably a native of Northern Italy and a contemporary of Simone Memmi.—A. A. ROMAN, *The tombs of Assuân* (pp. 33–40). This paper describes the tombs found by General Grenfell: those of Ben, under Nofirkeri Pepi II, the 4th king of the VI dynasty; of prince Mekhu, of the same period; of Hiqab, probably dating from the XII dynasty; of Sebek-hotep; and of Se-Renpu, the most beautiful and interesting of them all with paintings of considerable beauty of design and in remarkable preservation. For a fuller account see JOURNAL, II, pp. 206–7, and especially IV, pp. 71–4, which contains more details than does the present paper.

—CHRONIQUE.—CORRESPONDENCE.—BIBLIOGRAPHY. Reviews of RAYET, *Études d'archéologie et d'art*, SARZEC and HEUZEY, *Découvertes en Chaldée*, THÉDENAT, *Stèle de Senobena*.—PERIODICALS.

A. L. F., JR.

JOURNAL OF HELLENIC STUDIES. Vol. IX. No. 1. April, 1888.—

CECIL SMITH, *Two Vase-Pictures of Sacrifices* (pp. 1–10; pls. I, II). To the six fragments now in the British Museum and published by Raoul Rochette (*Peint. Antiq. Inéd.*, 1836, pl. VI) two fragments are here added from the same collection, one of them bearing the upper part of the figure of Athena Parthenos, matching the hand and fragment of dress already published, and altering the early designation of Nike given to it. The scene is sacrificial, much like that given more fully in Baumeister, *Denkmäler*, p. 1107, and probably represents the sacrifice of dedication of a statuette on the Akropolis, made by a vase-painter, as shown by the painted tablets hung upon the olive tree above the altar. The statuette is probably that of Athena, not Chryse as formerly explained, and stands upon a high pillar, as was the case with some of the dedications of the pre-Perian period on the Akropolis. As the recent excavations on the Akropolis have pushed back the dates on the red-figured vases, till their origin must be attributed to the latter part of the sixth century, the vase here published may be assigned to the years closely following 437 B. C. A new painter's signature is recognized on the fragments, ΦΙΛΟΞΕΤ[ΗΞ ΕΓΟΙΗΣΕ]Ν. Plate II gives three fragments from Kameiros now in the British Museum, the lower one of which has recently been found to join. The scene shows a small temple towards which a Nike flies down; behind her advances a maiden figure upon a horse, side-saddle. This is the usual mode of representing Selene, and it is to be compared with the Selene of

the eastern pediment of the Parthenon where her position is probably the same on the horse. Athena in the lowest plane of the picture stands an impartial observer. The scene as a whole is sacrificial, but not explicable further.—P. GARDNER, *Hector and Andromache on a Red-Figured Vase* (pp. 11–17; pl. III). This vase in the British Museum, from Vulci, has been mentioned by Overbeck, but is now published for the first time. It represents a warrior with shield, helmet, spear and chlamys, on one side, on the other, a woman with hand raised, looking to the left, holding on to the left arm an infant who stretches out its arms to the right. This does not correspond with any exactness to the scene of parting in the *Iliad*, but may be taken to stand for it. Modern artists set themselves to illustrate passages of the poets, ancient artists did nothing of the kind. And yet they often had these in mind, and, while neglecting actual facts and minute details, they directed their attention to raising certain ideas in the minds of the spectators. This principle must be always held before the view in criticism and comparison of this class of works, and a difference in detail must not be held to prove a literary source different from that which is familiar, in the Homeric poems, for instance.—W. RIDGEWAY, *Metrological Notes* (pp. 18–30). I. *The Origin of the Stadion*. From the Scholiasts comes the statement, that the γῶγς is a little less than 60 feet, which is to be taken as the breadth of the piece of land that can be plowed in a day. Another Scholiast says the γῶγς has two stadia, and by a series of combinations it is made probable that this is the length of the furrow, or of the γῶγς, which is therefore 600 feet. The length of the race-course, then, has its origin in the land measure, as in the English dash of 220 yards, the old English furrow-long. Accordingly, the γῶγς was a strip ten times as long as it was broad, as in the English acre 660 × 66, and the Irish 840 × 84. The meaning of the Scholiast is, that the γῶγς has two short sides, *plethra*, and two long sides, *stadia*. The foot employed to get the measure less than 60 feet is one known to have been used in Italy, of 0.277 m. The old stadion is thus indigenous, not derived from the East as the Olympic stadion probably was.—II. *Pecus and Pecunia*. Previously, in the same Journal, Professor Ridgeway had shown that the gold talent of the Homeric poems represented the value of the ox, a relation which remained at Delos into historic times, and that the actual value of both units was a gold Daric or gold Attic stater of 130–135 grains Troy. He now proceeds to show that, in 429 B. C. at Rome, the ox was again equivalent to 100 *asses librales*, or 135 grains Troy. This ox-unit was also at the base of the Sicilian system which is indigenous. From this it is to be inferred that the Roman system of money (*pecunia*) was based on the ox, which was *par excellence* the *pecus* of Italy.—L. R. FARNELL, *Some Museums of Northern Europe* (pp. 31–46; pl. IV). A description of some of the un-

known or less-known works of sculpture in the Museums of Copenhagen, Stockholm, and St. Petersburg. Among these there is figured a head of the period of transition from the archaic, not showing much kinship with Attic work of the period. This is at Stockholm. Another head badly defaced, perhaps Demeter, of the same museum is given, and a so-called Sappho of the third century. A Zeus head is presented in front and side view, from St. Petersburg. About this head Stephani has written much that is of little value, claiming that it represents the Pheidian Zeus of Olympia, while it actually has little of the Pheidian in its style.—P. GARDNER, *Countries and Cities in Ancient Art* (pp. 47–81; pl. v). As preliminary to the discussion of four silver statuettes of cities, found in 1793 in Rome, now in the British Museum, and belonging to a period not later than the fourth century of our era, Mr. Gardner treats with great fullness the modes of representing countries and cities in ancient art. These modes are four: 1, by the guardian deity; 2, by eponymous hero or founder; 3, by allegorical figure; 4, by a Tyche or Fortune.—J. T. BENT, *Discoveries in Asia Minor* (pp. 82–7). Description of a coasting voyage made about Karia and Lykia, with landings made at various points for exploration. Beyond Knidos were found tombs containing some small marble figures like those from Amorgos and Tenos, and which are taken to prove the truth of the statement of Thoukydides that the early inhabitants of the Islands were Karians. Further on, the site of Pliny's *Portus Cresa* was determined; also that of Lydai, and of Lisse or Lissai. At Patara some inscriptions were discovered.—E. L. HICKS, *Decrees from Lisse or Lissai, in Lycia* (pp. 88–9). Two honorary inscriptions of the Ptolemaic period containing the gentile name of this town.—*Inscription with a New Artist's Name, from Anaphe* (p. 90). Another inscription found by Mr. Bent recording a dedication to Apollo of a tithe; artist's name, Alkippos of Paros.—J. B. BURY, *The Lombards and Venetians in Eubœia (1340–1470)* (pp. 91–117). Continued from vol. VIII, p. 213.—JANE E. HARRISON, *Archæology in Greece, 1887–1888* (pp. 118–33; 3 figs.). A general account of discoveries of the winter and spring.—NOTICES OF BOOKS (pp. 134–42).

Vol. IX. No. 11. October, 1888.—JANE E. HARRISON, *Some Fragments of a Vase presumably by Euphronios* (pp. 143–6; pl. vi). These were found in 1888 on the Akropolis near the southern wall beyond the stratum of poros débris. The scene represents the fallen and wounded Orpheus holding up his lyre, a Thracian woman before him and pressing him down with her foot. The head of Orpheus so closely resembles that of a Euphronios vase in Berlin that it seems impossible not to attribute this to the same hand. The vase was signed but the name of the artist has not been found. The woman is characterized as a Thracian by tattooing on her throat and

each arm. Her hair, too, is unkempt, in striking contrast to that of Orpheus which is arranged in the same elaborate style as the Berlin youth, with braids passing from behind the ears crossing at the nape of the neck and coming round to fasten under the forelock—the Attic *krobulos* according to Schreiber. The light yellow ground brings out the exquisite drawing with a charm that fascinates.—*Excavations in Cyprus, 1887-88: Paphos, Leontari, Amargetti* (pp. 147-271; pls. VII-XI). This work carried on by the British School at Athens, for the Cyprus Exploration Fund, is divided into sections as follows. I. *The First Season's Work; Preliminary Narrative*: by D. G. HOGARTH.—II. *On the History and Antiquities of Paphos*: by M. R. JAMES.—III. *The Temple of Aphrodite; its Architectural History and Remains*: by R. ELSEY SMITH.—IV. *The Temple; Results of the Architectural Evidence*: by E. A. GARDNER.—V. *Contents of the Temple*: by E. A. GARDNER.—VI. *Inscriptions of Kuklia and Amargetti*: by E. A. GARDNER, D. G. HOGARTH, M. R. JAMES.—VII. *Tombs*: by D. G. HOGARTH, M. R. JAMES. The results of the excavations show that all previous plans of the temple at Paphos are of little value. The original plan appears to have consisted of a great court about which were grouped various chambers and stoas, with an apparently detached wing to the south, which, from its massive stones, has been thought to represent the most important part of the structure. Nothing was found to determine the position of the famous cone, but it is presumed to have been in the great court. Mr. Gardner concludes, from the Mykenai gold-plate found by Dr. Schliemann and from the coins of the Imperial period, that the characteristic form of the temple was preserved from the earliest times. The dearth of objects of art in these extensive excavations on the site of the temple is striking: only 16 are enumerated. None of those in stone are of surely Cypriote art and style. An archaic marble head of Greek style shows that in the fifth century B. C. dedications from Greece were offered in the temple. One very good marble head of a boy is designated, somewhat doubtfully, as Eros. The Greek inscriptions from the temple, 126 in number, are mostly of the Ptolemaic period, and are dedications to the Paphian Aphrodite. Four Cypriote inscriptions also were found. At Amargetti, 13 in Greek characters were discovered, mostly dedications to Apollo Melanthios Opaon, like some already in the Metropolitan Museum.—TALFOURDELY, *Theseus and Skiron* (pp. 272-81). A summary account of the treatment of this legend in art, where it is not very prolific.—J. HENRY MIDDLETON, *The temple of Apollo at Delphi* (pp. 282-322; 15 figs.). A valuable review of the extant evidence in relation to this temple, with plans which challenge excavation to prove or disprove. The oracular shrine with the tripod over the fissure is placed beneath the adyton in a bee-hive vault. A vaulted cell still exists under the temple at Aigina and below the Ionic

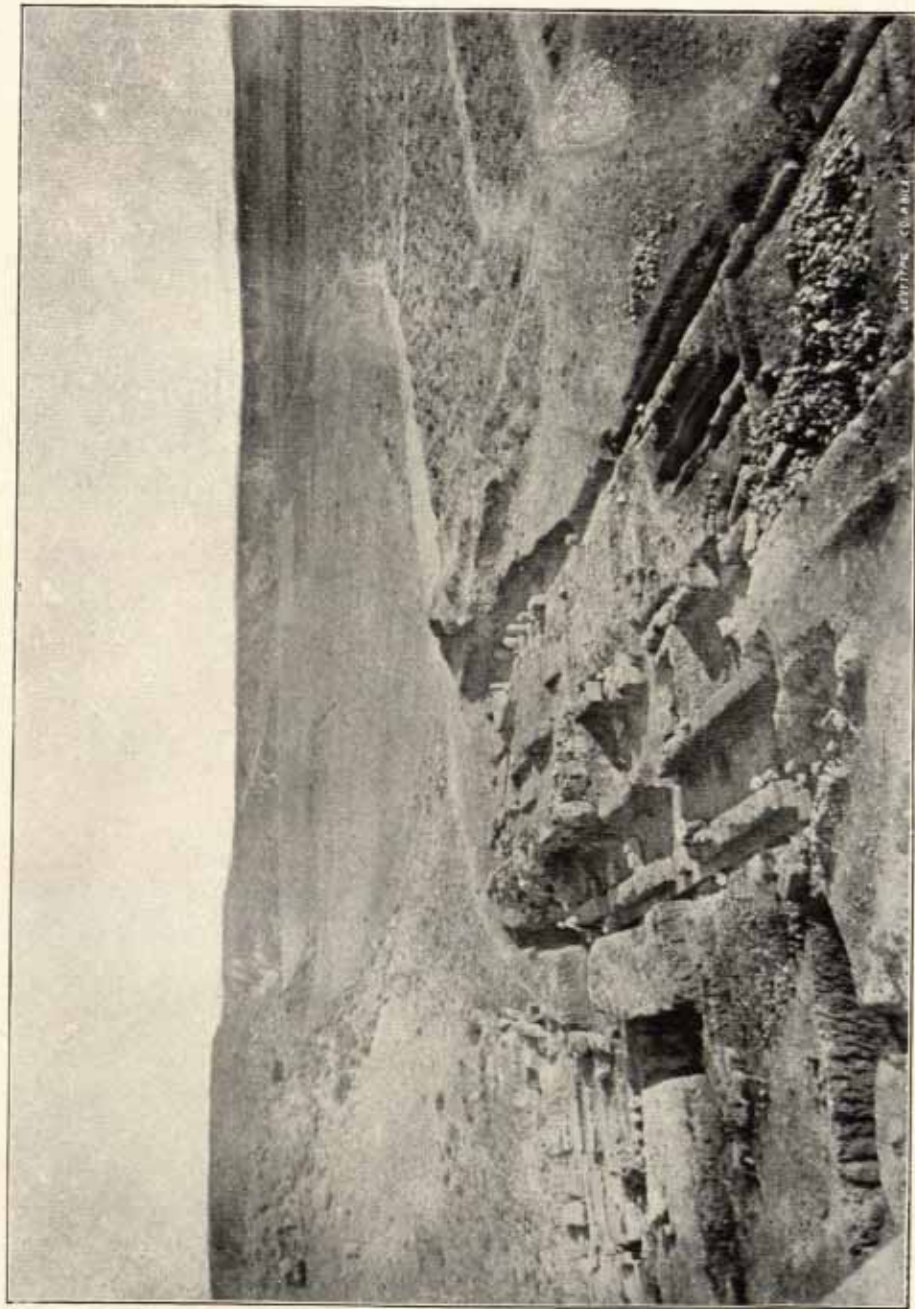
temple of Zeus at Aizani in Phrygia.—E. L. HICKS, *A sacrificial Calendar from Cos* (pp. 323–37). These inscriptions found by Mr. Paton give truly one of the most graphic pictures we possess of ancient Greek sacrifice, and supply several lacunae in our information. The mention of the ears of the victim as the prerogative of the priest supports Koumanoudes' reading in the Dekeleian phratric decree.—E. L. HICKS, *Inscriptions from Iasos* (pp. 338–42). Four honorary and proxenian decrees carried to Constantinople for the construction of a quay there.—D. G. HOGARTH, *Notes upon a Visit to Celaenae-Apamea* (pp. 343–9). As against Hirschfeld, who calls it the Maeander, the main spring is here identified as the Marsyas of Xenophon and Herodotos. Reconciliation with Strabo and Livy is made by supposing that they thought that the main river below should flow from the main spring at Celaenae, and they have accordingly transferred to the early Marsyas the appellation of Maeander.—W. M. RAMSAY, *A Study of Phrygian Art, Part One* (pp. 350–82; 13 figs.) (see NEWS, pp. 370–72). The postulates of this paper are these: The Phrygians are a European race who entered Asia Minor across the Hellespont. They and the Karians were two very closely kindred tribes, nearly related to some of the Greek races, and established themselves in the countries which bear their name as a conquering and ruling caste amid a more numerous alien population. This alien population belonged to a stock which spread over at least parts of Greece and Italy as well as Asia Minor, acknowledged the mother goddess and her son, knew no true marriage, and traced descent through the mother. The conquering tribes introduced the worship of the Father and the Thunderer. The religion of the conquerors and the conquered was amalgamated later on. The Phrygians proper were in close relations with the Greeks of Kyme and Phokaia during the VIII century, an intercourse which was interrupted by the establishment in Lydia of the strong Mermnad dynasty. During the period of this intercourse, Phrygia was brought into relation with the kings of Argos, the most powerful state in Greece during the eighth century, and the Phrygian device of the Lion Gate at Mykenai thus came to Argolis during the period 800–700 B. C. The Phrygian monuments belong to the IX and VIII centuries. Their kingdom came to an end about 675. Their art was developed under the influence or in imitation of the Syro-Kappadokian or Hittite art, whose remains are found widely in Asia Minor.—NOTICES OF BOOKS (pp. 383–94). A. C. MERRIAM.

REVUE ARCHÉOLOGIQUE. 1889. May–June.—VICTOR WAILLE, *Note on the Prometheus of the Museum of Chérchell* (pp. 297–302; pls. x, xi). Among the casts of the sculptures of Chérchell sent to the Paris Exhibition were four very remarkable colossal heads, one male and three female, which apparently decorated the corners of the palace of Juba. MM.

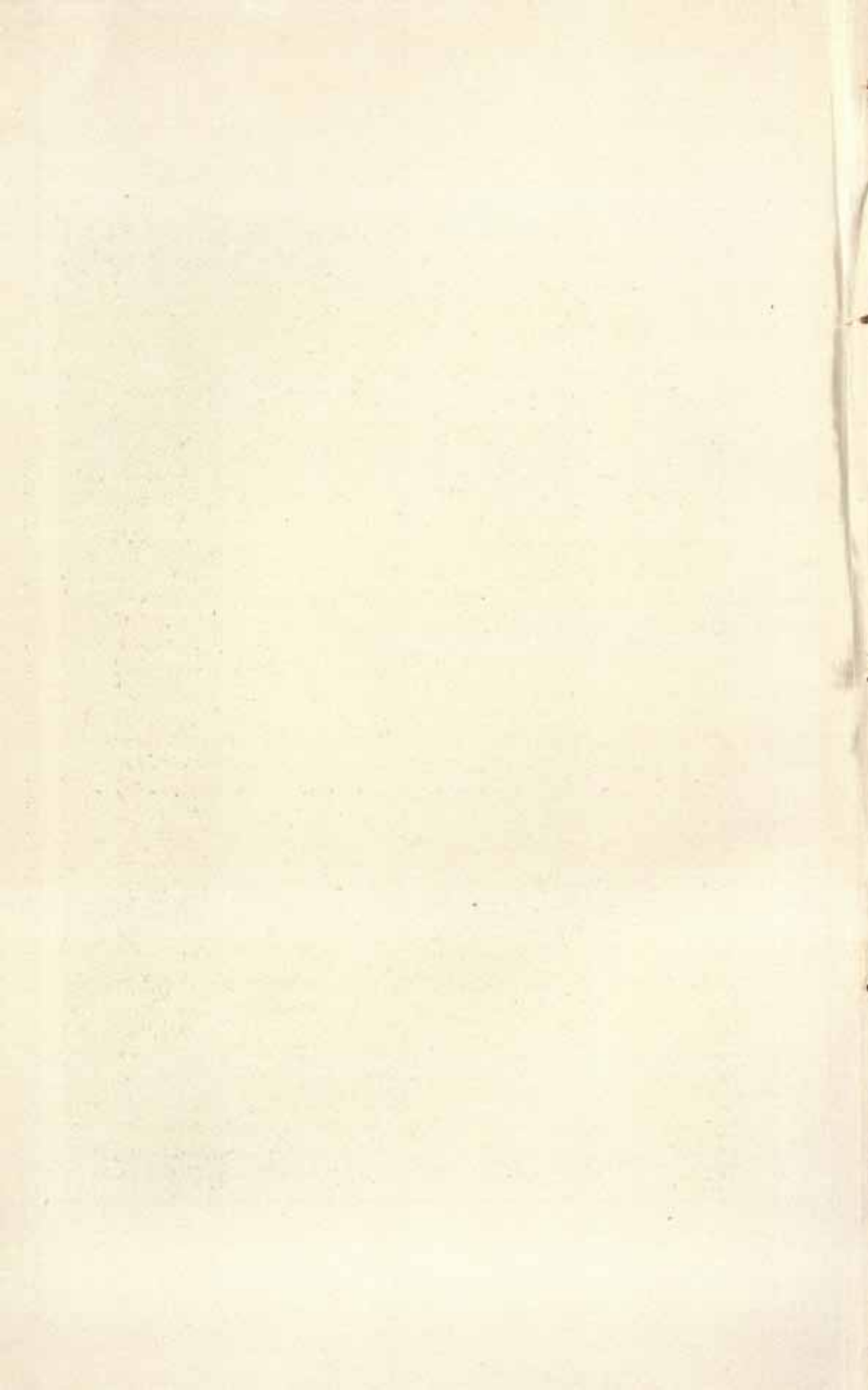
Héron de Villefosse (*Rap. sur une Mission Arch. en Algérie*, 1875, p. 395) and De la Blanchère (*De rege Jubá*, p. 63) regard the male bearded head, of majestic mien, as probably a representation of Oceanus. The feeling of combined firmness and sadness in the vigorous, strong face suggest to the writer an identification with Prometheus. His eyes are looking upward, and the position is that described by Aischylos in his "Prometheus Bound." His long curling hair is also suited to the known representations of the Titan. The three other heads are those of the Ocean Nymphs, grave, beautiful and compassionate, who approach the victim to console him. Prometheus was delivered by Herakles; Jubá II claimed to be a descendant of Herakles; may he not have wished to commemorate the legend in his palace?—G. P(ERROT), *Ancient portraits of the Greek period in Egypt* (pp. 303-7; pls. XII, XIII). Some remarks are made on the well-known portraits found at Rubayat in the Fayûm.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.: pp. 308-16). LXXI. A silver seal-ring, engraved with a dove, found at Charnay. LXXII. A bronze seal-ring found in the Gallo-Frankish cemetery of Bel-Air near Lausanne: on its bezel a dove is roughly engraved. LXXIII. A gold seal-ring, with the same representation, belonged to the Fillon collection. LXXIV. A bronze ring found at Bréry (Jura), in the museum of Lons-le-Saunier, with the letters of the name *Allinus*. LXXV. A similar ring found at Macornay, in the same region and museum. LXXVI-VII. These were both found at Charnay, the first being of silver and with a lozenge-shaped bezel, the second, circular, of bronze. LXXVIII-IX. These two gold rings of simple form were found at Sainte-Sabine.—E. DROUIN, *The Era of Jezdegerd and the Persian calendar* (contin.: pp. 353-68). An examination of the Egyptian calendar shows an official year of 360 days, twelve months of 30 days, the total of 365 being made up by the addition of five epagomenic days: but no intercalation was allowed, although the priests intercalated one day every four years to coincide with the astronomical year. As a result, 1460 astronomic years corresponded to 1461 civil years, and this period was called the Sothiac period. An unsuccessful attempt was made to change this by Ptolemy III Euergetes, who, by his decree of Kanopos in 239 B. C., ordered the intercalation. The Assyro-Babylonian year was lunar: it consisted of twelve months and between 354 and 360 days, without *epagomenoi*, to which a thirteenth month was added when necessary. The discovery by the Chaldaeans of the signs of the zodiac and the division of the ecliptic presupposes also the knowledge of a solar year. The history of the Persian calendar is divided into three periods: Medic, Persian, and Arsacid. In regard to the first, the only positive assertion made is that the year at that time began at the summer solstice.—J.-A. BLANCHET, *Ancient theatrical and other tesserae* (contin.: pp. 369-

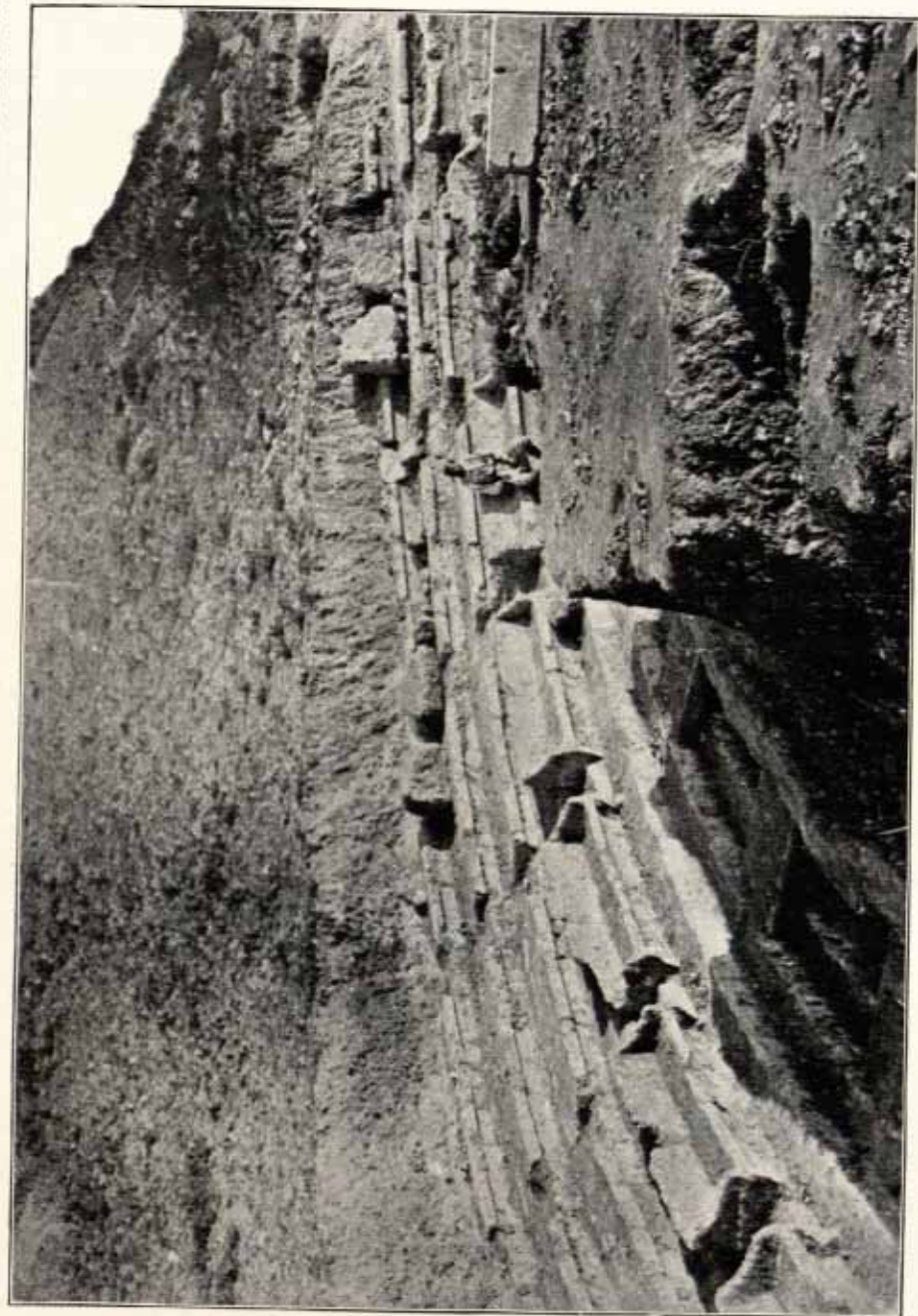
80). Tesserae are described with images of the Muses, of Sarapis, and other heads. Another series has names of men, like Arphochra, Achaios, Bachulos, Gaios (Caius), Kaisar (Cæsar), etc.: some of these have portrait-heads. This instalment includes Nos. 22-50.—J. GUILLEMAUD, *Gallie Inscriptions: new attempt at interpretation* (contin. from Sept.-Oct., 1888: pp. 381-97). This part of the essay is devoted to the *Inscriptions of France*. Since the publication of the *Nouvel Essai* by Adolphe Pictet, numerous discoveries, carefully registered, have largely increased the number of inscriptions known, though the earlier ones are still the most important. When M. Héron de Villefosse drew up a list of all known texts in 1879 (*Bull. Monum.*, 1879, p. 39), there were seventeen; when he made a second list in 1884, twelve new texts had been added (*Bull. Soc. des Antiq.*, 1884, p. 187); to-day there are about fifty, including those of Cisalpine Gaul. Most were found in the South of France. In view of this great increase, the author attempts a classification, as follows: I. Tumular inscriptions; (1) commemorative, (2) dedicatory. II. Votive inscriptions. III. Consecratory inscriptions, with the verb *Ieuru*. IV. Inscriptions with other verbs than *Ieuru*. V. Inscriptions with a mixture of Latin. VI. Inscriptions in "rustic language;" at Bourges, Saintes, and the Musée Carnévallet. VII. Empiric formulae, etc. The present paper treats merely of the commemorative inscriptions of the first category. The formula on the tombstones is extremely simple; it consists of two words, the name of the defunct and a qualifying word. They are sometimes in the nominative, and these are termed commemorative, sometimes in the dative, which are called dedicatory. The qualifying word is an adjective derived from the name of a man or a thing by the addition of the termination *os*, *eos*, *ios*, *eios*, *acos* and *enos*. *Os* and *ios* indicate quality; *eos* and *eios* are mainly local indications; *enos* is usually the mark of filiation; *acos* includes the ideas of property, relation, and descent. The inscriptions here examined are four. (1) From Nîmes, in Greek characters: ΕΣΚΙΓΓΟ|ΡΕΙΞΚΟ|ΝΔΕΙΑΛΛΕΙ|ΟC, "(Here lies) Esgingoreix of (the place called) Kondailas;" and not as M. Mowat thinks, "Esgingoreix son of Kondillos." (2) From Alleins, in Greek characters: ΚΟΓΓΕΝΝ|ΟΛΙΤΑΝΟ|ΚΑΡΘΙΛΙ|ΤΑ|ΝΙΟC, "(Here lies) Kongennolitanos of Karthilitana," not "son of Karthilitanos," as translated by its first editor, M. G. Lafaye. The word *Karthilitana* means "the great fortress or fortified city." (3) From Saint-Remy, in Greek characters: ΟΥΠΙΤΤΑ|ΚΟΧΛΑΟ|ΥΣΚΟΝΙ|ΟC; "(Here lies) Urittakos of Helûskonos." The latter name means "hill of Heol-Helios, or the Sun." (4) Also from Saint-Remy and in Greek letters: ΒΙΜΜΟC|ΛΙΤΟΥΜ|ΑΠΕΟC, "(Here lies) Bimmos of Litûmara." The latter word means "the great fort," and is probably identical with Martigues: *Martima* = *Litûmara*.—BUHOT DE KERSERS, *Monumental Statistics of the depart-*

ment of the Cher: Conclusions (contin.: pp. 398-403). The monuments of the XIII and XIV centuries are described in their general aspects and relations. The cathedral of Bourges embodies the architectural ideas of the XIII cent., which did not erect many large churches. The monastic structures become richer and more varied, especially those of the Cistercian order. Military civic architecture becomes of considerable importance, owing to the immense growth of the cities. In the XIV century religious art declined, and there are few works of this period. On the other hand, aristocratic military architecture was highly developed, especially in the châteaux of duke Jean.—BIBLIOGRAPHY. Reviews of E. MÜNTZ, *Hist. de l'Art pendant la Renaissance*, F. T. PERRENS, *Hist. de Florence depuis la dom. des Mediciis, etc.*, t. II.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity*.
A. L. F., JR.



THEATRE OF SIKYON. THE STAGE-FOUNDATIONS AND ADJOINING STRUCTURES.

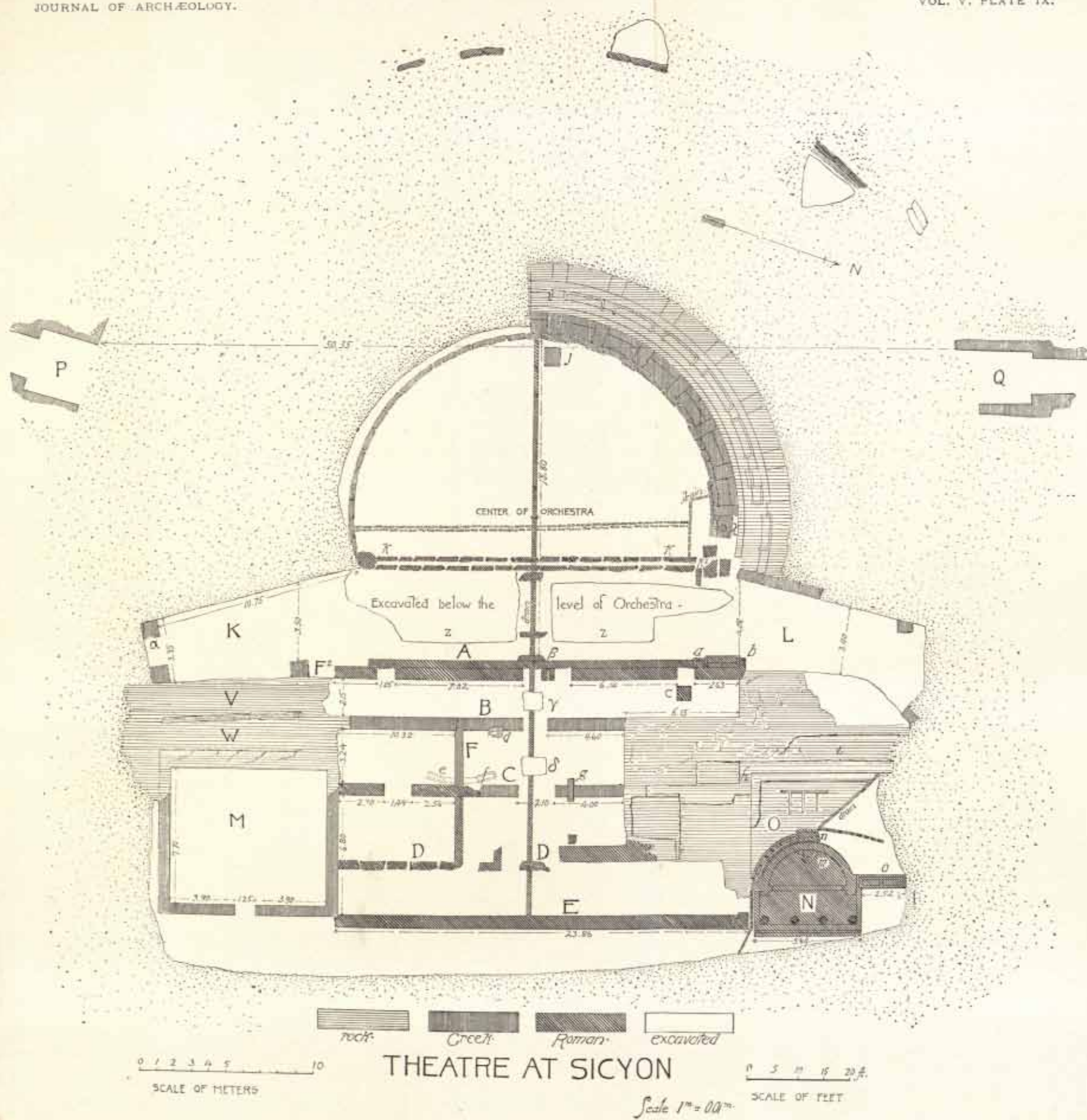




THEATRE OF SIKYON. THE SEATS AND CONDUIT SURROUNDING THE ORCHESTRA.

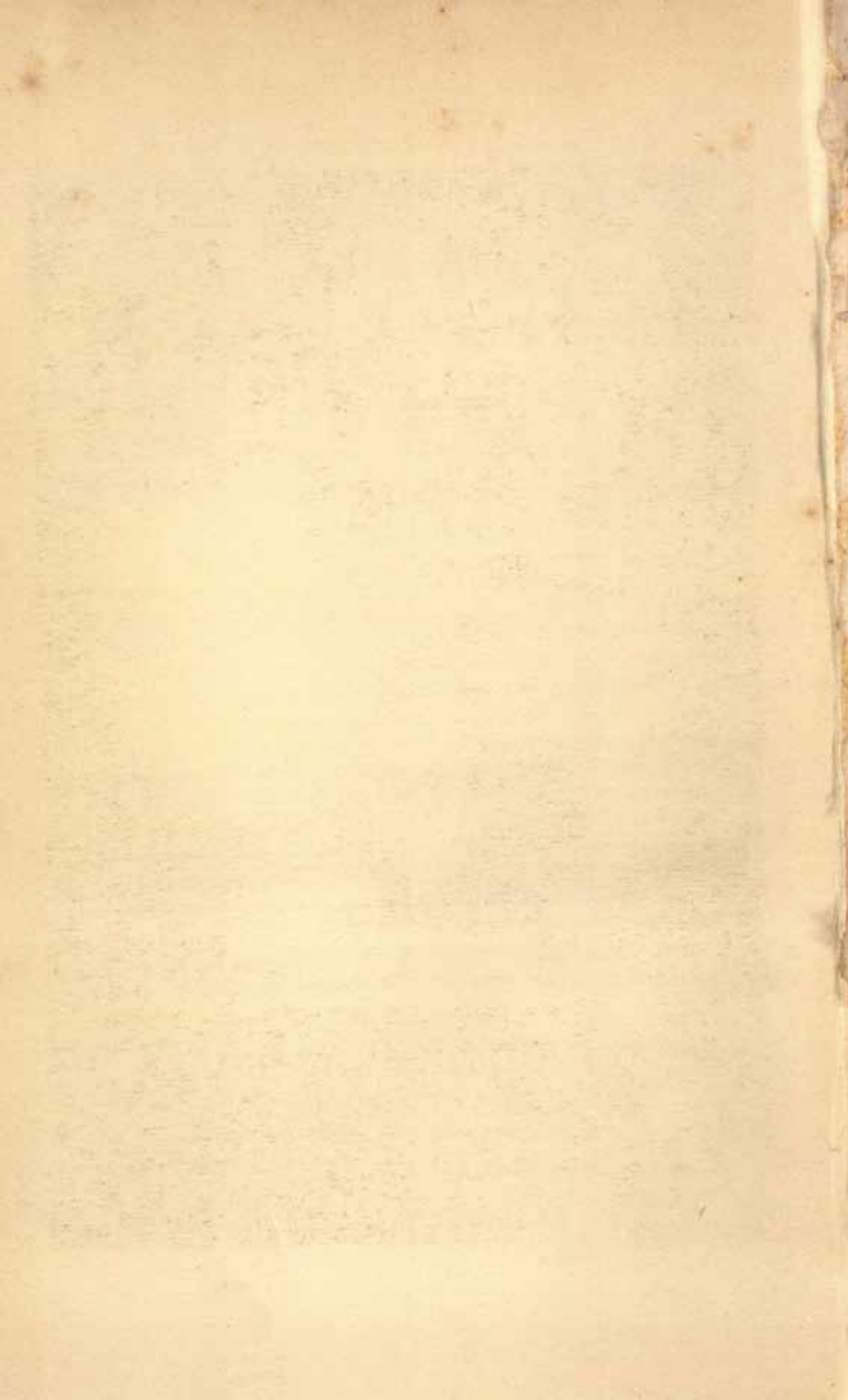


SIKYONIAN STATUE
FROM THE EXCAVATIONS OF THE AMERICAN SCHOOL
AT THE THEATRE OF SIKYON.





INTERIOR OF EARLY ROCK-CUT CHURCH AT SUTRI, ITALY.



AMERICAN JOURNAL OF ARCHÆOLOGY.

Vol. V.

DECEMBER, 1889.

No. 4.

THE THASIAN RELIEF DEDICATED TO THE NYMPHS AND TO APOLLON.

The relief discovered in 1864 by E. Miller in the island of Thasos, dedicated to the Nymphs with Apollon and to the Graces, at once obtained its fixed place in the history of Greek sculpture.¹ The importance of its inscriptions, too, for palaeography and dialectology as well as for mythology and certain details of worship, is generally acknowledged. On the other hand, no agreement has as yet been arrived at concerning the names to be assigned to the figures composing the relief.

It is well known that the relief consists of three blocks of marble, one of which is longer (2.10 m.), the other two showing a slight difference in length (0.92 and 0.83 m.) which originates in the wish not to divide a figure by the juncture of two slabs. The centre of the large block is occupied by a square niche framed like a doorway,² on the lintel of which runs the inscription Νύμφησιν καὶ πόλλωνι νυμφηγέτη θῆλυ καὶ ἄρσεν ἅμ βο(ύ)ληι προσέρδε(ι)ν· οὖν οὐ θέμις οὐδὲ χοῖρον· οὐ παιωνίζεται. To the left of the niche stands Apollon holding a kithara and being crowned by a female; on the right, three other females are advancing toward the doorway. On one of the smaller

¹ The only good reproductions are those in RAYET, *Monuments de l'art antique*, pl. 20, 21, and in BRUCKMANN and BRUNN, *Denkmäler griechischer Skulptur*, pl. 61. Other engravings may be found, *Revue archéol.*, 1865, pl. 24, 25; *Archæolog. Zeitung*, 1867, pl. 217; OVERBECK, *Geschichte d. griech. Plastik*, 1⁽³⁾, p. 167, and elsewhere.

² One may compare the doorway on the pedestal of the Amyklaean Apollon (PAUS. III. 19. 3). A niche decorated in a later style, dedicated to the θεὰ Βασιλεια, with a deep ἐσχάρη within it, is still preserved in the antique temple of that goddess (ἄγ. Νικόλαος μαρμαρένιος) at Thera; see *Annali dell' Inst.*, 1864, p. 257, pl. n. 2.

blocks, three similar females are represented moving in the opposite direction, toward the right, thus forming a sequel to the female who is crowning the god. The other smaller block shows Hermes, easily recognized from his figure and attire, and behind him a female, both advancing toward the left; so that their place behind the three females of the main block is ascertained. On a listel at their feet a second inscription reads *Χάρισιν αἶγα οὐ θέμις οὐδὲ χοῖ[ρο]ν*. All the females are holding modest offerings in their hands.³

The discoverer himself without any hesitation gave the name of Muses to the eight females,⁴ a nomenclature contradicted by the inscriptions, according to which the chief figures must be the Nymphs with their leader Apollon, and a second place is assigned to the Graces. My own attempt at an interpretation, by taking the central niche as a point of separation and proposing to see, on the left of it, Apollon followed by four Nymphs, and, on the right, Hermes surrounded by four Graces,⁵ met with Fröhner's approval.⁶ Robert, accepting the principle of division, preferred to confine the name of the Graces to the group of three females nearest to the niche, and to call Artemis or Hekate the female who follows Hermes, an opinion suggested to him by the combined worship of Hermes, Artemis *πυρφόρος* or Hekate, and the Graces as *θεοὶ προύλαιοι* at the entrance of the Athenian Akropolis.⁷ But there are two decisive reasons which prevent us from adopting these interpretations. In the first place, it would be very uncommon to give the precedence to the Graces and the second place to Hermes, while he usually serves as a guide and leader to similar groups of goddesses. Secondly, the inscription referring to the Graces begins

³ In the similar group of females on the Xanthian Harpy-Tomb, two are holding similar offerings, while the first is merely grasping her chiton and veil. This circumstance seems to show that a mother is followed by her daughters, and that this group is to represent the female members of the family, the male part of which is represented by the man, the youth, and the boy with his companions, on the three other sides of the monument.

⁴ E. MILLER, *Revue archéol.*, 1865, II, p. 439.

⁵ MICHAELIS, *Archæolog. Zeitung*, 1867, pp. 7, 8. The eventual explanation, that all the eight females might be Nymphs, was founded on Miller's assertion, that the smaller inscription, being by a different hand than that on the main block, might be a later addition, in which case we should not be justified to search for the Graces in the relief. But there is no sufficient reason for supposing two different hands (*cf.* FRÖHNER, p. 36).

⁶ FRÖHNER, *Notice de la sculpture ant. du Louvre*, I (1869), p. 38.

⁷ ROBERT, *Commentationes philologae in honorem Theod. Mommseni scr.*, 1877, p. 147.

only on the smaller block, below the figure of Hermes, and it seems but natural that the chief inscription, occupying the centre of the main block, should belong to all the figures represented on this part of the monument. These two reasons against the common distribution of the names were rightly urged by Rayet (p. 5), who moreover inferred from the *Xáριτες* of the inscription that one Grace could not possibly be sufficient.

All the former interpreters, most of whom had had no opportunity of examining the original marbles, thought the reliefs to be complete, with the exception that Fröhner had expressed a slight doubt in this respect, without insisting on it, however, or drawing any conclusion from it.⁸ Rayet first suggested that the one Grace should be completed by some companions now lost, and at once he pointed out that the three blocks could never have been placed on one line.⁹ In this case, he thought, the difference in length of the two smaller blocks would scarcely allow a plausible explanation, or at least would disturb the symmetry; besides, the listel beneath the feet of the figures on the main block runs on to the very ends of the block, while on the two smaller blocks it is cut off at one end at a little distance (0.05 m.) from the edge of the stone—any reproduction will make this clear. Supposing that a similar kind of ending had originally existed also in the main part of the representation, Rayet arrived at the conclusion that the remaining main block had once been joined to two lateral blocks, these three slabs forming one of the longer sides of a rectangle, to the shorter sides of which the two smaller blocks belonged so as to begin the return of the angles.¹⁰ Thus a kind of basement would be formed, covered with reliefs, which Rayet compares with the basement of the large altar of Pergamon. A slight sketch, in which I have assigned to the two smaller blocks the two possible positions which can be given to them, will at once show the impossibility of realizing this scheme (see *Figure 37*). Either the ends of the smaller blocks, which are mere joints, without reliefs or even a smooth surface, would be visible at the end of the longer side, as in *a*; or, as in *b*, the projecting listel would end at too great a distance from the

⁸ FRÖHNER, p. 38: *Admettons que rien ne manque à ces bas-reliefs.*

⁹ Also OVERBECK—*Gesch. d. griech. Plastik*, 1⁽²⁾ (1869), p. 153 (=1⁽³⁾ p. 168)—had spoken of a "broader front" and "two adjoining sides".

¹⁰ RAYET, p. 6: *les deux petits bas-reliefs étaient placés en retour d'angle, par rapport à la ligne des trois premiers, et formaient le départ des faces latérales d'un rectangle dont les trois autres constituaient l'un des grands côtés.*

corner of the supposed basement. It is clear, then, that neither of these positions could have been adopted by the ancient artist.

It is strange that Rayet should not have succeeded in making a right use of his correct observation. The abrupt ending of the listel at some distance from the end of the block does not imply the end of the relief, but, on the contrary, it indicates that this block was joined to another block, at a right angle, in the manner shown in *Figure 38*. It agrees with this view, that also in the field of the relief a narrow strip at the end of the block is left without sculpture. The solution of the difficulty is so obvious that no doubt it will have been found by most of those who have had an opportunity of examining either the original blocks, or one of those casts which the Direction of the Louvre Museum, on the instance of Mr. Sidney Colvin, has had the great kindness to have made and placed on sale. At Berlin, for instance, I have seen the casts arranged in the same way as proposed above; so that the three

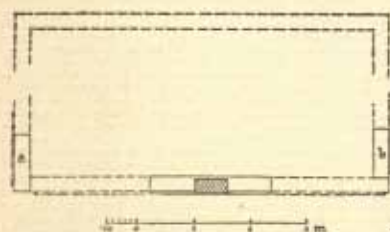


FIG. 37.

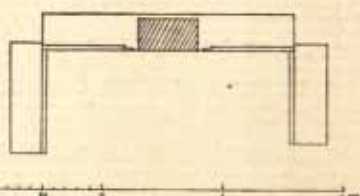


FIG. 38.

blocks did not form the border of a basement but rather the walls of a small courtyard in the background of which the niche formed, as it were, the centre of the sanctuary.

An examination of the casts goes, further, to prove that the joints of the three blocks on *both* ends are not smoothed but worked so as to require additional blocks. A sketch of the two ends which are usually considered to form the ends of the monument will show that this is not the case (see *Figure 39*). This circumstance fully proves Rayet's supposition, that behind the one Grace some similar figures are missing. Should we suppose that the missing blocks followed the same direction as the existing smaller ones, it would be impossible to determine the number of missing figures. But such an arrangement is not likely to have been adopted, for two reasons. If a longer row of blocks were to be formed, why should the single blocks have been made so small,

the main block showing that the nature of the material allowed the preparation of slabs of greater length? Moreover, the courtyard, measuring only 2.10 m. in width, would have formed a very narrow passage, and the niche at the bottom of the passage would have been of very difficult access to the worshippers, if the side walls of the courtyard had been of greater length.

I am therefore inclined to think that the original arrangement of the sanctuary was about as represented in *Figure 40*. Supposing the width of the two missing blocks which were to serve as corner stones to be a little greater than that of the three existing slabs, about 0.60–0.70 m., we shall get the necessary space to add to the one remaining Grace her two usual companions. On the opposite part, two additional females would bring the Nymphs to the number of nine. Such a number,

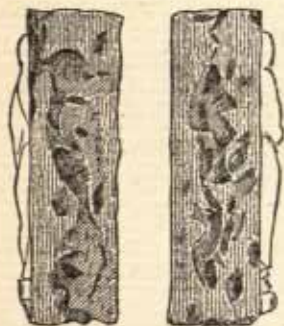


FIG. 39.

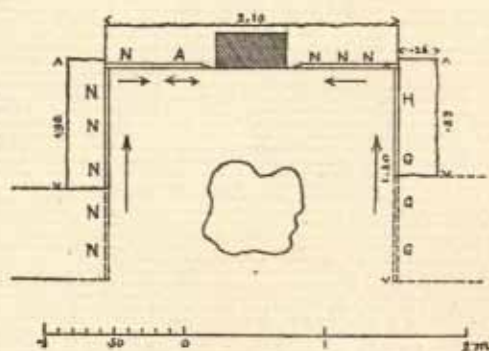


FIG. 40.

being three times the common number of grouped Nymphs, would appear the more suitable considering the near relations which exist between the Nymphs and the Muses, equally presided over by Apollon. Whether the front sides of the corner blocks also were adorned with figures, it may be a matter of doubt; suffice it to say, that the Nymphs and the Graces, also from a mythological point of view, form a well-harmonizing group which does not need any addition.¹¹

If the blocks, as Rayet felt persuaded (p. 2), had been arranged immediately on the ground, the niche which had to receive the simple offerings of the worshippers, like those held by the Nymphs and the Graces, would have been of rather difficult access, and the inscription

¹¹ Cf. O. JAHN, *Denkschr. d. Wiener Akademie*, xix, p. 33.

on the listel at the feet of Hermes and the first Grace would have been entirely illegible. A modest socle, about one meter high, would have placed the niche, the reliefs, and the inscriptions at a convenient level, and a cornice¹² would have completed the architectural adornment of



FIG. 41.

the little sanctuary, in the midst of which a simple altar, perhaps a square block or a *βωμὸς ἐπικεχωσμένος*, like those to be seen in the reliefs dedicated to Pan and the Nymphs,¹³ may have had its place. Finally, we may imagine a fresh spring in the neighborhood of the little Nymphaion (see Figure 41).

AD. MICHAELIS.

Strassburg.

¹² The upper surface of the blocks is not smoothed but prepared so as to receive another course of stones.

¹³ MICHAELIS, *Annali dell' Inst.*, 1863, p. 311; POTTIER, *Bulletin de corresp. hellén.*, 1881, p. 349.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
REPORT ON EXCAVATIONS NEAR STAMATA IN
ATTIKA.

[PLATE XII.]

While the excavations were going on at Dionysos (Ikaria) in November, 1888, Mr. H. S. Washington and Mr. C. D. Buck spent an afternoon in investigating some ruined churches near Stamata, a village situated to the north of Pentelikon about midway between Kephisia and Marathon. These churches seemed likely to yield interesting material, especially for the identification of one or two demesites. It was decided by the Directors of the American School to begin excavations at once, especially as Mr. Washington was ready to take charge of the work and generously provided the necessary money. Permission having been obtained from Mr. Heliopoulos, the owner of the land, and from the Greek Government, the work was begun on December 27. The present report is an abstract of Mr. Washington's notes.

The first site excavated was a small ruined Byzantine church, the *débris* of which were visible above the ground at Palaio-Stamata, about a quarter of a mile south by west from the present village of Stamata (see *AJA*, v, p. 105). Six days were spent in clearing the interior of this church down to the virgin soil, which was reached a few centimetres below the rough slabs of the pavement, and in making trenches in all directions from the outside walls. The church had three apses. As is generally the case with these Byzantine churches on ancient Greek sites, the material, collected indiscriminately from what was nearest at hand, consisted of stones of all descriptions, including pieces of sculpture and inscribed blocks. The lowest course of the wall of the north apse consisted of four cleanly worked stones, all of the same dimensions. Thickness, from front to back, 0.62 m.; height, 0.49 m.; inner circumference, 0.98 m. This gives an inner arc of 3.92 m. for the semicircle, and an inner diameter of 2.50 m.

SCULPTURES.

The following objects found on this site deserve mention.

I.—Torso of a female statue of Pentelic marble (PLATE XII); found built into the wall at the north end of the semicircular row of blocks mentioned above, upright and facing inward, 0.50 m. below the surface. Head, fore-arms, and all below the knees wanting, otherwise in a good state of preservation. Height, 0.98 m.; greatest width, 0.60 m.; thickness from chest to back, 0.35 m. Mr. Washington's careful description is as follows: "To judge from the drapery and the general appearance, a female figure is represented, though the breasts are not prominent. The small of the back is deeply hollowed, the thickness from front to back being here only 0.28 m. The chiton, which appears on the right shoulder and back, has its texture indicated by narrow wavy ridges, and is finished off, round the neck, by a smooth, slightly raised border 0.03 m. wide. It appears also below the himation, round the thighs, and shows, though not as prominently as the himation, the straight folds parallel to a central one. There are also indications of its having been held up by the right hand. The himation is supported by a strap passing over the left shoulder and under the right elbow. The himation is folded over this in short zig-zag folds, except at the back of the left shoulder, where the strap is smooth and uncovered. Below the strap the himation hangs, both in front and in the back, in stiff, straight, parallel ridges on each side of a central fold with slightly divergent edges, being carried further down at the sides of the figure. Part of it is draped over the left fore-arm and falls below in a stiff sheet, the space between this and the body being deeply undercut. The hair is represented by four curls in front and a square mass behind. Two curls fall in front of each shoulder. They are wavy and the texture is indicated by small ridges parallel to the general curves. In the back, the oblong plait of hair has almost square corners. It is in quite high relief (0.02 m.) and has a surface of fine wavy ridges." It was not possible for me to examine the statue during my last visit to Greece, and I must, therefore, for the present, leave it an open question whether the work is archaic or archaistic.

II.—Graeco-Roman torso of a youth: marble. Height, 0.60 m. Draped on the left side.

III.—Portion of a slab, 0.44 m. high, 0.39 m. wide, 0.14 m. thick, with a rough and much-worn relief. It represents a male (?) figure

with bare legs, extending his arm toward two smaller figures in front of him. The foremost of these figures is partly hidden behind a rounded object in higher relief, while, from the head to the outstretched hand of the larger figure, a circle is described by a slightly raised ridge, perhaps the edge of a shield carried on the left arm. No inscription is to be seen on this relief.

IV.—Fragments: (1) portion of an archaic, draped, female (?) statue: height, 0.60 m.; width, 0.17 m.; thickness, 0.22 m.; in bad state of preservation: (2) front portion of a life-sized, sandaled, right foot; several parts of small arms and legs: (3) part of a small akroterion.

On January 2, Mr. Washington began exploring a small hill, covered with loose stones and a few plain Byzantine columns, about $\frac{3}{4}$ of a mile N. E. of Stamata, a few minutes to the right of the Marathon road. This hill, as well as some ruins near it, is known to the peasants by the name of Amygdalea. A Byzantine church was laid bare, but without much result. In one corner there was found part of a 16-channeled Doric column, 1.20 m. high, 0.38 m. across the broken upper end.¹ A late Doric capital was also found. Four Ionic capitals of good style, one larger than the others, were found here. The circle of the larger capital is 0.38 m. in diameter, while the other three measure 0.32 m.; height of the larger, 0.14 m., of the smaller, 0.12 m. Two marble vases, 0.20 m. high, with an upper diameter of 0.39 m., were on the same site. A slab with an amphora in relief was found among the loose stones on the surface. The church was paved with slabs, none of which bore reliefs or inscriptions.

Digging was also carried on in a small square building on the same site, and a trench was dug at the church at Palaio-Stamata, but with no further result.

CHARLES WALDSTEIN, *Director*.

¹ In a small ruined church across the Marathon road, about five minutes to the north, are two pieces of Doric shafts which correspond exactly to this one, but are a little longer.

INSCRIPTIONS.

The following inscriptions were found in the first church described above. The measurements were taken by Mr. Washington.

I.—Rectangular marble block, with mouldings at top and bottom, and a small hole in the upper surface near the front. Height, 0.82 m.; breadth, 0.91 m.; thickness, 0.72 m. Height of lower moulding, 0.08 m., of upper moulding, 0.17 m.; thickness of each, 0.08 m. Height of letters, 0.02 m.

ΑΛΛΙΠΡΟΣΓΛΩΦΥΞΑΦΡΟΔΙΤΗΤΟΝΔ...ΟΙ

Apparently a hexameter verse. Mr. E. A. Gardner suggested

Κά]λλιπρος Πλωθεὺς Ἀφροδίτῃ τόνδε [ἀνέ](θ)[ηκεν,

which is probably right. For the rather unusual use of τόνδε alone, referring to a statue above, compare Löwy, *Inscripfen griechischer Bildhauer*, Nos. 47, 50.

The inscription may date from the fourth cent. B. C.

II.—Rectangular marble base without mouldings. Height, 0.34 m.; breadth, 0.625 m.; thickness, 0.61 m. In the middle of the upper surface there is a shallow cavity, 0.46 m. long by 0.35 m. wide. Height of letters, 0.025 m.

ΑΛΙΑΞΚΑΛΛΙΟΥΙ'ΑΛΩΕΙ
ΑΝΕΘΗΚΕΝ

Κα]λλίας Καλλίου Πλω[θ]ε[ὺς
ἀνέθῃκεν

The inscription may date from the third century B. C.

III.—Rectangular marble base without mouldings. Height, 0.435 m.; breadth, 0.65 m.; thickness, 0.63 m. On the upper surface, back of the middle, there is a shallow cavity, 0.42 m. long by 0.38 m. wide. Height of letters, 0.019 m.

ΑΡΙ...ΩΝΓΛΩΘΕΕΥΞΑΝΕΘΗΚΕΝ

Ἀρι[στί]ων Πλω(θ)εὺς ἀνέ(θ)ηκεν

The inscription may date from the third century B. C.

The foregoing dedications, taken together, afford almost convincing proof that the deme of Plotheia had its deme-seat near the site of this church.

IV.—Rough boundary-stone, rounded and smoothed on one side. Height, 0.35 m.; breadth, 0.12 m.; thickness, 0.11 m.

ΟΡΟΞ

Γ

There are two or three illegible characters after the Γ.

F. B. TARBELL.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
DISCOVERIES AT PLATAIA IN 1889.

I. A NEW FRAGMENT OF THE PREAMBLE TO DIOCLETIAN'S EDICT, "DE PRETIIS RERUM VENALIUM."

The preamble to Diocletian's Edict *De Pretiis Rerum Venalium* has been known hitherto from two copies, one (A) found in Egypt and brought in 1807 to Aix in Provence, where it is now preserved in the museum, the other (S) still *in situ*, inscribed on the wall of a Roman edifice in Stratonike in Karia. The latest and best editions of these two inscriptions are given by Waddington in *Le Bas, Voyage Archéologique*, vol. III, pp. 145 ff., and by Mommsen in the *Corpus Inscriptionum Latinarum*, vol. III², pp. 801 ff.

In the course of the excavations carried on at Plataia in April 1889, by the American School of Classical Studies at Athens, under the direction of Dr. Waldstein, there was found, in the most western of the ruined Byzantine churches situated within the walls of the northern half of the city, a marble stele, bearing an inscription which proved to be a fragment of this preamble. The stone formed part of the pavement of the church, the inscribed face being uppermost, and the upper end, including part of the inscription, being imbedded in the wall. The back is rough. There are traces of an original moulding on the sides and front, but this has been hacked away, with the result of totally obliterating the first line of the inscription. On the right-hand side about half of the letters have been worn away, as if by the tread of feet. As this is true of the part imbedded in the wall, the stone must have been used, but in a different position, in the pavement of an earlier building. When found, it was broken irregularly across the middle. It has since been conveyed to Athens, and is now in the National Museum. In the course of transportation two small

pieces were chipped off and lost, one containing the last twelve letters of line 34, as given in our text below, the last eleven of 35, and the last three of 36; the other containing the first letter of 49, the first two of 50, the first two of 51, and the first three of 52. Mr. Rolfe's copy and squeeze were made at Plataia; Mr. Tarbell's, at Athens.

Length of stele, 1.35 met.; width at bottom, 0.835 m., at top, 0.80 m.; thickness, 0.18 m.; height of letters, 0.006-0.013 m.

Specimen letters; rare forms in ():

Λ(Λ), β β, c, δ d(ΔΔ), ε, f, §; h, l(l^{twice}), λ, μ, νν, ο, π, ρ, ρ, ρ, ρ, τ, υ[υ^{after} ρ], x

With the help of the two copies of this text previously known (*A* and *S*), the original contents of our stone can be restored. Letters between parentheses, (), are those which appear on this stone, but not on *A* or *S*; those in italics and not between brackets, [], are either lacking in our text and supplied from *A* or *S*, or substituted from *A* or *S* for the reading of our text; letters between brackets, [], are conjectural restorations, *i. e.*, do not appear on any of the three stones. In the latter no great confidence can be felt; in no case where a gap in *A* and *S* has been filled by the Plataian copy has the conjecture of a previous editor been exactly verified. In numbering the lines, the original first line has been counted. The sign § is used to indicate uncut spaces. Three of these (those in lines 12, 28, 44) are in the legible portions of the inscription, and all correspond with similar vacant spaces in *A*. We have therefore assumed that, if our inscription were complete, the correspondence would hold throughout, and have inserted, on the testimony of *A*, the sign § in lines 18 and 24. We have inserted it also at the beginning of lines 40 and 52, where *A* fails us, because the number of letters in the preceding lines is insufficient to fill the space. It will be seen that we thus get a § at the beginning of every sentence, except in line 6, where there is no evidence for one (though one is not impossible, the size and distribution of letters being irregular), and in line 35. Nothing was inscribed below line 55, and the remainder of the preamble must therefore have been on a second stele.

FRAGMENT OF THE PREAMBLE TO DIOCLETIAN'S EDICT, "DE PRETIIS RERUM VENALIUM,"
DISCOVERED AT PLATAIA IN 1889.

MUSGRATULARILICETTRANQUILLORBI STATU
PTERQUAM SUDORE LARGOLABORATUM EST
ET ROMANADIGNITAS MAIESTASQUE DE DERATUTNUS

5. PRAETE RAPINAS GENTRUM BARBA IPS PL CIAD

SUN DATA IETEM DIBITUM IUSTICIAE MUNIME CAEPIAMUS
BIFINAE PR SITO ARDATA AUARITIAE SAEUIENS QUI SINE ECTOGENI
UEL MENSIBUS AUT DIEBUS SED PAENHORIS IPSISQUE MOM CA

10. TINATALIQUAE ONTINENTIAERATIOFRENARETUELSIFORTUN
BACCANIDILIGENTIAMQUAE PESSIME IN DIESEIUSMODISURTAE IAC
DERELICTUS LOCUS UIDERETUR CUM DETESTANIAM
MUNISANIMORUM PATIENTIA TEMPERARET SED QUI
NECESSITUDINIS HABERE DILECTUM ET GLICENTIS ABAR

15. RELIGICA PUDINPROBUSE TINMODESTUSEXISTIMATUP
AMUOLUNTATE DESTITUADQUAE ULTRA QUONIUERENO
EXTRAEMAT RAXERUNT CUNUENIT PROSPICIENTIBUSN
TERUENIRE IUSTITIAMUT QUODSPERATUM DIU HUM
PERAMEN TUM REMEDIISPROMISIONISNUSTRAETCUNF

20. OMNIUM CONSCIENTIAM RECOGNOSCIT ET IPSARUM R
CEPECONSILIAMOLIMUR AUT REMEDIA INUENTACOHIB
ISSIMIS DE PRAEHENSADILICTIS IPSASEEMENDARE
ARE DIREPTIONIS NOTASACUM MUNIBUS IUDICII

25. EINPEIORAPRAECIPITESETINPUALICUM NEFASQUA
GULESETHUNI UERSIS REOSATROCIS SIMAE INHUMANI
AMDIO RERUM NECESSITATE DESIDERATA PRORUMPI
BOAUT SUPERILLOUMEDILLAENUSTRAE INTERUEN
TURQUITANNORUM RETICENTIAMNUSTRAMI

- LUERUNT QUISENI MADEO OATUM SIPECTOR
 POSSIT IN MONSEN SERITINUENALIBUS RE
 30. CONUERSATIONEM TRACTANTUR IN TANTUM SE
 RAPIENDINE RERUM COPIANECAN NORUM UERTATIB
 OFFICIA EXERCITUS HABENT DUBIUM NON SIT SE
 SAS CENPESTATIS QUAE CAPIANE QUE INQUITATIS UA
 SUPERIS IN DIBUS ARUA FELICIAUT QUIDETRIMENTL
 35. DANTIAM REBUS PROUENIRE ET QUIBUSSENPERSTUDIUM
 PUALICAE FELICITATIS FLUENTIAM STRINGERERUR
 EINSTITUTORUM OFFICIS NON DINARI QUISINGULIMA
 TIME PLEREPOTUISSEN CONSENCTENTUR PECUL
 RUM ADARITIAE MODUM SCATI PROBINCIALESNUSTRI
 40. SEDIA METIAM IPSAS CAOSAS QUARUNE ESSITASTAM DE
 REDEBEMUS OTQUAMBIS DPSI OACOTOORBAE
 FACTO POTIUS DROTOELARIUSTIORTAMENINTEPL
 TISSIMI HOMINES MENTIORNSUARUM IN DOMITAS CUPII
 TURACNOS DEBE QUI SERGONESCIATUTILITAI
 45. EXERCITUS NOSTROS DIRIGICOMMUNISOMNIUMSA
 MNIITINERE ANIMO SECTIONIS OCCURRERE PRAETIAUI
 TA EX TORQUEREUT NOMINA ESTIMONISE TFACTIEX
 INTERDAM DISTRACTIONE HUNUS REIDONATIBUM ILIT
 TINENDO EXERCITUS COLLATIONE DETESDANDIS
 50. SSEMILITIAESUA EETEM CRITUS LAO RES MILITES NOSTRI SE
 IDEPRAEDATOR ES IPSIUS REIPUBLICAE TANTUM INDIES RAPIAN
 TANTUM HABER
 HIS OMNIBUS QUAE SUPRACONPREHENSAS UNTIUSTIACMERITOPERMOTICUMIAMIPSAHU
 DERETURNONPRETIAUENALIU MRERUM NEQUE ENIM FIERIDIUSTUMPUTATORCUMPLU
 BINCIAE FELICITATAE OPTATAEUILITATIS ET UELUT QUODAM AFLUENTIAE PR
 55. MODUM STATUENDUM ESSE CENSUAMUS UT CUMUISALIQUA CARITATISEMERGERE,

TEXT.

- Fortunam reipublicae nostrae, cui iuncta immortales deos bellorum memoria quae feliciter gessimus, gratulari licet tranquillo orbis statu et in gremio altissimae quietis locato, etiam pacis bonis, propter quam sudore largo laboratum est, disponi fideliter adque ornari decenter, honestum publicum et Romana dignitas maiestasque desiderat, ut nos, qui benigno favore numinum aestuantes de praeterito rapinas gentium barbararum ipsarum nationum clade compressimus, in aeternum fundatam qui(etem debitis iustitiae munere[nti] saepiamus. Etenim si ea, quibus nullo sub finae proposito ardet avaritia desaeviens, quae (or qua) sine respectu generis humani, non annis modo vel mensibus aut diebus, sed paene horis ipsisque momentis ad incrementa sui et augmenta festinat (or tinant) aliqui continentiae ratio frenaret, vel si fortunae communes aequo animo perpelli possent hanc debacandi licentiam, qua pessime in dies eiusmodi sortae lacerantur; dissimulandi forsitan adque reticendi relictus locus videretur, cum detestandam immanitatem concitionemque miserandam communis animorum patientia temperaret. § Sed quia una est cupido furoris indomiti nullum communis necessitudinis habere dilectum, et gliscientis abarbitrae ac rapidis aestuantis ardoribus velut quaedam religio apud improbos et immodestos existimatur in lacerandis fortunis omnium necessitate potius quae extraema traxerunt; convenit prospicientibus nobis, qui parentes sumus generis humani, arbitram rebus imperamentum remediis provisionis nostrae conferatur. § Et huius quidem causae, quantum communis omnium conscientia recognoscit et ipsarum rerum fides clamat, paene sera prospectio est, dum haec saepe consilia molimur aut remedia inventa cohibemus, ut quod expectandum fuit per iura naturalia, in gravissimis depravata delictis ipsa se emendare iudicia ipsorum sensu adque arbitrio submoveri, quos cotidie in peiora praecipites et in publicum nefas quadam animorum caecitate vergentes inimicos singulis et huiusmodi reos atrocissimae inhumanitatis gravis noxa dederunt. § Ad remedia igitur iam diu rerum necessitate desiderata prorumpimus, et securi quidem querellarum, ne ut intempestivo aut superfluo medellae nostrae interventus vel apud improbos levior aut vilior estimaretur, qui tot annorum reticentiam nostram praecceptionem modestiae sentientes sequi tamen no-*

- luerunt. § Quis enim adeo obtusi pectoris et a sensu humanitatis extorris est, qui ignorare possit, immo non senserit in venalibus rebus, quae vel in mercimoniis aguntur vel diurna urbium conversatione tractantur, in tantum se licentiam dyssesse pretiorum, ut offrenata licido rapiendi nec re)rum copia nec annorum uretatibus mitigardur ? ut plane eiusmodi homines, quos haec officia exercitos habent, dubium non sit semper pendere animis, etiam de siderum motibus auras ipsas tempestatesque capere, neque iniquitati sua perpeti posse ad spem frugum futurarum inundari super(is in)ri)bus arva felicia ; ut qui detrimentum sui existimant cadi ipsius temperamenti abundantiam rebus provenire. Et quibus semper studium est in questum trahere etiam beneficia divina, ac publicae felicitatis affluentiam stringere rursusque anni sterilitate de seminum) iactibus, adque institorum officis nudinari ; qui singuli maximis divitiis diffuentes, quae etiam populos adjectim expleri potuissent, consententur peculia et laceratrices centenas persequantur ; eorum abarritae modum statui, provinciales nostri, communis humanitatis ratio persuadet.
40. § Sed iam etiam ipso casus, quarum necessitas tandem pro)icere nimis] diu prolata patientiam compulsi, explicare debemus, ut—quambis difficile sit toto orbae avaritiam saccientem speciali argumento vel facto potius revelari—iustior tamen intellegatur remedii constitutio, cum intemperatissimi homines mentium suarum indomi(tas cupi)[dines desig]natione quadam et notis cogentur agnoscere. § Quis ergo nesciat utilitatibus publicis insidiatricem audaciam, quacumque exercitus nostros dirigi communis omnium salus postulat, non per vicos modo aut oppida, sed in omni itinere animo sectionis occurrere, praetia venalium rerum non quadruplo aut octuplo, sed i)ta extorquere ut (nomina estim)[ati]onis et facti explicare humanae linguae ratio non possit ? denique interdum distractione huius rei donatibo militum stipendioque privari ? et omnem totius orbis ad sustinendos exercitus collationem detestandis quaestibus diripiendum cedere ? ut [universam me]-(asem m)ilitiae suae et emeritos labores milites nostri sectorivus omnium conferre videantur, quo depradato(res) ipsius reipublicae tantum in dies rapiant, quantum habere s[ta]uant.
50. § His omnibus, quae supra comprehensa sunt, iuste ac merito permoti, cum iam ipsa humanitas deprecari videretur, non pretia venalium rerum—neque enim fieri id instum putatur, cum (p)urimae interdum provinciae felicitatae optatae vilitatis et velut quodam affluentiae privilegio gloriantur—sed modum statuendum esse censuimus ; ut, cum vis aliqua caritatis emergeret—quod dii omen averterent !—

TRANSLATION.*

The national honor and the dignity and majesty of Rome demand that the fortune of our State—to which, next to the immortal gods, we may, in memory of the wars which we have successfully waged, return thanks for the tranquil and profoundly quiet condition of the world—be also faithfully administered and duly endowed with the blessings of that peace for which we have laboriously striven; to the end that we, who under the gracious favor of the gods have repressed the furious depredations, in the past, of barbarous tribes by the destruction of those nations themselves, may hedge about this peace, established forever, with the defences which justice demands. For, if those practices by which raging avarice, that knows no bounds, is inflamed, an avarice which, without regard for the human race, not yearly or monthly or daily only, but almost hourly and even momentarily, hastens towards its own development and increase, were checked by any spirit of self-restraint; or if the common weal could with patience endure this reckless madness, by which, under its unhappy star, it is from day to day outrageously wounded; peradventure there would seem to be room left for shutting our eyes and holding our peace, since the common patience of men's minds would ameliorate this detestable enormity and pitiable condition.

But, since it is the sole desire of untamed fury to feel no love for the ties of our common humanity; and since among the wicked and lawless it is held to be a religious duty, as it were, of avarice which grows and swells with fierce heats, in harrying the fortunes of all, to desist of necessity rather than voluntarily; and since they whom extreme poverty has driven to a sense of their most wretched condition cannot longer keep their eyes shut; it suits us, who are the watchful parents of the whole human race, that justice step in as an arbiter in the case, in order that the long hoped for result, which humanity could not achieve by itself, may be conferred on the common disposition of all by the remedies which our forethought suggests.

And of this matter, it is true, as the common knowledge of all recognizes and indisputable facts themselves proclaim, the considera-

* The style of this preamble is in the last degree verbose and obscure; *à peine intelligible dans certains passages*, as Waddington says. There are some clauses which we do not pretend to understand. We have had the benefit, in our translation, of several suggestions from Professor J. B. Greenough, who is, however, in no way responsible for our work.

tion is almost too late, since we form plans or delay discovered remedies in the hope that, as was to be expected from natural justice, humanity, detected in most odious crimes, might work out its own reformation; for we thought it far better that the censure of intolerable robbery should be removed from the court of public opinion by the feeling and decision of those men themselves, who rush daily from bad to worse, and in a sort of blindness of mind tend towards crimes against society, and whom, enemies alike to individuals and to the community, guilty of most atrocious inhumanity, their gross criminality had exposed to punishment.

Therefore we proceed promptly to apply the remedies long demanded by the necessity of the case, and that too, feeling no concern about complaints, lest our corrective interference, as coming unseasonably or unnecessarily, may be considered cheaper or less valuable even in the eyes of the wicked, who, seeing in our silence of so many years a lesson in self-restraint, nevertheless refused to follow it.

For who has so dull a breast, or is so alien to the feeling of humanity, that he can be ignorant, say rather that he has not seen with his own eyes, that in commodities which are bought and sold in markets or handled in the daily trade of cities, extravagance in prices has gone so far that the unbridled lust of plunder could be moderated neither by abundant supplies nor fruitful seasons? so that there is clearly no doubt that men of this sort, whom these occupations have engaged, are always mentally calculating and even anticipating from the motions of the stars the very winds and seasons, and by reason of their wickedness cannot bear that the fruitful fields be watered by the rains of heaven, so as to give hope of future crops, since they consider it a personal loss for abundance to come to the world by the favorable moods of the sky itself. And to the avarice of those who are always eager to turn to their own profit even the blessings of God, and to check the tide of general prosperity, and again in an unproductive year to haggle about the sowing of the seed and the business of retail dealers; who, individually possessed of immense fortunes which might have enriched whole peoples to their heart's content, seek private gain and are bent upon ruinous percentages;—to their avarice, regard for common humanity persuades us, people of our provinces, to set a limit.

But now, further, we must set forth the reasons themselves, whose urgency has at last compelled us to discard our too long protracted patience, in order that—although an avarice which runs riot through

the whole world can with difficulty be laid bare by a specific proof, or rather fact—nevertheless, the nature of our remedy may be known to be more just, when most lawless men are compelled to recognize, under a certain name and description, the unbridled desires of their minds.

Who therefore can be ignorant that an audacity that plots against the good of society presents itself with a spirit of speculation, wherever the general welfare requires our armies to be directed, not only in villages and towns, but on every march? that it forces up the prices of commodities not four-fold or eight-fold, but to such a degree that human language cannot find words to express the valuation and the transaction? finally, that sometimes by the outlay upon a single thing the soldiery are robbed of their largesses and the pay which they receive? and that the entire contributions of the whole world for maintaining armies accrue to the detestable gains of plunderers, so that our soldiers seem to yield the entire fruit of their military career, and the labors of their entire term of service to these universal speculators, in order that the plunderers of the commonwealth may from day to day seize all that they resolve to have?

Being justly and duly moved by all these considerations above included, since already humanity itself seemed to pray for release, we resolved, not that the prices of commodities should be fixed—for it is not thought just that this be done, since sometimes very many provinces exult in the good fortune of the low prices they desire, and as it were in a sort of privileged state of abundance—but that a maximum should be fixed; in order that, when any stress of high prices made its appearance—which omen we prayed the gods might avert—[avarice might be checked, *etc.*]

COMMENT.

6. The substitution of *debitis* for the *DIBITUM* of the stone is violent, but seems almost certain. The *S* before *saepiamus* in *S* is given by both Waddington and Mommsen. According to Bankes's facsimile of *S*, for whose accuracy Waddington vouches, the neighboring lines of that text have, in the space corresponding to that between *qui-* and *saepiamus*, from 23 to 28 letters; in *-etern debitis iustitiæ munimentis* there are 30 letters.

14. *existimatur*: *S* has ---*matur*. *A* has, according to Waddington, --*stimatur*; according to Mommsen, ---*estimatur*.

17-18. *intervenire*: wanting in *S*. *A* has, according to Waddington, INTO---; according to Mommsen, INTO---

34. *inbribus arva*: wanting in *S*. *A* has been read by all editors ---*ros arva*. *ROS* is, on that stone, an easy blunder of the lapidary for *BUS*. Or possibly the letters have been misread.

37. *institorum*: substituted from *S* for, the nonsensical *INSTITUTURUM* of the stone.

37-38. *adfatin*: *S* has *ad---*. *A* has *adfaciam*. Mommsen restored *adfatin* in *CIL*, III².

47. *extorquere*: *S* has, according to Waddington, ---*uere*; according to Mommsen, ---*atuer*. Wanting in *A*.

estimationis: wanting in *S*. *A* has, according to Waddington, ---*ionis*; according to Mommsen, ---*monis*.

49-50. *messem*: suggested by Professor J. E. B. Mayor. We had thought of *assem*, which is not so good.

52. *cum*: *S* has *ut cum*. The *ut* is not wanted.

The orthography of the foregoing inscription differs considerably from the classical standard, and it should be noted that the three copies of this preamble now known present numerous variations in the spelling of individual words. Following is a list of the non-classical spellings in the legible portions of our stone, the frequency of which in the inscriptions of this period justifies their retention in our minuscule text:

e for *ae*: *estimationis* (47). *ae* for *ē*: *extraema* (16). *ae* for *ē*: *finae* (7), *sortae* (10), *adquae* (15), *depraehensa* (21), *quae* (33), *orbae* (41), *praetia* (46), *felicitatae* (54).

h wrongly added: *huniversity* (24), *huniy* (48). *h* omitted: *debaecandi* (10).

b for *v*: *abaritia* (13), *intempestibo* (26), *abaritia*, *provinciales* (39), *quambis* (41), *donatibo* (48), *provinciae* (54). *v* for *b*: *lavores* (50). We have ventured to write *uvertatibus* (31) and *sectorius* (50), thinking that the omission of a letter adjacent to *u* was thus most easily explained.

qu for *c*: *quonivere* (15).

np for *mp*: *inprobos* (14), *tenpestates* (33), *senper* (35), *conprehensa* (52). *nb* for *mb*: *inbribus* (34). *nm* for *mm*: *inmodestos* (14), *inmo* (29). *md* for *nd*: *tandem* (40). *ms* for *ns*: *obtumsi* (28). *n* inserted: *consententur* (38).

d for *t*: *adquae* (15).

The substitution of *i* for *e*: *dibitum* (6), *dilictis* (21), *medillae* (26), *tenpestatis* (33), *iusti* (52); of *e* for *i*: *reticende* (11), *singules* (24); the improper addition and omission of final *m*: *conscientiam*

(19), conversationem (30), collatione (49); and the omission of *n* in desiderant (4) and festinant (? 9), can be extensively paralleled and need not be set down as mere lapidary's blunders; but we have not ventured to retain these spellings in the minuscule text. So also some of the many cases of *u* for *o* and *o* for *u* have a considerable justification in contemporary usage; but, as the forms of *u* and *o* rendered them liable to confusion and, as several unquestionable instances of confusion occur on our stone, we have thought it best to restore in all cases the standard spelling. iusticiae (6) may afford an early instance of *ci* for *ti*, but is most safely regarded as a blunder. On all these points see Seelmann, *Die Aussprache des Latein*.

The following blunders are easily explained: *u* for *o*: nus (4), improbus, inmodestus (14), exercitus (32), emeritus (50), nustra (18), nustræ (26), nustram (27), nustri (39), cunvenit (16), cunferatur (18), cummunibus (22), surtae (10), donatibu (48). *o* for *u*: dio (25), nondinari (37), caosas (40) ot (41), mentiorn (43), putator (53).

s for *f*: sundatam (6).

c for *t*: iusticiae (6), coto (41), cenpestatei (33), scatui (39). teonferatur (18) is due to the stone-cutter's mistaking *c* for *t* and then discovering his mistake before beginning the next letter.

c for *o*: religic (14). *c* for *g*: acnoscere (44). *c* for *e*: emcritos (50). *e* for *c*: eontinentiae (9). *g* for *c*: ligentiam (10).

a for *b*: pualicum (23), oatumsi (28), pualicae (36). *d* for *b*: indribus (34), adaritiae (39). *i* for *d*: detestaniam (11). In debaccanidi (10), idirigi (45) and idepraedatores (51), *d* was probably mistaken for *i* and the mistake at once discovered; cf. teonferatur (18).

Letter doubled: aavaritia (7). Double letter reduced to single: tranquill orbi statu (3), officis (37), and perhaps uertatibus (31) and sectorius (50).

Other omissions: paen (8), glicentis (13), tt (27) for tot, fluentiam (36) for afluentiam, estimonis (47) for estimationis.

Letters transposed: ahbere (13), superflou (26).

The following blunders are more flagrant:

gentrum (5) for gentium, dibitum (6) for debitis, ardat (7) for ardet, qui (7) for quae or qua, promisionis (18) for provisionis, epe (20) for spe, ferendare (22) for ferendae, superillou (26) for superfluo, institutorum (37) for institutorum, scatui (39) for statui, NV (40) for MN, inteplegatur (42) for intellegatur, mentiorn (43) for mentium, acnosdeBe¹

¹ The penultimate letter seems to have been first made as a *b* and then changed to a *p*, or vice versa.

(44) for *agnoscere*, *interdam* (48) for *interdum*, *detesdandis* (49) for *detestandis*, *censuamus* (55) for *censuimus*. Add the meaningless characters, some of which are not even letters, in lines 41 and 42, in place of *difficile sit* and *revelari*, and the meaningless leaf in line 32.

Some of these monstrosities look as if the stone-cutter knew little or no Latin.

It deserves notice that the fragments of this edict previously found in Greece, viz., at Gythion, Geronthrai, Megara, Karystos, Thebes, Lebadeia, Thespiæ and Elateia,² are all in Greek.

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J. C. ROLFE,
F. B. TARBELL.

II. REPORT ON EXCAVATIONS AT PLATAIA IN 1889.

In December 1888, the Greek Government granted to the American School a concession to carry on excavations in Boiotia, at Plataia, Anthedon and Thisbe. Work was to begin in the latter half of February 1889. Accordingly, Professor Tarbell, Mr. Buck and Dr. Rolfe examined the sites, and decided to begin work at Anthedon and to proceed next to Thisbe.

On March 29, I set out with Professor Tarbell for Thebes and Thisbe, at which latter place Dr. Rolfe was at that time digging. From Thebes I visited the site of ancient Plataia and decided upon beginning trial excavations at once. The drawback of Plataia as a field for excavation is the great extent of the ground and the confusing number of vestiges of ancient remains. But, though this adds to the uncertainty of making definite finds, it also increases the probability of discovering some objects of interest. Moreover, I felt that our efforts could in no event be wasted; as, even if no objects of artistic or epigraphic importance should be discovered, a careful study of the site would be a great addition to topography, as it soon became evident that all previous work in this direction had been insufficient. With this in reserve, I have set as my highest aim the discovery of the ancient temple of Hera or of some other edifice of similar importance, such as the temple of Athena Areia, or the temple of Demeter. Meanwhile, through the exertions of Mr. Wesley Harper, Dr. Lamborn and Mr. H. G.

² See *CIL*, III*, pp. 812-23; *Ephemeris Epigraphica*, IV, p. 180, and V, pp. 87-91; *Bull. de Corr. Hellén.*, IX (1885), pp. 222-39.

Marquand, a sufficient sum had been collected to warrant the undertaking of this work.

On March 31, I joined Professor Tarbell and Dr. Rolfe at Thisbe, and the next day we proceeded to Plataia and began work on April 2 with 63 men. Our plan was to dig at numerous points in the hope of finding some index for concentrated work in the future. There are, on the upper and lower portions of this extensive site, nine Byzantine churches. As, in the building of such churches, fragments of earlier structures and monuments were generally used, we decided to dig in and about these ruins. We therefore divided the workmen into three parties. Professor Tarbell and Dr. Rolfe will give their notes in their own words. The objects found were chiefly inscriptions, which will be published separately by these two gentlemen.

April 2. I began by clearing away the *débris* from the ruined church just below the lower city on the north side facing Thebes, by digging a trench between two rocky projections on the hill near the church, which, it appeared to me, might have occupied the site of a gate. In digging here, as indeed, in all of the churches, care was taken not to needlessly destroy traces of Byzantine work—a practice which future explorers ought rigorously to maintain. One fragmentary inscription was found among the *débris* of this church; but no trace of further antique work; nor was there any trace of a gate at this spot. Work at the first church was continued, and then a church within the city-walls on the north side, nearest the northern limit, was examined. In the latter was found a fragmentary inscription of a few letters on dark stone; and trenches dug about this church showed extensive Byzantine walls.

April 3. We began to clear a church about the centre of the lower city toward the east, where inscriptions (already known) on drums of columns were above ground: no results. Work was interrupted by rain. An hour in the evening was utilized in clearing away rubbish from a small church by the well on the road leading to the village on the west of the city-wall. A small sepulchral relief of Græco-Roman period was found here, but no further work of art.

April 4. We continued digging to a considerable depth in the central church, and cleared some Byzantine walls around it. In the afternoon, took all the workmen to top of lower city to work in and about the church where Professor Tarbell had previously dug. I was subsequently joined by Dr. Rolfe. On the following day, we cleared

away and dug down to the pavement, occasionally below it, in this church. The ground-plan here published (*Fig. 42*) has been kindly drawn by Mr. Schultz of the British School at Athens. The only additions I have to make to his plan of this interesting three-apsed church is a staircase, which could be distinctly made out during the digging, leading down to the southeast corner of the southern apse. The egg-and-dart pattern on the *geisa* used as door-posts on the west and south sides is of good workmanship and belonged to an earlier classic building, probably the same as the one from which came a fine marble moulding immured in the well on the road. The marble architrave-blocks are also of good workman-

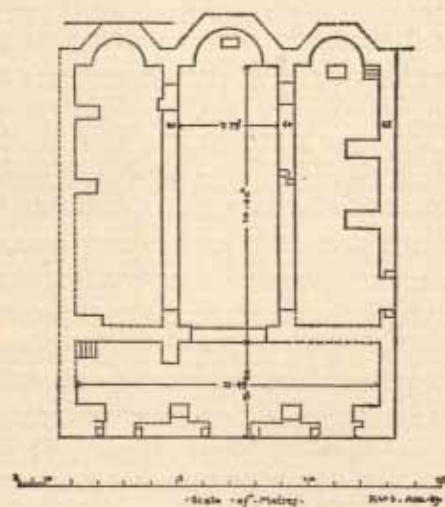


FIG. 42.—*Plataia. Ground-plan of Byzantine church.*

ship. There had probably been an extensive classic building near this site. But I am inclined to believe that the church in its present condition was built in Frankish times, as a fine piece of Byzantine marble screen-work was immured in the southwest corner of the wall. The inscriptions here found will be published subsequently. The inscription recording the heroization of Moscheina was found in an upright position in the west wall; while the fragment of the Edict of Diocletian was part of the pavement running under the southern wall at the beginning of the middle apse.

The funds remaining in hand will enable us to continue our excavations next season for some time.

CHARLES WALDSTEIN.

April 2. I began work, with eighteen men, at a ruined Byzantine church to the N. E. of the city, outside the walls. Trenches were dug both within and without, but nothing of importance was found. On the same day, I made a beginning of clearing the westernmost of the churches in the lower (northern) division of the ancient city, but without results.

April 3. After working an hour on the last-named church, I moved to another, just outside the upper division of the city on the east side, said to be named "Ἅγιος Δημήτριος. Some late inscriptions were found here.

F. B. TARBELL.

April 2. I began work, with twenty-one men, in a ruined Byzantine church, situated on a low elevation east of the city-walls as usually defined, but within the long eastern wall extending from the northern slope of Kithairon. The name of the church was given me as "Ἅγιος Νικόλας. In the interior of the church, were found two inscribed tombstones and some fragments of inscriptions. In the apse of the church, digging was carried as far as the pavement, which was examined. At the sides, where the pavement was gone, a depth of 3 m. was reached, and some graves, with human bones, were found. Trenches were also dug up to and around the church on the northern, southern, and western sides.

April 3. Work was continued at the same church until noon, when it was suspended on account of rain. In the front of the church, at a depth of 2 m., were found two fragments of reliefs of poor Roman workmanship; also a fragment of a marble plinth with the toes of one foot, fairly well executed.

April 4. Work proceeded during the morning at a church west of the city-walls, close to the spring, which had been cleared of *débris* the day before. Trenches were dug around the church and the interior was cleared out, but we were unable to go very deep on account of the water, which was reached at the depth of half a meter. Nothing was found in this church. At noon, I took my men to the southern part of the town, where trenches were cut until (at 4 p. m.) I joined forces with Dr. Waldstein.

J. C. ROLFE.

DISCOVERIES AT ANTHEDON IN 1889.

I. INSCRIPTIONS FROM ANTHEDON.

Some of the following inscriptions were brought to light in the course of the excavations carried on at Anthedon in March 1889 by the American School of Classical Studies at Athens. A few others were found above ground by Mr. Rolfe and Mr. Buck among the graves of the neighborhood. A good number of others had been unearthed by peasants in their illicit digging for graves, and had been taken to their houses in the neighboring village of Loukisi. These last were collected by Mr. Koromantzos, the government overseer of the excavations, and were deposited in the church-lot at Loukisi. The others, unless the contrary be specified below, were taken to the same place.

Except in the case of No. V and of two or three trifling details elsewhere, Mr. Buck has the sole credit and responsibility for the text of these inscriptions, so far as contained on the stones, as well as for the measurements. The notes on dialect are also exclusively his.

By a "new name," below, we mean a name not to be found in the dictionary of Pape-Benseler or in the indexes to Collitz' *Sammlung der griech. Dialekt-Inschriften*, Bd. I and II⁽¹⁾, the *Corpus Inscriptionum Graecarum*, the *Corpus Inscriptionum Atticarum* I, III, the *Inscriptiones Graecae Antiquissimae*, the *Bulletin de Correspondance Hellénique* 1877-1886, and the *Mittheilungen des deutschen archäologischen Instituts zu Athen*, Bd. I-X.

LIST OF RECRUITS.

F.—Gable-top stele of poros, broken off at the right and below, the first two lines only of the inscription being complete. Height of fragment, 0.415 m.; width, 0.355 m.; height of letters, 0.13 m.

ΚΤΕΙΞΙΑΟΑΡΧΟΝΤΟΣΒΟΙΩΤΟΙΞ	Κτεισίαο ἄρχοντος Βοιωτοῖς,
ΕΡΙΔΕΓΟΛΙ ΠΙΩΝΟΞ	ἐπὶ δὲ πόλι[ος Ἑσχ?]ρίωνος,
ΓΕΛΤΟΦΟΡΗΓΕ ΠΑΥΑΝ	πελτοφόρη ἀπε[γ]ράψαν[θο
ΑΦΗΣΤΙΩΝ	Ἀφηστίων — — —
ΠΟΛΙΚΛΕΙΞΔ	Πολικλείς Δ — — —

ΤΥΧΩΝΞ	Τύχων Σ - - -
ΚΛ ΞΙΛ	Κ[αφι]σία[ς - - -
ΑΡΙΞΤΙΩ	Ἀριστίω[ν - - -
Α < Τ	Ἀ (or Ἀ) - - στ - - - -
ΑΡΙΞ	Ἀρισ[τ - - - -
ΑΡΙ<	Ἀρισ[τ - - - -

Translation.—When Ktesias was archon of the Boiotian League and Aischrion (?) archon of the city, (the following) enrolled themselves as peltophori: Hephaistion [son of —], *etc.*

Comment.—This inscription belongs to the large class of lists of recruits which have been found in cities of the Boiotian League—Lebadeia, Orchomenos, Hyettos, Thespiæ, Chorsia, Kopai, Akraiphia, Megara and Aigosthena. The archon Ktesias is mentioned in two other inscriptions, one of Orchomenos,¹ the other of Hyettos;² and his date has been approximately determined as falling at the end of the third or beginning of the second century B. C.³

The various lists of recruits to which reference has been made exhibit marked local differences in phraseology, nearly every city having a stereotyped form of its own. It will therefore be well to examine our inscription in this respect, as being the only representative of Anthedon in this class of documents, and to observe in what particulars it differs from the others. We first note that, while the names of the archon of the Boiotian League and the archon of Anthedon are given, there is no mention of the three polemarchs or of the secretary. The practice in the matter of citing officials may be seen from the following table.⁴

	Archon of League.	Local Archon.	Polemarch.	Secretary.
Orchomenos	×	×	×	×
Hyettos	×	×	×	×
Kopai	—	×	×	×
Akraiphia	—	×	×	×
Megara	×	×	×	—
Lebadeia	×	×	—	—
Anthedon	×	×	—	—
Thespiæ	—	×	—	—
Aigosthena (in two instances)	×	—	—	—

¹ COLLITZ, *Sammlung der griech. Dialekt-Inschriften*, 483.

² COLLITZ, 535.

³ See COLLITZ, under 482. * × denotes mention, — denotes omission, of the name.

In the lists of Aigosthena, as well as of Chorsia, there are two forms. Of those from Aigosthena, two have the form last given in the table, while eight have that given under Lebadeia and Anthedon. Of the two lists from Chorsia, one has the form given under Thespiæ, the other, that given under Lebadeia and Anthedon. We must not assume the non-existence of officials in cases where their names are omitted. The constitutions of the various members of the league were probably the same.⁵

The order of words in ἐπὶ δὲ πόλις is not the usual one. We find, rather, ἐπὶ πόλις δέ in all the previously known Boiotian lists in which the phrase occurs, with one exception,⁶ while in the lists of Aigosthena the order is the same as in our own. The phrase πελτοφόρη ἀπεγράψανθο is, in this form, unique, though ἀπεγράψανθο ἐν πελτοφόρας is exceedingly common. The various corresponding phrases in the lists of the other cities have been collected and tabulated by Foucart.⁷

As regards the dialect, we note that while we have the earlier and invariable orthographic peculiarities of Boiotian vocalism, such as *ει=η* and *η=αι*, the etymologic spelling is preserved in those cases where the Boiotian spelling is either of comparatively late introduction or was never absolutely fixed. Thus, we have *Βοιωτοῖς*, not *Βοιωτῖς*, and *Τύχων*, not *Τούχων*. In the other two inscriptions of the archonship of Ktesias, *υ* is written for *οι*, but in the Nikareta inscription (COLLITZ, 488), which belongs approximately to the same period, the proportion between *οι=οι* and *υ=οι* is nearly even. In the third line the squeeze does not show whether the penultimate letter is *θ* or *τ*. The regular form of the endings *-ντι*, *-νται*, *-ντο*, *-ντω* is in Boiotian *-νθι*, *-νθη*, etc., but forms with *τ* are found occasionally. Thus, among thirty-two occurrences of the word ἀπεγράψαντο in the lists of recruits, twenty-six have *-νθο*, but six have *-ντο*.

Πολικλεῖς is a new name.

DEDICATIONS.

II.—Fragment of a base with cornice, broken at the bottom and back. Height, 0.19 m.; width, 0.29 m.; height of letters, 0.014 m.

ΜΑΤΡΩ	ΔΙΩΝΙΟΥΞΙΟ	Μάτρω[υ]	Διωνιούσιος
ΕΙΡΑΙΑ	ΑΡΤΕΜΙΔΙ	Εἰραῖδ[α]	Ἀρτέμιδι
ΕΙΘΙΟΥΙΗ		Εἰλ]	εἰθιονίη

⁵ Cf. FOUCART, in LE BAS, *Voyage archéol.*, II, 34a.

⁶ COLLITZ, 736.

⁷ *Bull. Corr. Hellén.*, IV (1880), p. 87.

Translation.—Matron son of Dionysios (dedicates this statue of) Heraïs to Artemis Eileithuia.

Comment.—This inscription may be more closely dated on dialectic than on palaeographic grounds. For, as one approximate limit, we have the middle of the third century B. C., when occurs the earliest example of the spelling $\iota\upsilon\nu = \upsilon\nu$ = Attic υ , and, as the other limit, the end of the same century, when the patronymic adjectives disappeared. $\Delta\iota\omega\nu$ — is the usual Boiotian spelling, though $\Delta\iota\upsilon\nu$ — is occasionally met with.⁸ The form $\text{'}\text{Αρτέμιδι}$, repeated as it is in the next inscription, is worthy of note. In all other Boiotian inscriptions the form is $\text{'}\text{Αρταμι}$ —,⁹ and the occurrence of $\text{'}\text{Αρτέμιδι}$ in these two inscriptions of Anthedon, so thoroughly Boiotian in their orthography, seems to indicate one of those interesting local divergences which are not uncommon within the dialect. The related names, $\text{'}\text{Αρτέμεις}$, $\text{'}\text{Αρτέμων}$, $\text{'}\text{Αρτεμισία}$, occur, however, elsewhere in Boiotia.

The worship of Artemis Eileithuia is shown by inscriptions to have existed at Tanagra, Orchomenos, Chaironeia, and Thisbe. Including Anthedon, then, we know of five seats of worship of this divinity in Boiotia, and yet not one of them is mentioned by Pausanias.¹⁰ Eileithuia appears in a great variety of spellings, as may be seen from the following: at Tanagra and Orchomenos, Εἰλειθυία ; at Chaironeia, Εἰλειθία and Εἰλιθία ; at Thisbe, Εἰλειθεία ; at Anthedon, Εἰλειθουία ¹¹ and Εἰλειθιουία . According to the general principles of Boiotian vocalism, we should have expected $\text{'}\text{Ιλιθυία}$ or $\text{'}\text{Ιλιθιουία}$, but we see, from the preceding forms, that the etymologic spelling was retained, always in the first syllable, with one exception in the second, and in one case also in the third. In the Anthedonian forms, the third syllable is written phonetically, showing the regular preservation of the old u-sound, together with that affection of it which is denoted by $\iota\upsilon\nu$. From the fact that the inscription in which Εἰλειθουία occurs is later than that with Εἰλειθιουία , we must not conclude that in the first instance the old pronunciation was preserved without the affection. It is impossible to believe, with Larfeld,¹²

⁸ Cf. MEISTER, *Die griechischen Dialekte*, I, p. 230.

⁹ GUSTAV MEYER's statement (*Gr. Grammatik*⁽²⁾, p. 64), that $\text{'}\text{Αρταμις}$ is *allgemeindorisch*, is incorrect. $\text{'}\text{Αρτεμις}$ is the only form in Kretan, and examples of it can be found in nearly every one of the Doric dialects.

¹⁰ Cf. KOUMANOUDES, $\text{'}\text{Αθήναιον}$, IV, p. 294.

¹¹ See inscription No. III.

¹² *Sylloge Inscriptionum Boeoticarum*, p. XXV.

that, in cases where both spellings occur in the same inscription, the inconstancy of spelling is caused by inconstancy of pronunciation. The affection of the pronunciation which came about in the third century was constant. Its representation, on the other hand, was often neglected by the stone-cutters. In regard to the form Εἰλειθεΐα from Thisbe, M. Foucart, who published the inscription in which it occurs,¹³ has made a mistake to which attention ought to be called. Speaking of Εἰλειθειή, he says: *M. Larfeld a fait remarquer que, dans les textes de Chéronée et de Lebadée, εἰ est souvent employé à la place de υ. La dédicace de Thisbé fait connaître la même altération dans une troisième ville.* The change referred to by Larfeld (*op. cit.*, p. xviii) is between εἰ and υ representing οἰ, and to bring into connection with this a change from an original υ to εἰ is entirely misleading. It is an impossibility for original υ to become εἰ in Boiotian, the very dialect which shows the greatest tenacity in preserving the old open sound. We have nothing to do with a phonetic change from one to the other. The two forms are distinct and dependent on a play between strong and weak suffix-forms. The relation of Εἰλειθεΐα to Εἰλειθυΐα is the same as that of γεγωνεΐα to γεγωνυΐα (suffix -*Ἔσσ-ια* to -*υσσ-ια*).¹⁴ In the form Εἰλειθΐα from Chaironeia, the εἰ has become ι, as regularly in Boiotian.

III.—Six fragments of bluish stone, fitting together. Total length, 1.015 m.; height, 0.20 m.; height of letters, 0.02–0.025 m.

ΙΝ-ΙΖΛC ΣΙΜΑΧΩΤΑΣΘΟΥΙΝΤΕΡΑΣΚΑΡΑΙΔΑΚΗ
ΜΕΛΛΥΘΙΔΑΑΡΤΕΜΙΔΕΙΛΕΙΘΟΥΙΗ

----- ν[ε]ις Λο[υ]σιμάχω τὰς θου[γα]τέρας Καραΐδα κῆ
Μελ[α]νθίδα Ἀρτέμιδι Εἰλειθυΐῃ.

Translation.— - nes, son of Lysimachos, (dedicates) to Artemis Eileithuia (these statues of) his daughters, Karaïs and Melanthis.

Comment.—The name *Kapaïs* has been hitherto met with, so far as we know, only at Chaironeia (*Bull. Corr. Hellén.*, VIII, p. 55); *Μελανθίς*, as a woman's name, only at Tanagra (*Collitz*, 987). One of the breaks in the stone runs through the fourth letter of Ἀρτέμιδι, but the remaining marks can belong only to an Ε, not by any possibility to an Α. The inscription shows the customary Boiotian orthography, ex-

¹³ *Bull. Corr. Hellén.*, 1884, p. 415.

¹⁴ MEYER, *Gr. Grammatik*⁽²⁾, p. 308; BRUGMANN, *Gr. Grammatik in Iwan Müller's Handbuch*, § 73.

cept in the name of the divinity, which has already been commented on. The letters are of the Roman period.

IV.—Block of blue limestone, broken at the back. Height, 0.25 m.; width, 0.81 m.; greatest thickness, 0.67 m.; height of letters, 0.025 m.

ΘΙΟΓΙΤΩΝΤΟΝΠΑΤΕΙΑΚΗΔΑΜΟΚΛΕΙ
ΑΤΟΝΑΝΔΡΑΕΥΡΟΥΦΑΟΝΤΑ
ΘΙΟΓΙΤΟΝΟΞΤΥΞΘΙΥΞ

Θιογίτων τὸν πατέ[ρ]α κὴ Δαμοκλεί|α τὸν ἄνδρα
Εὐρουφάοντα | Θιογίτονος τῆς θιῦς.

Translation.—Theogeiton and Demokleia (dedicate) to the gods (this statue of) their father and husband Euryphaon, son of Theogeiton.

Comment.—In the first line the sixteenth letter, which is perfectly distinct, is shaped like an l with an excessively broad top.

LIST OF MAGISTRATES.

V.—Gable-top marble stele, unearched in the excavations and taken to the museum of Thebes. Height, 1.11 m.; width, 0.515–0.545 m.; letters irregular and of various heights. Edited from an imperfect squeeze.

ΑΓΑΘΗΤΥ
ΧΗ

ΑΡΧΟΝΤΩΝ ΝΚΤΕΦΑΝ
ΑΝΑΓΡΑΦΗ ΔΕΥΤΕΡΑ

ΤΙ	ΤΕΡΤΥΛΛΟC	ΑΥΡΩCΙΜΟC
ΛΕΩΝΑC	ΑΥ	
ΛΕΟΝΤΑC	ΑΥΡΠΑΡΑΜΟΝΟC	
ΜΕΓΙCΤΙΩΝ	ΑΥΡΕΡΩΤΑΝΟC	
ΖΩΠΥΡΟC	ΛΕΟΝΤΑC	
ΕΥΦΡΑC	ΠΡΟCΔΟΚΙΜΟC	
ΜΑΡΚΟC	ΖΕΥΘ	
ΖΩCΙΜΟC	ΜΑ ΙΜΟ	
ΦΛ ΠΡΕΙΜΟC	ΘΑΛΛΟ	
ΕΠΑΦΡΑC	Ω	
ΖΩCΙΜΟC		
ΘΕΟΔΟCΙΟC		

ΓΙ ΚΛΕΟΠΑΤΡΟΣ	[
ΑΤΤΙΚΟΣ	
ΕΠΙΚΤΑΣ	π
ΖΩΣΙΜΟΣ	
ΦΑΠΡΕΙΜΟΣ	ο
ΑΡΜΟΔΙΟΣ	
ΦΑΤΥΧΙΚΟΣ	π
ΖΩΣΙΜΑΣ	
ΓΙΟΥ	[π
ΚΑΛΛΙΝΕΙΚΟΣ	
ΖΩΣΙΜΑΣ	
ΓΙΟΥΛΙΟΣ ΕΡΜΗΣ	
ΑΥΡΗΛΙΟΣ ΖΩΣΙΜΑΣ	
ΑΥΡΗΛΙΟΣ ΕΥΡΕΙΝΟΣ	
ΦΛΕΝΦΡΑΣ	
ΔΙΟΓΕΝΗΣ	
ΙΣΕΙΔΩ	
ΣΩΠ	ΑΥΡΕΥΙΝΕΤΟΣ
ΗΡΑΚΛΕΙΔΗΣ	ΓΙΣΤΙΩΝ
ΛΟΝΚΙΟΣ	Α ΚΛΗΣ
ΑΥΡΖΩΣΙΜΟΣ	
ΓΑΙΟΣ	
ΖΩΣΙΜΟΣ	

Ἀγαθὴ τύ-

χη.

Ἀρχόντων στεφαν[ηφόρων?
ωθέντων?

ἀναγραφὴ δευτέρα.

Τι(βέριος) Τέρτυλλος	Αὐρ(ήλιος) Ζώσιμος
Λεωνᾶς	Αὐ[ρ](ήλιος) - - -
Λεοντᾶς	Αὐρ(ήλιος) Παράμονος
Μεγιστίων	Αὐρ(ήλιος) Ἐρω[τ]ιανός
Ζώπυρος	Λεοντᾶς
Εὐφρᾶς	Προσδόκιμος
Μᾶρκος	Ζευθ(?) - - -
Ζώσιμος	Μά[ξ]ιμος

Φλ(άουιος) Πρεῖμος	Θάλλο[ς]
Ἐπαφρᾶς	
Ζώσιμος	
Θεοδόσιος	
Γ(άιος)Ἰ(ούλιος) Κλεόπατρος	
Ἀττικός	
Ἐπικτᾶς	
Ζώσιμος	
Φλ(άουιος) Πρεῖμος	
Ἀρμόδιος	
Φλ(άουιος) Τυχικός	
Ζωσιμᾶς	
Γ(άιος) Ἰού[λιος] - -	
Καλλίνεικος	
Ζωσιμᾶς	
Γ(άιος) Ἰούλιος Ἑρμῆς	
Αὐρήλιος Ζω[σ]ᾶς	
Μ(ᾱρκος) Αὐρήλι[ος] Συρεῖνος	
Φλ(άουιος) Εὐφρᾶς	
Διογένης	
Ἰσειδω[ρος]	- - - -
Σωπ - - -	Αὐρ(ήλιος) Εὐ[α]ίνετος (?)
Ἡρακλείδης	- - - - -
Λούκιος	Με]γιστίων
- - - - -	Ἄ - - - κλης
- - - - -	Αὐρ(ήλιος) Ζώσιμος
- - - - -	
- - - - -	
Γάιος	
Ζώσιμος	

Translation.—With the blessing of Fortune. Second register of crown-wearing (or crowned) archons: Ti. Tertullus, etc.

Comment.—The names down to Φλ. Πρεῖμος or thereabouts look as if they might have been engraved at one time. The rest, in letters of various sizes and in some cases sprawling carelessly, would seem to have been added at intervals. Why the series should have been brought to an end by the leaf in the second column and then resumed below is a mystery. The numerous Aureliuses in the latter part of

the list enable us to assign the document to the latter part of the second and the beginning of the third century A. D.

In restoring line 3, we have been unable to choose between the possible alternatives, *στεφανηφόρων* and *στεφανωθέντων*. *Στεφανηφόρος* was the title of an eponymous magistrate in several cities of Asia Minor and elsewhere.¹⁵ The combination *ἄρχων στεφανηφόρος*, though unexampled, is likely enough. If *στεφανωθέντων* be read, the list would be one of archons who had received the honor of a crown.

INSCRIPTIONS IN THE EPICHORIC ALPHABET.

VI.—Poros slab. Height, 0.45 m.; width, 0.40 m.; height of letters, 0.04–0.06 m.

ΒΙΟΓΙΤΟ

Θιογίτο

The chief interest of this inscription lies in the peculiar form of the *theta*, of which there is only one other example in the whole mass of early inscriptions. This is in a short dedication of Elis,¹⁶ where we find ΑΝΕΘΕΚΑΝ. The corresponding rounded form Θ is found three times in early Boiotian inscriptions,¹⁷ once at Corinth,¹⁸ and once at Selinous,¹⁹ while from Amorgos²⁰ we have a similar form in which the cross-bar comes to an end in the centre of the circle (Θ). Hinrichs, in his table of the Greek alphabets,²¹ has given Θ as a Boiotian as well as an Elean variety, but this is now for the first time substantiated, as there is no such form in any previously published Boiotian inscription. Both Θ and Θ appear again in Roman times as developments of Θ, but are distinguished from the similar archaic forms by the style of cutting. The letters of our inscription are large, bold, and deeply cut. Λ is the more usual form of *gamma* in Boiotian inscriptions in the epichoric alphabet, but, in the fine example of archaic epigraphy

¹⁵ See the list of cities in REINACH, *Épigraphie Grecque*, p. 349.

¹⁶ RÖHL, *Inscriptiones Graecae Antiquissimae*, 120; ROBERTS, *An Introduction to Greek Epigraphy*, 299; KIRCHHOFF, *Studien zur Geschichte des gr. Alphabets*(4), p. 163.

¹⁷ At Kriëkouki in the district of Plataia (LARFELD, 271; RÖHL, 144; ROBERTS, 223 b), at Tanagra (RÖHL, 125; ROBERTS, 215 b), and in a dedication by an Orchomenian found at Delphi (ROBERTS, 204). Roberts, apparently following Kirchhoff, attributes the form of the *theta* in the third instance to an error of the copyist, though he gives the other two forms without remark, and in the Elean inscription calls especial attention to the simplified form of the *theta*. But, if once the form be well attested, there is no necessity for attributing certain instances of it to error.

¹⁸ RÖHL, 20⁸².

¹⁹ RÖHL, 514, ε, δ.

²⁰ *Museo Italiano*, vol. 1, p. 225.

²¹ *Handbuch d. klass. Alter.*, vol. 1, p. 416.

found at Haliartos,²² we have Γ. At Orchomenos, Thebes, and Tanagra Γ and Λ were used indiscriminately.²³ The *omicrons*, especially the second, are smaller than the other letters, but this is common in early inscriptions of nearly all parts of the Greek world. The change of ε before vowels to ι, of which we have an example in our inscription, took place in Boiotia at a very early period, as we find ι written in some of the oldest inscriptions, although there was no consistency even in the same locality.²⁴ The change of the original diphthong ει to ι, which is represented in the third syllable of Θιογίτο, was also accomplished in very early times. Thus, we have in the epichoric alphabet Καλλιγίων,²⁵ Πισιδωρίδας,²⁶ Θειογίτα,²⁷ Ἀθανογίς.²⁸

VII.—Poros slab, broken on the right and at the bottom. Height of fragment, 0.43 m.; width, 0.44 m.; height of letters, 0.06–0.09 m.

ORRO oppo

VIII.—Poros tombstone with beveled top. Height, 0.87 m.; width, 0.37 m.; height of letters, 0.35 m.

ΑΝΘΥΛΛΙΣ Ἀνθυλλίς

This name occurs in *CIG*, 2201. The form of the *lambda* shows that the inscription belongs to a period preceding the introduction of the Ionic alphabet, but more than that one cannot say. The form of the *sigma*, which is a valuable criterion in Attic inscriptions, cannot serve as such in Boiotia, where the choice between the three-barred and four-barred forms is often dependent on individual preference.²⁹

IX.—Rough boundary-stone of conglomerate. Height, 0.28 m.; length, 0.51 m.; thickness, 0.40 m.; height of letters, 0.125–0.13 m. On one end is ΗΙ, on the other ΟΡ. ὄρ(ος) ἰ(ε)ρ(ὸ). The stone must have rested on its long side, the two ends with the letters being exposed. It is strange that the aspirate, which is expressed in ἰ(ε)ρ(ὸ),

²² RÖHL, 149; ROBERTS, 224.

²³ Compare ΕΡ|ΘΡΕΓΟ, RÖHL, 133, with ΑΘΑΝΟΛΙΤΙΣ, RÖHL, 137, ROBERTS, 216 f.

²⁴ Compare ΤΙΜΑΣ|ΕΟΣ and ΘΙΟΜΝΑΣΤΑ at Tanagra, RÖHL, 136 and 139; cf. MEISTER, p. 243.

²⁵ COLLITZ, 461, but with ει as var. lect. ²⁶ COLLITZ, 579.

²⁷ COLLITZ, 677.

²⁸ COLLITZ, 891, RÖHL, 137 with Θ.

²⁹ Cf. KIRCHHOFF, *Alphabet*, p. 142.

should be omitted from ὄρος, a word which in Attic shows such tenacity in keeping the aspirate-sign.

X.—Rough poros slab. Height, 0.665 m.; width, 0.45 m.; height of letters, 0.05 m.

Φ Ε Ρ Ε Ξ Φέρες

XI.—Tombstone of poros with a rude and one-sided gable top. The slab is broken at the bottom. Height, 0.27 m.; width, 0.30 m.; height of letters, 0.03–0.055 m.

Ξ Γ Ι Ν Θ Ε Ι Ρ Σπίνθειρ

There is nothing in the form of the letters to show decisively that this inscription belongs to the period preceding the introduction of the Ionic alphabet, but the style of cutting favors placing it in that period. The representation of ē by ει is no objection to this, as we have undoubted instances of this in inscriptions of the epichoric alphabet, such as Μέννει, — κράτεις, 'Ι]σμεϊνοτέλεις,³⁰ 'Α]μεινοκλείαι.³¹ These cases show that the change in pronunciation had taken place before the introduction of the Ionic alphabet, while the representation in writing was still fluctuating.

XII.—Poros slab in the museum at Thebes, said to have been found at Anthedon. Height, 0.96 m.; width, 0.57 m.; height of letters, 0.04 m.

Μ Α Ρ Σ Υ Α Σ . Μαρσύας

EPITAPHS AND FRAGMENTS IN THE IONIC ALPHABET.

XIII.—Tombstone of poros, broken at the bottom. Height, 0.58 m.; width, 0.40 m.; height of letters, 0.05–0.06 m.

Β Α Τ Τ Ι Ξ Βαττίς

XIV.—Poros tombstone with gable top and rosettes; broken at the bottom. Total height, 0.82 m.; width, 0.36 m.; height of letters, 0.028 m.

Κ Α Ν Θ Ι Ξ Κανθίς

A new name; cf. Κάνθος.

XV.—Poros tombstone, complete, but much weather-worn. Height, 0.88 m.; width, 0.39 m.; height of letters, 0.035 m. There are traces of red color in the letters.

Ε Υ Ν Α Ν Θ Ι Ξ Εύνανθίς

³⁰ RÖHL, 300; ROBERTS, 200.

³¹ RÖHL, 155.

A new name. A Eunanthus occurs in Mommsen's *Inscriptiones Regni Neapolitani*, No. 7177.

XVI.—Poros tombstone with gable top. Height, 0.73 m.; width, 0.31 m.; height of letters, 0.03 m.

ΓΟΥΡΡΙΞ Πουρρίς

This name is found also at Tanagra (COLLITZ, 1080).

XVII.—Poros slab. Height, 0.38 m.; width, 0.39 m.; height of letters, 0.045 m.

ΓΟΥΡΡΙΧΟΣ Πούρριχος

XVIII.—Slab of very coarse poros. Height, 0.38 m.; width, 0.39 m.; height of letters, 0.03 (O)—0.07 (Y).

ΙΩΓΥΡΟΣ Ζώπυρος

Ζώπυρος occurs in an inscription of Thespiæ (COLLITZ, 814), which shows a mixture of Boiotian and Attic dialects; *Ζωπυρίνα* occurs at Tanagra (COLLITZ, 1106, 1107, 1108). The genuine and usual Boiotian forms are *Ζώπυρος*, *Ζωπούρα*, *Ζωπυρίνα*, etc.

XIX.—Poros slab. Height, 0.70 m.; width, 0.42 m.; height of letters, 0.045 m.

ΞΕΝΝΩ Ξεννώ

There was no regular gemination of liquids in Boiotian as in Lesbian, but the doubling of any consonant in the abbreviated forms of proper names is frequent (cf. FICK, *Die griechischen Personennamen*, lix ff.; MEISTER, I, p. 266).

XX.—Poros tombstone with gable top. Height, 0.72 m.; width, 0.48 m.; height of letters, 0.03–0.05 m.

ΦΙΛΛΩ Φιλλώ

This name occurs also once at Tanagra (COLLITZ, 1065).

XXI.—Poros tombstone with gable top. Height, 0.69 m.; width, 0.33 m.; height of letters, 0.03 m.

ΔΙΔΥΜΜΕΙ Διδύμμει

The short forms of proper names in *-εις*=Attic *-ης* are especially prone to drop the nominative sign *ς* in Boiotian (cf. MEISTER, I, p. 272; BLASS, *Rheinisches Museum*, 1881, pp. 604 ff.).

XXII.—Tombstone of poros. Height, 0.54 m.; width, 0.30 m.; height of letters, 0.035 m.

ΒΙΩΝ Βίωv

XXIII.—Poros slab. Height, 0.66 m.; width, 0.38 m.; height of letters, 0.04 m.

ΑΝΤΙΦΙΛΗ Ἀντιφίλη

The form is Attic.

XXIV.—Poros slab, broken at bottom. Height, 0.52 m.; width, 0.47 m.; height of letters, 0.03 m.

ΑΥΤΟΒΩΛΟΣ Αὐτόβωλος

XXV.—Poros tombstone. Height, 0.70 m.; width, 0.32 m.; height of letters, 0.025 m.

ΑΓΟΛΛΩΝΙΔΑ Ἀπολλωνίδα
ΝΙΚΟΒΩΛΑ Νικοβώλα[ς]

XXVI.—Fragment of poros tombstone. Height, 0.29 m.; width, 0.29 m.; height of letters, 0.023 m.

ΓΟΛΛΩΝΙΔΑΣ Ἀπολλωνίδας

XXVII.—Poros slab. Height, 0.70 m.; width, 0.44 m.; height of letters, 0.03–0.04 m.

ΞΙΜΩΝΙΔΑΣ Σιμωνίδας

XXVIII.—Fragment of poros tombstone. Height, 0.33 m.; width, 0.49 m.; height of letters, 0.05 m.

ΜΝΑΞΙΓΙΤΑ Μνασινίτα

A new name, analogous in formation to *Θιογίτα* (COLLITZ, 1044).

XXIX.—Poros tombstone, widest at the top. Height, 0.86 m.; greatest width, 0.0375 m.; height of letters, 0.04 m.

ΚΑΛΛΙΓΙΤΩΝ Καλλινίτων

XXX.—Rough poros slab. Height, 0.32 m.; width, 0.52 m.; height of letters, 0.045 m.

ΚΑΛΛΙΑΞ Καλλίας

XXXI.—Rough poros block. Height, 0.33 m.; width, 0.53 m.; height of letters, 0.055–0.08 m.

ΕΥΦΑΣΙΑ Εὐφασία

A new name.

XXXII.—Rough poros block. Height, 0.185 m.; width, 0.415 m.; height of letters, 0.06 m.

ΚΑΦΙΞΙΑΞ Καφισίας

The stone-cutter has apparently attempted to strike off the excessively long right-hand stroke of the first *alpha*. The *sigmas* are decidedly sprawling.

XXXIII.—Poros tombstone, broken at the bottom and top. Height, 0.29 m.; width, 0.455 m.; height of letters, 0.035 m.

ΝΕΞΤΙΔΑ 'Ο?]νεστίδα

If correctly supplied, a new name, patronymic from 'Ονέστας.

XXXIV.—Long bar-tombstone of poros with cornice at top and rosettes at the ends. Length, 1.09 m.; height, 0.25 m.; height of letters, 0.05 m.

ΑΡΙΞΤΩΝΥΜΟΞ 'Αριστώνυμος

Attic: the Boiotian form would be 'Αριστώνουμος.

XXXV.—Marble tombstone with gable top. Height, 0.37 m.; width, 0.255 m.; height of letters, 0.015 m.

ΑΡΙΞΤΩΝ 'Αρίστων
ΚΝΩΞΙΟΞ Κνώσιος

Ariston son of Knosos, or Ariston of Knosos (?).

XXXVI.—Poros tombstone with gable top. Height, 0.73 m.; width, 0.41 m.; height of letters, 0.04 m.

—, ΠΝΕΙΑΞ Π?]αρνείας

A new name.

XXXVII.—Poros tombstone. Height, 0.71 m.; width, 0.35 m.; height of letters, 0.025 m.

ΑΡΙΞΤΟΜΕΝΕΙΞ 'Αριστομένεις

XXXVIII.—Poros tombstone with gable top. Height, 0.45 m.; width, 0.45 m.; height of letters, 0.03 m.

■ΕΝΩΝ Μ]ένων or Ξ]ένων

XXXIX.—Fragment of poros. Height, 0.20 m.; width, 0.40 m.; height of letters, 0.03–0.035 m.

ΜΕΝΕΞΤΡΟ— Μενέστρο[ος

The Boiotian and Aiolic change of *a* to *o* in the group $\rho\alpha=\rho$ is seen in *στροτός* and the proper names of which it forms a part, as $\Delta]$ ινόστρο[τ]ος (COLLITZ, 476), Τιμόσστροτος (COLLITZ, 485), etc. There are, however, many instances of --στρατος, doubtless due to Attic influence, and among these is Μενε[σ]τράτω (COLLITZ, 501). Μενέστροτος is now met with for the first time.

XI.—Poros tombstone with gable top. Height, 0.77 m.; width, 0.45 m.; height of letters, 0.035 m.

Ρ Ο Λ Υ Ξ Ε Ν Α Πολυξένα

XLI.—Poros tombstone with gable represented in relief. Height, 0.64 m.; width, 0.43 m.; height of letters, 0.05 m.

Ε Υ Η Ξ Χ Ρ Ο Ξ Εὐησχος

This name, which is new, is a peculiar compound, but cf. *Κάλλαισχος*.

XLII.—Marble tombstone, at the village spring of Loukisi. Height, 1.70 m.; width, 0.45 m.; height of letters, 0.03 m.

Ξ Ω Κ Ρ Α Τ Ε Ι Ξ Σωκράτεις
Γ Ε Τ Α Ξ Πέτας

The name Πέτας is not found elsewhere, but is probably a short form of Πέταλος, which occurs in Thessalian (COLLITZ, 358) and on one of the lead plates of Styra (BECHTEL, *Inscripfen des Ionischen Dialekts*, p. 33, No. 404).

XLIII.—Marble tombstone with gable top. Height, 0.38 m.; width, 0.165 m.; height of letters, 0.015 m.

Ο Ν Α Ξ Ι Μ Ο Ξ Ὀνάσιμος
Ο Ν Α Ξ Ι Μ Α Ὀνασίμα

XLIV.—Poros tombstone with gable top; broken below. Height, 0.88 m.; width, 0.43 m.; height of letters, 0.025 m.

Ν Ο Υ Μ Η Ν Ι Ξ Νουμηνίς
Ο Ν Α Ξ Ι Μ Ι Δ Ο Υ Ὀνασιμίδου

Attic, except the second syllable of Ὀνασιμίδου. The name *Νουμηνίς* occurs in *CIA*, III, 2905.

XLV.—Marble tombstone with gable top; broken below. Height, 0.25 m.; width, 0.265 m.; height of letters, 0.018 m.

Ρ Α Υ Ξ Ι Λ Λ Α Ν Πάυσιλλαν

A new name. The simple accusative upon tombstones is rare. Examples in KEIL, *Zur Sylloge Inscr. Boeot.*, p. 535 at bottom; LEBAS, *Voyage arch.*, II, No. 654; *Mith. Inst. Athen.*, XII (1887), p. 357; COLLITZ, 1053, 1074. This list makes no pretence to completeness.

XLVI.—Poros slab. Height, 0.59 m.; width, 0.43 m.; height of letters, 0.055 m.

ΔΗΤΑ Δήτα

Probably the genitive of Δήτας (=Attic Δαίτης).

XLVII.—Marble tombstone with gable top and rosettes. Height, 0.95 m.; width, 0.40 m.; letters, 0.02–0.04 m.

Ε Π Ι	Ἐπὶ
ΦΙΛΟΞΕΝΩΙ	Φιλοξένῳ
ΜΝΗΣΙΚΛΕΟΥΣ	Μνησικλέους

The letters are cut in a slovenly fashion and badly arranged.

XLVIII.—Marble tombstone, built into the wall surrounding the church at Loukisi. Height, 1.21 m.; width, 0.44 m.; height of letters, 0.04 m.

Ε Π Ι	Ἐπὶ
ΦΙΛΙΤΤΩΙ	Φιλίππῳ

XLIX.—Marble tombstone with akroterion and rosettes, in wall surrounding the church at Loukisi. Total height, 1.34 m. (of which akroterion alone = 0.55); width, 0.44 m., height of letters, 0.03 m.

ΦΙΛΙΤΤΟΣ Φιλίππος

Below are represented in relief various tools, including a knife, axe, and chisel.

L.—Block of rough poros. Length, 0.46 m.; width, 0.285 m.; height of letters, 0.05 m.

ΗΡΑΚΛΕ	Ἡρακλέ[ι]-
ΔΗ	δῆ

The stone-cutter omitted the Λ and inserted it afterwards. There is no trace of an ι at the end of the line, but Ἡρακλέδῃ would be an impossible form. Ἡρακλείδῃ would be a good Boiotian dative, but is probably to be regarded as Attic, the *iota subscript* being omitted, as often in late inscriptions. The simple dative is rare on gravestones, but not unexampled. Two or three cases are referred to by FRANZ (*Elementa Epigraphices Graecae*, p. 340), and three cases of the name

in the dative with ἡρωι are quoted by KEIL (*Sylloge Inscr. Boeot.*, pp. 155, 169). Possibly we ought to restore Ἡρακλε[ι]δη[ς].

LI.—Fragment of poros slab with cornice. Height, 0.19 m.; width, 0.24 m.; height of letters, 0.025 m.

ΕΝΑΝΔΡ Μ]ένανδρ[ος

LII.—Fragment of poros. Height, 0.24 m.; width, 0.23 m.; height of letters, 0.028 m.

ΝΤΡΟΦΙΣ Σου]ντροφίς

A new name.

LIII.—Marble tombstone with gable top represented in relief. Height, 0.31 m.; width, 0.40 m.; height of letters, 0.025 m.

ΤΑΓΟΝΙΟ ---ταγόνο[ς

LIV.—Poros tombstone with gable top. Height, 0.50 m.; width, 0.45 m.; height of letters, 0.035 m.

ΑΝ., ΚΙΜΟΣ

Nearly all the letters are very uncertain.

LV.—Poros slab, broken at the bottom and on the left. Height, 0.35 m.; width, 0.26 m.; height of letters, 0.045 m.

ΗΡΙΔΑΣ Φιλετ?]ηρίδας

A new name.

LVI.—Poros block with cornice at the top. Height, 0.48 m.; width, 0.22 m.; thickness, 0.205 m.; height of letters, 0.018 m.

ΑΡΙΞΤΗ —
ΤΙΞ

There are traces of three or four lines, but the stone is so badly worn that it was found impossible to make out more of the letters than are given above.

LVII.—Fragment of marble tombstone, broken at the bottom and left side. Height, 0.54 m.; width, 0.22 m.; height of letters, 0.05 m.

ΕΙΝΙΞ ---εινίς

LVIII.—Fragment of poros, found near Nos. II and III. Height, 0.19 m.; width, 0.14 m.; height of letters, 0.025 m.

ΡΤΑ
ΤΗ
Ε

LIX.—Fragment of poros tombstone with gable in relief. Height, 0.30 m.; width, 0.24 m.; height of letters, 0.0225 m.

Ω N

LX.—Fragment of poros with cornice. Height, 0.34 m.; width, 0.20 m.; height of letters, 0.04 m.

Ξ K A

LXI.—Fragment of poros slab. Height, 0.32 m.; width, 0.18 m.; height of letters, 0.04 m.

Ι Ι Κ Ε
Μ Α Ρ
Χ Α

LXII.—Small poros fragment. Height, 0.38 m.; width, 0.18 m.; height of letters, 0.03 m.

Ξ Ω Τ

BILINGUAL INSCRIPTIONS.

LXIII.—Marble slab, now used as threshold for the entrance to the church lot at Loukisi. Length, 1.01 m.; width, 0.21 m.; height of letters, 0.04 m.

M Δ ARELLIVS Δ Q Δ F Δ POM	M(arcus) Arellius Q(uinti) F(ilius)
	Pom(ptina)
ΜΑΡΚΟΞΑΡΕΛΛΙΟΞΚΟΙΝΤΟΥ	Māρκος 'Αρέλλιος Κοίντου
ΥΙΟΞΠΩΜΕΝΤΙΝΑ	υἱὸς Πωμεντίνα

On the form Πωμεντίνα, see MOMMSEN in *Ephemeris Epigraphica*, iv, 221.

LXIV.—Marble slab, in same position as preceding. Length, 1.01 m.; width, 0.21 m.; height of letters, 0.04 m.

Q Δ ARELLIVS Δ M Δ L Δ XSENO
OINTOΞΑΡΕΛΛΙΟΞΜΑΡΚΟΥ
ΞΕΝΩΝ

Q(uintus) Arellius M(arci) L(ibertus) Xseno
Κ[όιντος] 'Αρέλλιος Μάρκου (ἀπελεύθερος)
Ξένων

There is a similar omission of ἀπελεύθερος in the inscription published in the *Bull. Corr. Hellén.*, i, 284-5.

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DISCOVERIES IN THE ATTIC DEME OF IKARIA, 1888.

VIII. SCULPTURES.*

[PLATES XI, XIII.]

The following sculptures, found at Ikaria by the American School, and described under numbers I-XXV, are, perhaps without exception, of Pentelic marble.

I.—Colossal head of the archaic period (*Fig. 43*), found beneath the front wall of the church. Length from crown of head to bottom of fracture, 0.41 m.; greatest width, 0.35 m.; average thickness from front to back, 0.21 m.; distance from hair to base of nose, 0.065 m.; width of nose at base, 0.027 m.; perpendicular depth from bridge of nose to interior angle of eye, 0.03 m.; diameter of largest curl, 0.055 m.

The back of the head has been entirely chiseled away, and the suggestion has therefore been made (*Wolters, Mitth. Inst. Athen*, 1887, p. 390), that the head could not have belonged to a statue, but was to be classed among masks which were built into walls.¹ But, if not the head of a statue, it is more likely to have been fixed on the top of a pillar, instances of which have come down to us.² But the present form is not necessarily original. The back may very well have been cut away later, to secure a flat surface for some purpose. The dowel-hole is evidence against immuring; moreover, the surface at the back differs from the surface under the point of the beard, where the chiseling is not so rough as on the back of the head, though worked less smoothly than it would have been if intended to be seen.

The head is of a very archaic type, and can be counted among the most ancient bearded heads which have been found on Greek soil. A

* Dr. Waldstein has given me the benefit of his opinion on the most important objects in our collection of sculptures. The following notes are based upon his remarks; and I owe him an additional acknowledgment for his kindness in going over this paper with me and making some valuable suggestions. I have made some additions since his departure from Athens, and it would not be just to hold him absolutely responsible for every view expressed here.

The plates and figures are from photographs taken by Mr. S. B. P. Trowbridge and Mr. Louis Dyer.

¹ Cf. PAUSANIAS, I. 2. 5.

² Cf. BÖTTICHER, *Baumkultus der Hellenen*, fig. 43.

series of bearded heads which, from their type, naturally offer themselves for comparison are those from Cyprus, now in the Metropolitan Museum at New York; and also two statue-heads now in Rome, generally considered to represent Dionysos. One of these, in the villa Albani, is reproduced in Roscher's *Lexikon der gr. und rom. Mythologie* in the article *Dionysos*. The other, in the Palazzo Doria, has never been reproduced, but while in Rome I made careful notes on it.³ The most valuable data for comparison, however, are found in the series of archaic female statues discovered on the Akropolis within the last few years.

Looking at the head more in detail, we note that the crown was left smooth. Perhaps it was never intended to be seen,⁴ since it was probably raised at some height above the eye-line. The hair in front is cut in a series of oblique, parallel waved ridges—the conventional pattern of numerous examples—all converging toward the median line of the forehead. Encircling the forehead, there is a series of large spiral curls of the usual conventional form, in comparatively high relief, but not undercut. There were originally ten of these curls. The curl on the extreme left, and Nos. 3, 4, and 5 from the right were inserted. One of these was found. As no regular order was followed in insertion, it is probable that the inserted curls were made separately merely on account of some defect in the marble at these points. Two holes, one on the right and the other on the left, in the wavy hair near the posterior line behind the temples, were undoubtedly used to affix a bronze wreath; while two smaller holes on the upper edge of the empty curl-hole nearest the median line probably served for some additional decoration. The general treatment of the hair differs little from that of many archaic male heads. One of the best examples is a Cypriote head,⁵ where there is a double row of curls, and, above them, waved hair extending up to a rather flat crown, and in part covered by a wreath of flowers. The Cypriote heads of this style usually have the double row of curls; so also the Albani statue. In the Hermes Moschophoros of the Akropolis Museum, the curls are not of the spiral pattern, which can be traced to bronze work,

³ Both are noted by MATZ-DUHN.

⁴ [The ivy-wreath would cover most of the crown. A bronze leaf of such a wreath was found, about 0.05 m. in diameter.—A. C. M.]

⁵ CESNOLA, *Atlas*, I, pl. LXXII, No. 470 (Museum No. 506); cf. No. 469 (Museum No. 515).

but seem rather blocked out in the technic of wood-carving. A head and mask of Dionysos found at Delos⁶ show a triple range of curls.⁷ In the remains of the mustache there appears the same wavy treatment as in the hair; but the ridges are here narrower and more elaborate. The circumstance that the mustache runs over and projects above the beard suggests that there may have been a tuft of hair represented in similar projection on the under lip, as in the heads of Dionysos on some Naxian coins.⁸ The beard (of which the right side was found separately at a distance of some feet from the head) shows a series of symmetrical parallel ridges, but closer together than in the hair above the forehead and the mustache. One of the Cesnola Cypriote heads



FIG. 41 (II).



FIG. 43 (I).

shows very nearly the same treatment in the beard, but its lines are more wavy in character, and present less of the notched zigzag appear-

⁶ *Bull. de corr. hellén.*, 1881, pl. x, p. 507.

⁷ A head from the Asklepieion, now in the Central Museum at Athens, which in many particulars resembles our head, has a single row of curls of essentially the same character but much flatter. The two curls nearest the ear on each side are on a lower line than the others. The hair on the crown of the head is cut in wavy lines converging toward the centre of the crown. The beard is marked with parallel and nearly straight ridges. The under side is left smooth. [The single row of rather flat curls is common in the helmeted Cypriote heads, noticeably in the inscribed statue holding the dove and cup: CESNOLA, *Cyprus*, p. 132. Cf., also, the archaic Dionysos on the Marathonian vase, *Mith. Inst. Athen*, 1882, pl. III.—A. C. M.]

⁸ GARDNER, *Types of Greek Coins*, pl. II, No. 22.

ance.⁹ The beard of the archaic Dionysos in the Palazzo Doria shows almost precisely the same treatment as that of our statue. The forehead, brow, and cheeks are hard and smooth in modelling, but the cheek is markedly raised from the nose to the side, as is the case in one of the Akropolis female statues,¹⁰ in the Doria statue, and in several of the Cypriote heads. The eye protrudes as a whole, but inclines inward from the top downward, as in most of the Akropolis statues. The upper lid is carried in a continuous bold curve, and the two lids join at the outer angle on one plane; while at the inner angle there is a loop-like ending which has been worn away in the fragmentary portion of the right eye.¹¹ The lower lid is not so much curved as the upper. The existing portion of the left nostril is strongly distended, making the nose seem stunted in its general proportions. Stunted proportions characterize the head as a whole, and may also be observed in some Cypriote heads.¹² As Dionysos and Apollo were the only divinities, so far as we know, whose cults were of importance in Ikaria, a bearded head such as ours can represent only Dionysos, and it is consistent, moreover, with the regular type of archaic heads which have been identified as belonging to this divinity.

II.—We now turn to some fragments of a colossal seated statue (*Fig. 44*) to which this head, as we suppose, originally belonged.¹³ First,

⁹ CESNOLA, *Atlas*, I, pl. LXXXI, No. 529 (Museum No. 402); cf., also, LXXII, No. 470 (Museum No. 506), where the beard is divided into six parallel ridges by horizontal grooves. [An examination of the original of No. 529 shows that the beard, in reality, does not exhibit the peculiar technic of the Ikarian head, but is wavy only, and does not belong to a very early period. The true parallel for this rare crimping in flat, sharply marked bands is to be seen in the back hair of some of the archaic female statues of the Akropolis, such as the one figured in *Ephem. Arch.*, 1886, pl. 5; 1884, pl. 8, No. 6a. I have observed another close parallel in the beard of a small bronze figure in the Bibliothèque Nationale, No. 254, and less pronounced in No. 162, a centaur with human fore-legs. Cf., also, the "Zeus" head, *Mith. Inst. Athen.*, XIV, pl. III.—A. C. M.]

¹⁰ *Les Musées d'Athènes*, pl. III.

¹¹ [The last remark does not coincide with my observation. Repeated examinations of the marble convinced me that no "loop" ever existed here, but that the upper and lower lids meet in this corner at the usual sharp angle. The differences between the right and left sides of the head are many.—A. C. M.]

¹² Especially, CESNOLA, *Atlas*, I, pl. LXXII, Nos. 468, 479.

¹³ [While at first inclined to favor this view, a careful review of all the evidence has convinced me that it is not tenable. Putting aside any question of difference of style and age between head and torso, in respect to which there may easily be difference of opinion, it is difficult to reconcile the disagreement between the forms of the dowel-holes in the two. In the head enough remains of the dowel-hole to show

a male torso, preserved from neck to thighs. Height of fragment, 0.80 m.; width of breast, 0.50 m. It was found close to the base *B* (see *PLAN*), and it is not unlikely that this was the original site of the statue. The head must have been carved from a separate block, as is shown by the dowel-hole in the neck. The arms probably extended at right angles from the elbow. The drapery is of the customary archaic style, the chiton showing at the neck and along the right breast. The himation was folded obliquely across the chest and fell in conventional folds. A fragment which was found separately fits on the left thigh and supplies the curve which proves that the figure was seated. Still another fragment recently found belongs to the right leg just above the knee. On the left breast there are four holes, on the right, two, for the affixing of some bronze ornament.¹⁴ Although the back of the shoulders is gone, the lower portion of the hair is preserved, and it shows the treatment usual in the Akropolis statues, namely, a wide mass divided into seven flat wavy ridges or curls. To the same statue undoubtedly belonged a hand (*Fig. 45*), found close to the wall *ab* of structure *D*, on the outside. Width of back, 0.15 m.; length from extremity of wrist-bone to end of the joint of third finger, 0.215 m.; length of second finger, 0.17 m. The long fingers and the conventional form of the thumb are highly archaic, but the execution is excellent. The hand is clasping some object. A marble kantharos

that a horizontal section was probably quadrangular, while that of the torso is pentagonal with different angles differently placed. A dowel to fit both would have been of a form so strangely contorted that it seems altogether unreasonable. Furthermore, there is a slight projection at the lower corner of the dowel-hole in the head which renders it far more likely that the dowel was inserted from the back than from below, as would be natural in affixing the piece to a wall or other vertical surface where such support would be necessary. Again, it is not probable that the back of the head would have been cut away in antiquity while the statue remained intact. This, it would seem, must be attributed to the builders of the church, if to any one, and yet the large fragment of the beard was found within the building *D*, about a metre below the lowest course of the wall of the structure, and even the main piece had not been used in the wall of the church which we demolished. We know nothing of the relation of the head to the earlier Byzantine church on the site, and, in any event, it appears that, if entire, it would have been more serviceable for building-purposes than in its present state with the dowel-hole breaking the desired surface. Finally, the fine preservation of the surface of the head is hardly consistent with the theory that it belonged to the seated statue resting on the base *B* in the open air. For a head similarly flattened at the back, see that of the Gorgon recently found on the Akropolis at Athens (*Journ. Hellen. Stud.*, 1889, pp. 265-6).—A. C. M.]

¹⁴ [Certainly curls.—A. C. M.]

was found, corresponding in dimensions and workmanship to the hand, and it fits exactly in the hole between thumb and fore-finger, so that here we undoubtedly have the object held by the hand.¹⁵ Width of the kantharos, inclusive of the handles, 0.21 m.; height, 0.17 m. It is shown with the hand in *Figure 45*. Finally, we have the two feet with their base in two fragments represented in *Fig. 46*. The larger fragment includes the left foot and the toes of the right; the smaller one supplies the instep of the right foot. The feet were sandaled, and the strap appears on the left foot,¹⁶ which is in advance of the right. The right foot is somewhat raised at the heel, as in many archaic seated statues and vase-paintings, and on it appears the lower edge of the drapery, which agrees in its archaic character with that of the torso. All the toes of the left foot are cut off. These fragments are all of the same colossal proportions, and they unquestionably belong



FIG. 45 (11).



FIG. 46 (11).

to the same statue. The kantharos points to Dionysos, and strengthens our attribution of the statue to that divinity. The type seems to be much the same as that afterward followed by Alkamenes in his celebrated temple-statue of Dionysos, of which several coins¹⁷ are supposed

¹⁵ [The palm of the hand between thumb and fingers is left rough and thick. Near the outside of the palm, opposite the root of the thumb, is a break which shows that the hand was here attached to something, probably the knee or chair, by a marble support about 0.06 m. square. Its position is such that the kantharos must have been tipped considerably from the perpendicular. Cf. the Attic coin representing the statue of Dionysos by Alkamenes, and many vase-paintings.—A. C. M.]

¹⁶ [The remains of a bronze pin or strap are still visible in the sole of the sandals on the inside of each foot near the base of the great toe, and a hole for a similar piece exists on the outside of the left foot near the nail of the small toe, but there is no trace of a corresponding one outside the right foot.—A. C. M.]

¹⁷ BEULÉ, *Les Monnaies d'Athènes*, p. 261; HEAD, *Catalogue of Greek Coins in the British Museum, Attica, etc.*, pl. XVIII.

to give a rough reproduction. Compare also the archaic relief of Zeus in Ince Blundell Hall, England.¹⁸

III.—There are also portions of another colossal statue of somewhat smaller proportions than that just described, namely, two fragments of arms and an unfinished hand,¹⁹ besides two fingers of another hand belonging probably to a third colossal statue.

IV.—We come next to an archaic nude torso similar to those of the so-called Apollo series, the "Apollons" from Thera, Orchomenos, Tenea, the Apollo Ptoos, the Strangford Apollo, *etc.* This torso was found to the north of the church-wall, about half a meter below the surface. A fragment of the left leg and one of the right shoulder were found separately. Height of torso, 0.85 m.; width of shoulders, 0.36 m. The circumstance that the arms and hands were entirely free from the body indicates for this statue a date later than the type of the Thera, Orchomenos, Tenea, or Ptoos Apollons, later also than that of the similar statue from Boiotia,²⁰ in which the arms are separated by several inches from the body, but the hands are united to the body by cylindrical supports. The rendering of the muscles of the chest and the modelling of the back, however, show comparatively little advance from the oldest types.

V.—Belonging to this archaic period, also, is the front portion of a right foot with the long, finger-like toes characteristic of the well-known archaic Apollons just referred to.

VI.—For the basrelief very closely resembling the stele of Aristion, see this Journal, vol. v, pp. 9-17.

VII.—To the fifth century may be attributed a fragment of a sepulchral stele representing an old man holding a staff in his left hand (PLATE XI-2). Above there remain two letters of the epitaph, ΕΥ—undoubtedly Ἰκαρί]εῦ[ς. Height of fragment, 0.53 m.; width, 0.23 m. Found in front of the church, close to the surface. For the type, compare certain reliefs crowning stelai, some of which have been discussed by Dr. Waldstein,²¹ who has also pointed out the intimate rela-

¹⁸ Cf. MICHAELIS, *Arch. Zeit.*, VII, p. 31; pl. 5.

¹⁹ [One of these fragments extends from the elbow to the wrist, the other to the fingers, though broken off at the wrist (a recent break, I think). They are but roughly chiseled into shape throughout, never smoothed to a finished surface. At the elbow they are cut off squarely, and present there the same chipped or pitted appearance as the back of the colossal head described above.—A. C. M.]

²⁰ KABBADIAS, *Κατάλογος τοῦ Κεντρικοῦ Μουσείου*, No. 20.

²¹ *Essays on the Art of Pheidias*, ix, pp. 303-7.

tion between many Attic sepulchral reliefs and the relief-work of Pheidias as exemplified in the Parthenon frieze.

VIII.—One of the finest pieces of sculpture found by us is a fragment of a relief, probably sepulchral, representing a female figure seated in a chair. Height, 0.26 m.; width, 0.20 m. Found north of the church, about half a meter below the surface (PLATE XIII). The left hand holds the himation up from the breast; the right hand extends a vessel, apparently a phiale.²² About the crown of the head is



FIG. 47 (IX).

a ridge which is cut down slantingly toward the head, calling to mind, at first glance, the halo about the heads of Byzantine saints. This seems to be merely a device of the nature of that adopted in the Parthenon frieze, to make the relief appear higher than it really is.²³ The attitude of the figure and the delicacy in the treatment of the drapery remind one of some of the seated female figures in the Parthenon

²² [If it is a phiale that is held in the right hand (as seems to me most likely) and the monument is sepulchral, it would be a new phase, indeed, in Attika at this early period; so much so that, in my judgment, it is not sepulchral, but represents a divinity. The size of the figure within the limitations of space, the shape, so far as preserved, and the comparative thinness of the slab, suggest a votive offering with adorants, rather than a sepulchral stele. This leads me to conjecture that we may possibly have here a representation of the female divinity whom, in accordance with the traditions of the spot, we ought to expect to find, namely, Erigone. If the cast of features calls to mind the Demeter (or Kore?) of the famous Eleusinian relief (FRIEDERICH-WOLTERS, *Bausteine*, No. 1182) with its "eminently religious character," we may remember that Erigone and the Ikarian story are closely allied to the Eleusinian divinities and legends (*Seventh Annual Report of School at Athens*, pp. 66, 97).—A. C. M.]

²³ [If Constantinos's photographs do not deceive, something similar but less pronounced exists about the back of the head of the middle figure on a sepulchral stele of the Central Museum (KABBADIAS, *Katálogos tou Kentrikou Mouseiou*, No. 132; Mrs. MITCHELL, *Hist. Anc. Sculpt.*, p. 382) and above the head of the female to the left in the stele with the inscription *Ἀριστίας Ἱπποκρίδης*, mentioned by KÖHLER, *Mith. Inst. Athen*, 1885, p. 372. These are both assigned to the fifth century. Such concurrent circumstances may give some clue to the date of our relief. The hair was not represented plastically at all on the head, the surface being left quite rough. This is also the case with the hair of the rider on the Dexileos monument in the Kerameikos, where traces of paint show how the hair was treated, and it is probable that the same device was resorted to here.—A. C. M.]

frieze.²⁴ In regard to the gesture of holding the drapery up from the breast, we may compare the Myrtia Kephisia²⁵ relief of the Louvre. In the Hera of the east frieze, the motive seems to me to be quite different. Something similar appears in still earlier art, namely on the altar sometimes attributed to Kalamis.²⁶ Compare also an archaic relief from Lakonike.²⁷

IX.—Figure 47 reproduces the lower left-hand portion of a relief, representing three figures, one of which is of much greater stature than the others and is thus, probably, distinguished as a divinity. Height of fragment, 0.34 m.; width, 0.32 m. Upon the *anta* at the left of the relief are traces of a fourth figure similar to the two small figures within. The style of work seems closely akin to that of the



FIG. 48 (x).

reliefs²⁸ representing Asklepios and Hygieia receiving homage, the worshippers being of much smaller size than the divinities. The small figures in our relief, however, are not turned in adoration toward the large figure, but seem to be walking away. It is to be observed that they are standing upon a higher level than the large figure, as if walking over a slight eminence. The hand of the large figure seems to

²⁴ MICHAELIS, *Der Parthenon*, p. 204; WALDSTEIN, *Essays*, VI, p. 203.

²⁵ FRÖHNER, *Inscriptiones grecques du Louvre*, p. 290.

²⁶ OVERBECK, *Gesch. d. gr. Plastik*⁽³⁾, I, p. 219; KABBADIAS, *Kατάλογος τοῦ Κεντρικοῦ Μουσείου*, No. 54.

²⁷ *Mith. Inst. Athen*, 1883, pl. XVI.

²⁸ Cf. *Mith. Inst. Athen*, 1877, p. 215 ff, plates XIV-XVII; GIRARD, *Bull. de corr. hellén.*, 1878, p. 65, plates VII-IX.

rest on the shoulder of the figure directly in front, but the stone is too much damaged to show the action with certainty.²⁹

X.—Two marble slabs with reliefs on both sides (*Fig. 48*): height, 0.63 m.; width at base of slab *A*, 0.63 m., of *B*, 0.58 m. In the top of each slab is a dowel-hole, placed at about an equal distance from each end. The two slabs must have formed part of a balustrade or railing, visible from both sides. *A* is an end slab, as is shown by the tree which appears on each side, in one case being the beginning of the series of reliefs, in the other, the end. Looking at the side upon which the relief of *A* forms the beginning, we see a representation of Herakles and the Muses; Herakles, with club and himation or chlamys (lion-skin?), standing in the centre of slab *B* with a female figure on each side; before slab *A* are three female figures,³⁰ the central one holding a musical instrument resembling a mandolin. Upon the other side of the slabs is represented a sacrificial procession of nine figures, four on slab *A*, five on slab *B*: the foremost figure is leading a goat beneath the tree. This relief is so much damaged that only the lower portion of the figures is preserved. The work has great historic and mythologic interest, as being the only extant representation in sculp-

²⁹ [The explanation of this scene is to be sought in the class of reliefs treated by Löwy, *Jahrbuch arch. Inst.*, II, pp. 109-11. They are characterized by a low altar (*ἱεράρα· χοροῖσι δὲ καὶ ἡρωσι ἱεράρας, ποταμοῖσι δὲ βόθρους καὶ μέγαρα*, PORPHYR., *De antro nymph.*) usually rounded above, by adorants, and at times by a female much larger than these, with pitcher and patera ready to pour a libation, as in the relief of the Villa Albani figured by Löwy; cf. *Mith. Inst. Athen*, IV, pl. XVI; ROSCHER, *Lex. Myth.*, p. 406; etc. These habitually stand before the altar, behind which is a hero or god to whom the libation is to be made. Sometimes the female is omitted, as in the Theseus relief of the Louvre, and in that from the Mesogaia described by Milchhöfer, *Mith. Inst. Athen*, 1887, p. 293. In ours, we see the *ἱεράρα*, the adorants, and the colossal female, but, in the mutilated state of the relief, there may be question whether the adorants have their hands in the usual attitude, or the female is provided with a libation-vessel. Yet her right arm is certainly raised, and that of the figure before her is bent upward from the elbow. (Our artist, by the use of a magnifier, has seemed to see more than I can feel wholly certain of.) A peculiar feature is that two adorants are in front of the female and are walking past the altar and beyond it (not over it, as appears clearly, since the feet and a portion of the legs are concealed by the altar). The theory that the colossal female sometimes represents a priestess (ZOEGER, as cited by Löwy) receives some support here by the position of her left hand seemingly resting on the shoulder of the adorant before her.—A. C. M.]

³⁰ [The conspicuous absence of the chiton poderes in the third figure on the right, in *A*, seems to me to preclude, for this period, the idea that this figure was intended for a Muse. I think it a male.—A. C. M.]

ture of Herakles and the Muses ; though these are connected on a vase recently published,³¹ and on a few Roman coins,³² all which examples are to be traced to the Muses which the Roman consul Fulvius Nobilior carried off from Ambrakia and set up in a temple dedicated to Hercules Musarum.³³ In a Chian inscription (*CIG*, 2214), the victors in gymnastic contests made libations ταῖς τε Μούσαις καὶ τῷ Ἡρακλεῖ (*cf.* Ἑρμοῦ καὶ Ἡρακλέους καὶ Μουσῶν, Teos ; Dittenberger, *Syll.*, No. 349). But these reliefs have especial interest and importance on the art side, belonging, as they do, to the best period of the fourth century, and showing much analogy with the reliefs of Apollo, Marsyas, and the Muses, from the pedestal of a group by Praxiteles at Mantinea.³⁴

XI.—In PLATE XI-3 is represented a well-preserved ex-voto slab of a not uncommon type, representing a small temple with pilasters. On the lower edge there is a projection intended to fit into a socket. The cornice is ornamented with a range of antefixes placed at equal intervals.³⁵ Height of slab, 0.27 m. ; width, 0.31 m. ; projection at bottom, 0.05 m. deep and 0.08 m. wide. It was found in front of the two upright slabs in the pronaos of the Pythion (see PLAN, *H*, *i* and *k*). In the middle, Apollo is seated upon the omphalos, enveloped in a voluminous himation, which is draped in such a way as to leave his breast and right shoulder and arm bare. With his left hand he raises a lustration-branch, while in his right he holds a phiale. The representation of divinities holding vessels for the libation is not rare in the fifth century and later, and, according to Furtwängler,³⁶ is the result of a strong tendency, seen in vases of the period of Pheidias, to represent the gods in human relations. A certain degree of archaism is evident in the head and in the treatment of the curls. In front of Apollo stands the altar before which the worshipper is stationed, with his himation loosely thrown about him, and his right arm raised in the usual gesture of adoration. This figure displays a very close resemblance to some of the worshippers in the Asklepios reliefs,³⁷ also to the worshipper on the ex-voto relief to Zeus Meilichios, found at the

³¹ *Notizie degli Scavi*, 1884, pl. VIII, p. 377.

³² *Cf.* BIE, *Die Musen*, p. 25.

³³ PLINY, *HN*, xxxv. 66 ; EUMENIUS, *Pro restaur. schol.*, VII.

³⁴ *Bull. de corr. hellén.*, 1888, plates I, II, III ; pp. 104-28.

³⁵ [The spectator is conceived to be standing by the side of the temple and looking in upon the scene enacted there, as if no wall existed to interrupt the view.—A. C. M.]

³⁶ *Mith. Inst. Athen*, 1881, p. 117.

³⁷ *Cf.* *Bull. de corr. hellén.*, 1878, pl. VII ; *Mith. Inst. Athen*, 1877, pl. XVII.

Peiraieus.³⁸ In the last-named work, the divinity, Zeus Meilichios, holds a phiale in the same manner as the Apollo on our relief. Behind Apollo stands Artemis, clad in the long tunic and diplois. The top of her quiver appears above the right shoulder. The drapery recalls the various reproductions of the Athena Parthenos,³⁹ while the treatment of the hair is precisely the same as that of a fourth-century head in the Central Museum, which was thought to represent Hygieia by Köpp, who published it for the first time.⁴⁰ The left hand of Artemis is held upon her hip, while the right hand rests upon the outer wall of the temple.⁴¹ The workmanship of the relief is rather careless. On the omphalos plentiful remains of red color are still distinguishable, and there are also slight traces of the same on the borders which enclose the relief.

Upon the upper and lower edges of the relief is the following inscription: ΠΥΘΑΙΞΤΗΣ ΓΕΙΞΙΚΡΑΤΗΣ | ΑΚΡΟΤΙΜΟΥ ΑΝΕΘΗΚΕΝ, Πυθαιστῆς Πεισικράτης Ἀκροτίμου ἀνέθηκεν. This is the only example of the word Πυθαιστῆς in an inscription,⁴² though, in a long Amphictyonic decree, Böckh supplies Π[υθαιστᾶς]. Töpffer, in an article upon *Die attischen Pythaisten und Deliaisten*,⁴³ has shown that the Pythaiatai of Strabo and the lexicographers were neither members of a certain gens of this name, nor even of any particular gens; but rather that the title was a general one given to envoys sent to consult the Pythian oracle. The inscription possesses additional interest from the fact that Ikaria lies so near the Marathonian Tetrapolis, where the worship of Apollo gained its first foothold in Attika and where, at an early day, the Delian and Pythian cults were fused.⁴⁴

³⁸ *Bull. de corr. hellén.*, 1883, p. 507, pl. XVIII.

³⁹ Cf. SCHREIBER, *Die Nachbildungen der Athene Parthenos*. [For a similar habit in statues of Artemis, see ROSCHER, *Lexikon*, p. 605.—A. C. M.]

⁴⁰ *Mith. Inst. Athen*, 1885, pl. IX. [This arrangement of the hair is a form of the double bow-knot of the later Apollo Belvedere and of many female statues, especially of Artemis and Aphrodite.—A. C. M.]

⁴¹ [The similarity of this attitude in general to that of Hygieia in the Asklepiian reliefs, and the further likeness of the full-face position, otherwise rather rare in the best period (FRIEDERICH-SWOLTERS, *Bausteine*, No. 1803), may be noticed.—A. C. M.]

⁴² [This is the statement of TÖPFFER, *Hermes*, 1888, p. 322; but he has overlooked the Delian inscription (LEBÈGUE, *Delos*, p. 150) reading Ζήνωνα Ζήνωνος, κλειδοῦ-χῆσαντα καὶ [πυ]θαιστὴν ἐν [Ἀθῆν]αις [καὶ ἱερὰ Διὸς Σώτηρος καὶ τῆς] Ἀθη[ναί]ας τῆς Σωτῆρος[ας γενόμενον . . .], which tends to invalidate some of T.'s conclusions.—A. C. M.]

⁴³ *Hermes*, 1888, pp. 321-32.

⁴⁴ Cf. MILCHHÖFER, *Ueber den attischen Apollon*; CURTIUS, *Griechische Geschichte*, I, p. 107.

It is an interesting coincidence that, just as the type of our relief may be considered as influenced by the Asklepian reliefs, so the Akrotimos of the inscription is probably the man who showed so warm an interest in the Asklepian cult in Athens (see *Seventh Annual Report of American School at Athens*, pp. 85-6).

XII.—Upon another slab, broken at the right, Apollo is represented, again seated on the omphalos, and playing on the lyre (PLATE XI-1). Behind him stand two female figures, probably Muses.⁴⁵ Along the top runs a cornice. Height of slab, 0.48 m.; width as far as fracture on the right, 0.43 m. Found immured in the church.

XIII.—Lower left-hand corner of relief representing a draped figure standing with legs crossed, leaning on a pillar. Height of fragment, 0.32 m.; width, 0.21 m. Found in the wall of the church. This may be one of the several types of Muses leaning upon a pillar,⁴⁶ but not enough of the relief is preserved to show what the attribute was. The drapery is of good style. Behind the figure is a tree.

XIV.—Small fragment of relief showing the legs of a young man, nude; also a hand grasping some object, perhaps the branch of a tree. Height, 0.26 m.; width, 0.125 m. Found in the south wall of the church. Beside the left leg is seen the lower corner of the chlamys.

XV.—Lower portion of a relief showing the feet and the lower edge of the drapery of a female figure. Height, 0.26 m.; width, 0.24 m. Found in the south wall of the church. The workmanship is poor.

XVI.—Sepulchral stele representing a parting-scene of the usual type. A female figure, seated in a chair, grasps the hand of a man.

⁴⁵ [In this once beautiful relief the omphalos exhibits plastic traces of the network of fillets (*ἀγυρνόν*) which is so frequently represented as covering its surface. I have already expressed the opinion (*Seventh Report*, p. 78) that the females are Artemis and Leto. There are no attributes to characterize them, but they are distinguished plainly as maiden and matron by their dress, that of Artemis being the same as in the preceding relief. A similar distinction may be noted in *Élite Céramographique*, II, pl. xxxvi; and in *Anc. Marb. Brit. Mus.*, part II, pl. v. Our scene is purely peaceful, purely musical. For Artemis without attributes, may be cited the black-figured vase of *Élite Cér.*, II, pl. L, where Apollo is mounting a chariot and Artemis is ready to hand him the lyre and plectrum. Leto stands before the horses. The attitude in our relief, each lifting the veil with the left hand, and Artemis resting her right on her hip, is too familiar to need illustration. More of the head of Apollo is preserved than appears from our plate. The head is slightly raised and seems looking into the distance.—A. C. M.]

⁴⁶ Cf. BIE, *Die Musen*, ch. VI, types, 1.θ; 2.8; 2.η; 3.μ; 4.γ.

Near the woman stands a female attendant; above are cut two rosettes. Height, 0.82 m.; width, 0.40 m. This relief was built into one of the interior walls of the church, and was seen there by Milchhöfer.⁴⁷ At the bottom, a few letters of the inscription can be made out. See Inscription No. 14 (p. 318).

XVII.—Torso of a satyr, broken at the waist (*Fig. 49*). The two parts were found separately, one imbedded in the north wall of the church, the other, under the church. Total height, 0.57 m.; breadth of chest, 0.29 m. The root of the tail is distinguishable, behind, and, below it, the place where the tip was attached, curling around.

XVIII.—Breast of a Seilenos with part of right arm and end of the scanty beard, which is divided into four distinct parts (*Fig. 50*). Height of fragment, 0.21 m.; breadth of chest, 0.15 m. Found near the angle made by the peribolos-wall *E* with the later wall *F*.



FIG. 49 (xvii).



FIG. 51 (xix).



FIG. 50 (xviii).

XIX.—Head of a child (*Fig. 51*), found in the same place as the last. Height, 0.13 m. The left side of the crown of the head has been worked off flat, and shows that it was part of a group similar to the Eirene and Ploutos of Kephisodotos, or the Hermes and Dionysos of Praxiteles.⁴⁸ The face offers a very striking resemblance to that of the Dionysos child in the Hermes group, but is of much inferior workmanship and later date.

⁴⁷ *Mith. Inst. Athen*, 1887, p. 311.

⁴⁸ [It will be observed that the inclination of the head is toward the child's left, instead of its right, as in the two groups cited. Consequently, if held on the arm as in these, it should be the right arm, in order to have its gaze directed toward the bearer. That it is directed upward and toward some object is plain. In neither of the groups cited, nor in that of the boy in the Peiraieus museum (*Mith. Inst. Athen*, 1881, pl. xiii), is the position such as to account for the flat surface on the left side of the head.—A. C. M.]

XX.—Head representing an actor in the female tragic mask, with distended eyes, wide-open mouth, and hair in a heavy mass, like a wig. Height, 0.16 m. The hair, which is cut in wide ridges, is drawn up over the middle of the forehead. It is interesting to compare with this an ivory statue of an actor, found at Pompeii.⁴⁹

XXI.—Statue of a girl, of the Graeco-Roman period, head wanting (*Fig. 52*). Height, 1.10 m.

XXII.—Female head of the Graeco-Roman period, found close to the statue just mentioned (*Fig. 52*). It was afterward stolen. The fact that the statue and head were found in close proximity gives a presumption in favor of their belonging together.⁵⁰



FIG. 52 (XXI, XXII).



FIG. 55 (XXVI).

⁴⁹ Cf. *Mon. d. Inst.*, XI, pl. XIII; *Annali d. Inst.*, 1880, p. 210; also reproduced by BAUMEISTER, *Denkmäler*, under article *Schauspieler*, etc. [This comparison must not be understood as indicating a close parallel. The hair is not arranged in the formal curls of the ivory statue, but falls irregularly beside the face, and the lock on the top of the head runs over the crown to the back of the head, like that seen on many heads of Eros, thus combining, in a way, the arrangement of hair seen on the so-called genius of tragedy from Herculaneum (CLARAC, III, 1132; *Annali d. Inst.*, XVIII, p. 216-22), and the mask held in its hand. On the left side of our head, near the ear, is a fracture which shows that it was here attached to some object.—A. C. M.]

⁵⁰ [In *Figure 52*, the head has been set upon the body without any attempt at proper junction or desire to prejudice the question of their belonging together.—A. C. M.]

XXIII.—Portrait-head of Graeco-Roman period. Height, 0.30 m.

XXIV.—Marble slab hollowed out on one side and pyramidal on the other. Width, 1.04 m.; length, as far as preserved, 1.00 m., but originally about 1.24 m., as calculated from the pyramidal side. Found just outside of wall *ae* of *D*, 0.80 m. below top of wall. Along the edge of the side which is hollowed out are five objects which it is difficult to describe, but of which *Figure 53* will afford some idea. Last year, there was found a corner-piece having upon it a similar object, but somewhat larger. This, however, from its dimensions,



FIG. 53 (XXIV).



FIG. 54 (XXV).

cannot be one of the missing corner-pieces of the slab found this year, but must have belonged to another similar slab. Along one edge of the slab runs a well-cut moulding. Innumerable suggestions have been put forward as to the nature of the strange objects ranged along the edge of the hollowed side. Animals' feet, birds' tails, etc., must be counted out, owing to the circumstance that one of the objects is intact, and so must be explained, not as a fragment, but as complete. I have attempted to explain the slab as a table for offering sacred cakes to the god, and the mysterious ornaments as representing cakes made with a

pine-cone mould. I was led to this by comparing a painting found at Pompeii,⁵¹ in which there is represented, in the midst of woodland and mountain scenery, a statue of Dionysos holding the thyrsos in his left hand and the kantharos in his right; while upon a rough rock-altar is seen a large copper dish within which is a smaller wooden dish containing fruits of various kinds, and beside this wooden dish an object which has the appearance of a pine-cone standing on its base, but which is explained as a cake made in the form of the pine-

⁵¹ *Museo Borbonico*, vol. VII, pl. XVI; BÖTTICHER, *Baumkultus der Hellenen*, fig. 24.

cone, sacred to Dionysos. Reference is made, here, to the lines of Vergil's *Georgics* (II, 393-5): *ergo rite suum Baccho dicemus honorem | carminibus patriis, lancesque et liba feremus, | et ductus cornu stabit sacer hircus ad aram*. The diameter of the basin in the painting seems to be about equal to the height of the statue, so that we need not feel that our slab is too large to be explained in this way. Nor is it an objection that it is of stone, not of metal. But a serious objection to this theory is found in the pyramidal shape of one side and the cornice with moulding, features which seem inexplicable in connection with such a basin or platter. These may be taken as rather favoring a suggestion which has been made, that the slab was a roof-piece over a niche, the hollow side being underneath and the strange objects some form of ornament.

XXV.—*Figure 54*, from a photograph, represents the head of one of the griffins already described, *AJA*, v, p. 179.

XXVI.—Besides the sculptures in marble above described, a few objects in bronze were found, the most important of which is a small anathema with a female figure incised in outline (*Fig. 55*). This is apparently a divinity, perhaps Artemis, holding a flower in her right hand, while her left hand and arm support a sceptre. The head-dress is peculiar, and the whole style archaic.²²

CARL D. BUCK.

Athens,

February, 1889.

²² [The bronze is about 0.12 m. in length, somewhat broken away at the bottom and front side below, and is still attached to a narrow ribbon of bronze by which it was affixed originally. A hole pierces the neck. The bronze is cut out to follow the outlines desired, as in the case of the bronze from Olympia noticed by FLASCH (BAUMEISTER, *Denkmäler*, p. 1104s) and that at Metaponto described by A. EMERSON in this Journal (IV, p. 30). The figure faces toward one's left and holds in her right hand her veil (not "a flower") by the fingers while the thumb is extended straight from the wrist as in the other hand, which does not grasp the staff. The veil extends from the top of the head somewhat in front of the facial outline and probably curved to meet the hand (see GERHARD, *Auserl. gr. Vasen.*, pl. XXIII). A bit of the bronze is lost here and a portion of the hand also. The lines here show the fall of the garment and the folds toward the neck. The dress is the diploidion, leaving the neck and arms bare. No attributes are visible, except the staff and possibly a wreath on the head. The staff is wound with a fillet. Here, again, I suggest the possibility of a representation of the local heroine. Except in the drawing of the hands, there seems to be nothing more than a slight severity in the style. If the staff be a sceptre and not a thyrsos, this may well have been assigned to Erigone, as it often is given to Triptolemos.—A. C. M.]

ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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AFRICA.

EGYPT.

PROPOSED ARCHÆOLOGICAL SURVEY OF EGYPT.—At the November meeting of the Egypt Explor. Fund, Mr. F. Ll. Griffith presented a paper, in which he proposed a complete survey and index of the monuments of Egypt, taking each city, its tombs and temples, as a whole; he impressed the importance of this, in view of the daily ruin of monuments. His program is for explorers to pass from one end of the country to the other, verifying the accounts of travellers, searching out new monuments and describing those already known, collecting place names, issuing temporary reports and monographs, and finally gathering all the evidence into one connected survey. The meeting passed a resolution "approving the suggestion of an archæological survey of Egypt and referring the matter to the Committee."—*Academy*, Dec. 14.

SCARABS OF THE FIRST DYNASTY.—Professor Sayce purchased at Qeneh a somewhat worn scarab of immature art: it bears the name of the seventh king of the First Dynasty, called Semempses by Manetho. The name is expressed by the same curious hieroglyph that is used to represent it in the list of kings at Abydos. On either side of the name is the royal uræus, the uræus on the left-hand side standing on the basket. When looking over some Egyptian antiquities belonging to Mrs. Miller-Morison, Prof. S. came across a scarab precisely like his own, except that it was rather larger and was of stone instead of composition. It had been purchased two years ago at Abydos. Prof. S. believes that these came from the same tomb, and

are witnesses that a monument of the First Dynasty still exists or recently existed in the neighborhood of Qeneh.—*Academy*, Oct. 26.

AHNAS-EL-MEDINEH=HERAKLEOUPOLIS.—Professor Erman of the Berlin Museum having renounced his prior claim to excavate at this place in favor of the Egypt Explor. Fund, M. Naville is at present exploring that site, which has been chosen for this season's work. Ahnas is the site of the great city Herakleoupolis, at the entrance of the Fayûm; which, after Memphis and Helioupolis, was probably the most important city north of the Thebaid. When, in the VIII dynasty, Memphis lost its preëminence, the Egyptian Monarchy passed first to Herakleoupolis, before it established itself at Thebes.—*Academy*, Dec. 14.

ALEXANDRIA.—*Fragments of a Hyksos Statue.*—Some fragments of a statue of a Hyksos have been found near Pompey's column, at Alexandria, and have been transported to the Museum in Cairo.—*Chronique des Arts*, 1889, No. 33.

TELL-BASTA=BOUBASTIS.—Count d'Hulst has returned to Tell-Basta to resume the work which has been suspended during the summer. Unfortunately, during his absence the sculptured slabs bearing representations of the human figure have been sadly battered and defaced by the fanatical Mohammedans of the neighborhood.—*Athenæum*, Sept. 21.

The Committee of the Egypt Explor. Fund, anxious to preserve as many as possible of the beautiful basreliefs found in the Festival Hall and in the Hall of Osorkon (see *JOURNAL*, vol. III, pp. 413-18; vol. IV, pp. 192-4), have offered to present slabs to local provincial (British) museums, which will guarantee the cost of transport. Seven blocks are being brought over on these terms: two for Bolton, one each for Manchester, Greenock, Tamworth, York, and Canada, the transport expenses of which are paid by persons interested in the respective museums. These basreliefs are similar to the one presented last year to the British Museum. The Committee have also taken it upon themselves to offer a selection of objects from Tell-Basta to the Berlin Museum and to the Louvre.—*Academy*, Dec. 14.

CAIRO.—*Researches on the period of the Arabian Conquest.*—A subscription has been opened in order to undertake excavations in Cairo, especially with the object of discovering archæological data regarding the period of the conquest of Egypt by the Arabs. They will be directed by Count d'Hulst. Corbett Bey, the Khedive's private secretary, who has made a specialty of the topography of the city, has already selected a number of promising points for excavation.—*Chron. des Arts*, 1889, No. 33.

EL-FUSTÂT (Old Cairo).—Previous to the middle of January, Count d'Hulst is to excavate on the site of the first Muslim capital of Egypt, El-Fustât, two miles south of Cairo and immediately adjoining the old fortress of Egyptian Babylon. This excavation has for its object the de-

termination of the sequence of Persian and Arab lustre-ware by the discovery of specimens at different levels in sites of known date.—*Academy*, Dec. 14.

TELL KAHUN.—At the Dec. 5 meeting of the Arch. Institute (London), Mr. F. C. J. Spurrell described the stone implements lately brought by Mr. Flinders Petrie from Kahun. Among them were the axe, adze, saw, sickle, and knife. The derivation of the hieroglyphs from these implements was described, showing that very little change had occurred from the earliest known symbolic forms to these implements in use 2600 B. C.—*Athenæum*, Dec. 14.

Mr. Flinders Petrie has arrived in Egypt, and resumed work at Tell Kahun, the site which last year yielded the earliest papyri, domestic objects, and potsherds inscribed with alphabetical characters, lately exhibited in London.—*Academy*, Oct. 26.

SIÛT.—*Inscriptions of the necropolis.*—*Discovery of a record of the Herakleoupolite line of Kings.*—Mr. F. Ll. Griffith reported to the Egypt Explor. Fund (Nov. 29) the results of his studies of the rock-cut tombs at Siût. He has been, for more than two years, collecting the scattered remnants of inscriptions cut or painted on the walls of tombs in this great necropolis in or about the xxv century B. C. By means of these texts, it has been possible to localize with certainty the long-sought dynasties of Herakleoupolis, which Manetho placed, as the ix and x, between the Memphite kings of the Early Monarchy and the Theban kings of the Middle Monarchy: at the least computation, there were 23 kings, who reigned 285 years. Not a single monumental trace of these had been observed until Mr. Griffith—acting upon a suggestion of M. Maspéro, that the tombs of Siût were of the age of the Herakleoupolite kings—studied these inscriptions. Once there were many inscribed tombs, now there are only four, but copies of inscriptions now destroyed are found in the great *Description de l'Égypte* and in drawings at the British Museum. According to the *Description* the tombs were almost complete in 1799, since when the façades have been blasted away, the square pillars broken down, many inscriptions entirely destroyed and the remnant injured. The first inscription which showed that at that time Herakleoupolis was the capital is that of Kheti, who says: "Siût was contented under my administration, Herakleopolis Magna praised God for me, Upper and Lower Egypt said, this is the wisdom of a great prince." Siût is 150 miles from Herakleopolis Magna. The entire series of tombs may be divided into two groups: the one simple, showing a predominance of the names of Tefaba and Kheti, of the Herakleoupolite dynasties; the other complex in design, with the name of Hept'efa, belonging to the reign of Usertesen of the xii dynasty. Kheti son of Tefaba was high in favor with the king Ka-meri-ra, whom he accom-

panied on an expedition to the south, and from whom he received the commission to rebuild the temple of Apuat. In another tomb was buried another Kheti, probably his son, who lived in a more peaceful time. The earliest of these nobles, Tefaba, lived in a troubled period of civil war, and many of his exploits are narrated.—*Academy*, Dec. 14.

ALGERIA.

CHERCHELL.—*Excavations at the thermæ.*—M. Waille has continued his excavations on the site called the Thermal Palace. He has reached the great central hall and cleared two new halls to the west of it, thus finishing the work. He found a fine marble statue, perhaps of Ceres, a helmeted head that has an Amazonian character, and fragments of an inscription in large letters with the name of the Emperor Trajan: they have been placed in the museum.—*Chron. des Arts*, 1889, No. 33; *Revue Critique*, No. 43.

TUNISIA.

CARTHAGE.—*The Phœnician Necropolis of Byrsa.*—The discovery by Father Delattre of an early Phœnician necropolis on Mt. Byrsa has been mentioned in pp. 84, 201–2. Further excavations were carried on last summer and described before the *Académie des Inscriptions*, on Nov. 8. Other tombs of the Phœnician period were opened and found to contain an amphora of gilt bronze, scarabæi of Egyptian style, and figurines of terracotta belonging to a class represented up to the present only by figurines found in Syria and at Rhodes: this series of statuettes is still Asiatic in attributes and costume, but already show the influence of Greek art and of what M. Heuzey terms the *choc en retour* of Hellenism.—*Revue Critique*, 1889, No. 46.

HAMMAM DERRADJI=BULLA REGIA.—Excavations have been carried on for more than a year at Bulla Regia, the present Hammam Derradji, near *Souk el-arba*. They have been in charge of Dr. Carton under the supervision of the Direction of Antiquities. M. René de la Blanchère reported on them to the *Acad. des Inscriptions* on Oct. 4. A large number of small objects have been found, including about 600 terracotta lamps, 40 to 50 bronze mirrors (four of which have a cover decorated with subjects in relief), engraved stones, etc. They will all be placed in the Alaoui Museum, at the Bardo.—*Revue Critique*, 1889, No. 41.

ASIA.

HINDUSTAN.

MATHURA.—The excavations in the Kankālī Tila at Mathurā, which last year brought us the remarkable inscription dated in the seventh year

of Shâhi Kanishka, were resumed in January and February by Dr. A. Führer. His results are again highly interesting and important. Besides numerous valuable sculptures of the Indo-Scythian and later periods, epigraphic proof has been found showing that the temple buried under the mound belonged to the Svetâmbaras, as well as further evidence corroborating the statements of the Kalpasûtra regarding the early subdivisions of the Jaina monks. Their ancient Ganas, Kulas, and S'âkhâs are mentioned in four votive inscriptions exhibiting the well-known characters and the peculiar mixed dialect of the Indo-Scythian period, and probably range between the years A. D. 100 and 173. The names of the Jaina schools which they give are mostly the same as those which occur on the documents found in former years. Inscription No. II, which is incised on the base of a female statue, records the dedication of an image of Sarasvatî. Statues of the Vâgdevatâ, or goddess of speech, are common in modern Jaina temples, and they occur even in the caves. We now learn that the worship of Sarasvatî was considered orthodox by the S'vetâmbaras before the second century A. D. Also, the mention of the *Vairâ* or *Vajrâ* S'âkhâ in the inscriptions Nos. II and III possesses some value for Indian chronology. According to the later Jaina Therâvalis, its founder, Vajrâchârya, lived in the first century A. D., the date of his death being usually given as 584 after Vîra or Vikramasamvat 114. If this statement is worth anything, it is now evident that the year 84 of the era of the Indo-Scythians, in which No. II was incised, must fall later than Vikramasamvat 114. Hence, the era of the Indo-Scythian kings cannot be the so-called Vikramasamvat of 56½ B. C. On the other hand, its identification with the S'âkasamvat of A. D. 78½ is perfectly possible. Dr. Führer's new discoveries show that the Kankâli Tila has by no means yielded up all its treasures. Its further excavation should certainly be proceeded with as soon as possible. The exploration of the ruins of one of the oldest Jaina temples would without a doubt completely free their creed from the suspicion of being a modern offshoot of Buddhism.—*Academy*, June 1.

ARCHÆOLOGICAL SURVEY OF INDIA.—We have received the following Survey Reports.

Dr. E. HULTZSCH, Epigraphist of the Survey, makes a Progress Report for Feb. and March, 1889. Accompanied by a Brahman Assistant, he visited Gooty and Tirupati.

TIRUPATI.—The numerous inscriptions of the temple at Lower Tirupati were left uncopied, as they belong to the later kings of Vijayanagara and possess scarcely any historical importance. The temple on the holy mountain (*Tirumalai*) of Upper Tirupati is presumably of a more ancient date. As Europeans are not permitted to enter it, the task of copying the

Tirumalai inscriptions devolved on the Assistant, who took impressions of the most important. But the Mahant of Tirupati withheld from him, though he is a Brahmin, the permission to enter the innermost prakara. Endeavors to obtain a view of the copper-plate grants, of which the temple is supposed to possess two cart-loads (Sewell's *Lists of Antiquities*, vol. I, p. 153), were equally unsuccessful. An appendix contains a provisional list of those Tirumalai inscriptions which were copied (Nos. 53-74): they were in the Telegu, Canarese, Tamil, and Grantha languages. The most curious among them are modern and very faulty copies of four Chola inscriptions (Nos. 61 to 64), which were made in the time of Vira-Narasimhadeva-Yadavaraya on the occasion of a rebuilding of the temple. The originals seem to have contained grants to Tiruvengada-deva, the deity of Tirumalai. Consequently, it is very probable that the temple was already in existence in the time of the Chola kings Rajaraja and Rajendra-Chola. There are also fragments of two inscriptions of Sundara-Pandya-deva (Nos. 70 and 72). Most of the remaining inscriptions belong to the second Vijayanagar dynasty. Two of them (Nos. 65 and 66) mention gifts made by Chinnaji-Amma and Tirumalamma, two queens of Krishnaraya. Three others (Nos. 53 to 55) record that Krishnaraya attacked Prataparudra-Gajapati, pursued him as far as Kondavidu and captured the fort of Udayagiri.

GOOTY.—On the way to Tirupati, Dr. Hultsch visited the fort of Gooty, where he discovered three very rough rock-inscriptions in Canarese of Tribhuvanamalladeva, *i. e.*, of the Western Chalukya king Vikramaditya VI, surnamed Tribhuvanamalla, and succeeded in making out the dates of two of them. These dates are recorded in the new era started by Vikramaditya VI, the Chalukya-Vikrama-varsha, which, according to Mr. Fleet's researches (*Indian Antiquary*, vol. VIII), began with the king's accession in A. D. 1075-76. The two inscriptions are dated in the 46th and 47th years, which corresponded to the Cyclic years *Plava* and *Subhakrit*, *i. e.*, A. D. 1121-22 and 1122-23. Close to the inscriptions of Vikramaditya VI, there is a short rock-inscription (No. 52 of 1888-89) which, as noticed by Mr. Sewell (*Lists of Antiquities*, vol. I, p. 150), mentions the Vijayanagara king Bukka (*Bukkakshonibhartri*). It consists of six lines which contain one Sanskrit verse in praise of "the best of mountains called Guttidurga," or the fort of Gooty.

MR. A. REA, First Assistant, presents Progress Reports, Dec., 1888 to July, 1889. Mr. Rea's tour during the months of Dec. and Jan. was singularly prolific in discoveries of ancient Buddhist remains at places where they were least suspected to exist. Those of the *stupas* at Franguladinne and Garikipad, and of a structural Buddhist temple at Chezarla, are of great interest and importance.

FRANGULADINNE (Kistna district).—The large Buddhist *stupa* discovered here last season was excavated, and a number of finely-sculptured marbles were found, which will be placed in the Madras Museum. Another small Buddhist *stupa* was discovered on the site, but only the foundations remain, and, as the mound is low, probably all the sculptures have been removed.

CHEZARLA.—The principal temple is of great antiquity and sanctity, and dedicated to Kapotesvarasvami. It is a curious medley of 35 small shrines scattered promiscuously around a double courtyard. The main shrine is a remarkable structure of unusual design and very ancient. It is apsidal-ended on the west, and square on the east or entrance end. The roof is barrel-vaulted; the vault being returned around the apsidal end. The walls of the inner court are 5½ ft. thick, and built of large polygonal blocks.

Structural Buddhist Chaitya.—The discovery here of a complete structural Buddhist Chaitya is of the first importance; and the inscriptions and sculptures are of interest. Mr. Rea found remains of an ancient, but now extinct, industry in the manufacture of steel; saw some interesting burial customs, relics of those in use in prehistoric times; and gleaned a number of ancient legends concerning the village.

GARIPAD.—In a mound here was made the important discovery of an ancient Buddhist *stupa*, possibly dating prior to the Christian era. The excavation is now finished as far as it can be carried out at present. A trench has been dug round the circle, which has been found to be 80 ft. in diameter, with sculptured marble slabs standing in position almost continuously around. A number of these are almost complete, and have sculpture of a very archaic type.

PEDDA GANJAM.—*Discovery of Stupa No. 3*.—The discovery of these remains was first announced in December, 1888. It forms the third of this class of Buddhist relics found at the Franguladinne mounds. If not extensive, and but little of it remaining, it shews some interesting features and is important in helping to prove the previous existence of a large Buddhist settlement at the place. *Excavation of Buddhist Stupa No. 1*.—The building bore evident traces in the portions first exposed of having been partly demolished, and the bricks and sculptures removed to be used in the construction of other works, as was the case at Amaravati. This is shown by the absence of the majority of the marble sculptures that would once adorn the building. These cannot wholly be accounted for, even by the great quantity of fragments which were found at all points around the circumference. Noticeable among these is the large number of exquisitely carved heads which have been knocked off the images; this might point to the Muhammadans as having taken their share in the destruction, when this part of the country was overrun by their armies. Notwithstanding, the remains of the *stupa* now existing are sufficient to

allow us to picture what were the proportions of the complete building. The only sculptures which have remained at all intact are certain of those round the face of the basement. They are nearly all *stupa* slabs, and are specially interesting in that they probably represent the *stupa* as it stood complete when worship was carried on by the Buddhists. These slabs were standing erect in their places, firmly secured to the brickwork by mortar. From fragments found, it is evident that large statues of Buddha, similar to those found at Amaravati and Jaggayyapeta, existed here. Five pieces of marble have letters of inscriptions dating about the third cent., A. D. The Report describes fully the sculptures of eight of the white marble slabs.

GUNTUPALLE.—During 1888 and 1889, excavation has been carried on in the Buddhist remains, here, discovered by Robert Sewell, Esq., in 1886, and reported in the JOURNAL (vol. III, p. 151). When fully excavated, these remains will form one of the most remarkable groups in India. The mounds number 35, covering at least as many buildings. Several mounds have been tapped. A *large structural chaitya*, in Mound No. 1, has been partially excavated. It is the fourth of its kind, and the largest structural chaitya as yet discovered in India: the date may be about 50 A. D. The internal plan near the apse is peculiar, and different from any such building yet found. The doorway is recessed back from a massive projection on each side, and has a jamb of moulded bricks forming a semi-octagonal pilaster up each ingoing. On each side of these was a statue; a fine one of Buddha on the left, and a stiffly carved figure in stone, on the right; these stood in niches above the basement. A *Stone Stupa*, in Mound No. 7, has been entirely uncovered. The *stupa* stands on a carved platform. Treasure-seekers had dug a hole through the dome, and the stone relic-casket was found near the top of the mound. It is cylindrical in shape with moulded top and bottom, and slightly convex. The cavity was filled with earth, and at the bottom were the following relics—several pieces of a corroded cylindrical copper vessel, about 2½ inches in diameter; a large white crystal hexagonal double-pointed bead; a miniature gold bowl; and two small gold ornaments inside the gold bowl. On the floor of the *stupa*, the following objects were found—a portion of the crowning stone umbrella with lotus ornament in centre; the pillar or shaft which supported it; a hemispherical stone with aperture on the apex, perhaps the dome of a miniature *dāgoba*; a stone *dāgoba*; a long stone with three carved heads; a piece of a circular pedestal on a square base; a portion of a stone rail-post with slots for the cross-bars; a marble slab with a figure of Buddha; and the arched upper part of slab which seems to fit the above. The simplicity of construction in this *stupa* and the archaic style of the marble sculp-

tures mark it as of very early date, probably during the first century of the Christian era. [*Indian items are furnished by Robert Sewell, Esq., of the Madras Civil Service.*]

MESOPOTAMIA.

ANTERIORITY OF BABYLONIAN METRONOMICS.—An important article on ancient metrology has appeared in the *Transactions* of the Anthropological Society of Berlin (for March, 1889) from the pen of Dr. Lehmann. The author's knowledge of Assyrian gives him an advantage over his predecessors in the same field of research. He has cleared up the difficulties which have hitherto surrounded the Babylonian system of weights and measures; and he has shown that the Egyptian system, instead of being the origin of that of Babylonia, as Brugsch maintained, presupposes the sexagesimal system of the latter. The importance of this conclusion for the history of early culture need not be pointed out. It indicates the existence of commercial intercourse between Babylonia and Egypt at a time of which we have, at present, no contemporaneous records, and carries us back into what is still a prehistoric age.—*Academy*, Nov. 2.

ARABIA.

INSCRIPTIONS OF THE SINAITIC PENINSULA.—M. G. Bénédict, member of the French archaeological school at Cairo, was charged, a little while ago, by the French Academy of Inscriptions, to explore the Sinaitic peninsula in search of rock-cut inscriptions for the *Corpus Inscriptionum Semiticarum*. The explorer followed the northern route, or "itinerary of Niebuhr," up to the woods of the sacred mountains; he returned through the Teiran, bringing back 950 texts, mostly inedited. The northern region is poor, supplying only 150 texts; the richest epigraphic regions are the Teiran and the Mukhatted. The inscriptions are found at natural camping-places more frequently than on heights, and seem not only to be traces of pilgrimages but to have a wider significance. The Christian symbols, which appeared to some explorers to be connected with several of these inscriptions, were shown to be distinct from them.—*Chron. des Arts*, 1889, No. 33.

SYRIA.

ABILA (Haurân).—Mr. Schumacher writes a memoir for the *Palestine Exploration Fund* (July, 1889) entitled *Abila of the Decapolis*, in which he describes certain ruins in the west part of the high plateau of the Haurân which had not been visited since Seetzen in 1806, and which he identifies as Abila of the Decapolis. The entire ruin is generally known as *El-Kueilby*; the hill to the north is also named *Tell Abil* (Abila) and that to the south *Tell Umm el'amad*. The site is built over these two hill-sum-

mits surrounded by wādies. Tell Abil contains many heaps of hewn stones, foundations of large buildings, fragments of columns and capitals, but no distinct ruin which could be planned: this hill was surrounded by a well-masoned wall which enclosed a space of about $2\frac{1}{2}$ acres. There appear to be remains of a large bridge connecting it with the neighboring hill of *Umm el'amad*. The first monument visible on the latter hill is a temple or a basilica: fragments of columns lie about, with fine capitals and bases; unfortunately, the best are carved in crumbling limestone. These capitals are interesting as variations, in a variety of designs, from the regular orders, some (especially with palm leaves) approaching the Corinthian. The presence of a cross on the largest capital makes it probable that this was a Christian basilica. The building was rectangular, being 152 ft. long by about 97 ft. wide. It was divided into three aisles by two rows of twelve columns each, of which six still remain *in situ*, built of basalt and limestone. This plan is more like that of a basilica—Pagan or Christian—than that of a temple. Descending from the hill to the *Wādy el-kueilby*, we first come to a large theatre with a widest diameter of 240 ft.: the rows of seats faced northeast, and, in erecting them, the configuration of the slope was made use of. Next to this is another ruin, probably a court of justice, carefully built, of rectangular shape, inclosing a cistern. Beyond are several other ruins: next to the theatre are the remains of a second monument of Christian origin, a basilica, of which the walls and apse yet stand to a height of 2 to 3 feet. It is a rectangular building, of a single aisle, 81 ft. long and 62 ft. wide; the apse having a radius of 16 ft., giving a total length of 97 ft. There are no traces of columns or decoration.

On the slopes are numerous sepulchral caves cut out of the soft limestone rock, consisting usually of one, sometimes of two large chambers between 18 and 36 ft. in length, from which project rows of cubacula, sarcophagi, or loculi. In some cases the loculi are surrounded on three sides by benches. The ceilings of these caves are sometimes flat, sometimes with a low or a high round vault; in one case, at least, with a pointed vault.

Abila is mentioned by Josephus. It early became the seat of a prominent bishopric. Seetzen first identified the present site with this city. It is 12 miles from Gadara.

PALESTINE.

GALILEE.—Mr. Schumacher reports the discovery, on the road between Haifa and Nazareth, of a rock-cut sepulchral chamber having four *kokim* containing four terracotta sarcophagi resembling that found at 'Abellin (see *Quart. Statement*, 1886, p. 80).—*PEF*, July 1889, p. 104.

JERUSALEM.—*Large Cistern near the Church of the Holy Sepulchre.*—During the past two years the existence of a large cistern has been known,

lying immediately to the east of the Palmer Street entrance to the Church of the Holy Sepulchre, and under the new Greek building erected on the site of the old Byzantine market. The earth and silt by which it was filled having been removed, its character and dimensions have been ascertained and briefly reported by Mr. Schick in the July *Quarterly Statement* of the Palestine Exploration Fund. It proves to be 102 feet long, by 34½ wide, and from 50 ft. deep at the eastern end to 34 at the western. Its roof is sustained by intersecting arches supported upon eighteen round piers in two rows, its rock floor is very uneven, and the flight of steps is at its west end partly cut in the rock. Inasmuch as its masonry is not Jewish, Mohammedan or Crusading (vaults of the Crusaders surviving in the adjacent Muristan for comparison), Mr. Schick concludes that it must be early Christian and date from the era when Constantine built the Church of the Holy Sepulchre. It is no less important, besides, for supplying the missing one of these at least two reservoirs, which the *Bordeaux Pilgrim*, in the year 333 A. D., describes as situated beside the Basilica of Constantine—*Ibidem modo jussu Constantini imperatoris basilica facta est, id est domini-cum, miræ pulchritudinis, habens ad latus exceptoria unde aqua levatur, et balneum a tergo ubi infantes lavantur*—one, the one long known, being the great cistern of Helena, attached to the convent of the Copts, east of the Holy Sepulchre, and the other being this new recovery. As such it completes the identification of the site of Constantine's Basilica with the site of the present Church of the Holy Sepulchre.

A Cemetery and Catacombs.—Mr. Schick reports that on the brow of the Mount of Olives, overlooking the city, called, in Arabic, Kurm es-Saiad, and from time immemorial by the Latin Christians *Viri Galileæ*, an ancient Christian cemetery has been discovered containing three rows of well-built masonry tombs. Also, not far off, an extensive series of catacombs has been opened, which the Greek Bishop Epiphanius thinks may be the rock *Peristereon* mentioned by Josephus in describing the wall of circumvallation hastily built by the Roman army under Titus to complete the siege of the city. Some of these tombs are of Jewish origin, altered and used by Christians who added greatly to their number. Their loculi most frequently occur in groups of three. Many crosses were cut in the rock, but whatever inscriptions were engraved have been defaced. But a mosaic slab with a Greek inscription remains, together with both Jewish and Greek coins, and more than forty Roman tiles bearing a stamp conjectured by Mr. Schick to be that of the Tenth Legion, besides a number of jars, vases in glass and terracotta, and an iron spear-head. In the midst of these tombs are several small pools or tanks, probably intended to collect whatever water might find its way into the catacombs during the rainy season.—*N. Y. Independent*, Nov. 28; *PEF.*, July, 1889.

Discovery of an Ancient Church.—Mr. Schick reports the discovery of an ancient church opposite the barracks in *Tarik Bab Sitti Maryam*. West of the chapel of the Flagellation, there had been for many years a waste place containing *débris* covering ruins, and walled up on the side next the street. The Franciscans have removed this rubbish and laid bare the walls of a small church and some adjoining buildings erected around a small courtyard having the rock for its flooring. The walls of the church are five feet or more high. At the eastern end are three apses, in the northern of which an altar is still preserved. The flooring consists of large hard polished stones. The southwestern corner of the building rests on the eastern of the twin pools, and a cistern was erected there at a later period.—*Pal. Explor. Fund*, July 1889, p. 104.

Antiquities north of Damascus Gate.—The rock-cut channel discovered in the ground belonging to the Dominicans proves to be not an aqueduct connected with the ancient water-supply of the city, but a trench enclosing a solid mass of rock, c. 40 by 25 ft., being probably the commencement of the work of excavating a tank or cistern, done in the Jewish period. Another pool was afterwards discovered by the monks to the south of this incomplete one (that was examined by Mr. Schick) and separated from it by a wall of rock five ft. thick. This pool is also cut in the rock, but, owing to the shelving of the rock, the s. w. corner is formed of a wall of hewn stones, amongst which are two pieces of pillar shafts, which Mr. Schick regards as proof that the pool was in use in Crusading times.—*Pal. Explor. Fund*, July, 1889.

ASIA MINOR.

HISSARLIK.—“*Is Schliemann's Troy a necropolis?*”—Capt. Ernst Bötticher has for several years been publicly and in print sustaining the theory that Schliemann's Troy is only a necropolis for incineration; that the walls, towers, palaces and temples of the akropolis of Ilion are an illusion; that the stratum of ashes, the quantity of cinerary urns and half-burned bones, are other proofs of cremation. In fact, he points out that no traces of a city have been found outside the supposed akropolis. He thus flatly contradicts Dr. Dörpfeld. Now, Dr. Schliemann has invited Capt. Bötticher to go to Hissarlik with Dr. Dörpfeld in order to investigate the question on the spot. Besides, Dr. Schliemann has announced his proposal to renew the excavations of Hissarlik in the presence of a committee of savants sent by the academies of Germany, France, Italy, etc. The French Académie des Inscriptions has accepted Dr. Schliemann's invitation to send one of its members to be present at the new excavations which he intends to undertake on the site of Hissarlik. The *Athenæum* of Dec. 14 states that Dr. S. began his fresh investigations on November 25.

Retraction by Capt. Bötticher.—This examination took place during the first week in December, Dr. Schliemann being accompanied by Dr. Dörpfeld. There were also present, as arbitrators, Prof. George Niemann, of the Vienna Academy; and Major Steffen, of the Prussian Artillery. In the course of the examination, which was most thoroughly carried out, Capt. Bötticher withdrew his charge that Dr. Schliemann had tampered with the remains; and the two arbitrators have now signed a formal document, to the effect that, in their opinion, the remains are not those of a necropolis, as alleged by Capt. Bötticher, but of an inhabited town, including a temple and halls.—*Academy*, Jan. 18, 1890.

EUROPE.

GREECE.

ATHENS.—*Recent Discoveries.*—In the July number of the official *Δελτίον ἀρχαιολογικόν*, several interesting discoveries are announced. In the later walls and gateways around the west end of the Akropolis, now completely demolished, several inscriptions have been found, some of them of topographic importance. One is an interesting dedication to Aphrodite of the sixth century; another consists of some portions of an architectural member in the form of an architrave, but once resting on a wall, not on columns. On this is an inscription, apparently recording a dedication, by the people to Aphrodite, of the statues of the priests and priestesses of a certain family. It belongs to the fourth century B. C. These were both found among the walls south of the Beulé gate, and, though not *in situ*, had probably not been moved far from their original position. They may be added to those already found in this neighborhood from the same precinct. Two other inscriptions belong to the neighboring shrine of Demeter Chloë. One of these had been copied by Chandler, and built in since his time; the other is new, and records that Isidolos, in accordance with a dream, dedicated a statue, τῇν (did he not mean Γῆν?) Κουροτρόφον, to Demeter Chloë and Kora. Thus we have some topographic indications, though not very definite ones. Another inscription from the same walls is in honor of a Claudius Illyrius, who, as Dr. Lolling points out, is probably identical with the musician or poet Illyrius, who is said in an inscription to have fortified Athens with his lyre, as Amphion fortified Thebes. In the new inscriptions more details as to name and family are given, and these have enabled Professor Mommsen to assign his date to the third century of our era; and thus he may be connected with the repairs of the fortifications of the city and Akropolis under Valerian, when the Beulé gate was probably erected.—E. A. G. in *Athenæum*, Nov. 2.

BRITISH SCHOOL.—The committee of the British School at Athens have offered a studentship of £50 for one year, entailing three months' residence at Athens, to be awarded by the University of Oxford.—*Academy*, Oct. 19.

LYKOSOURA.—E. A. G[ardner] writes from Athens to the *Athenæum* of Nov. 23: The excavations at Lykosoura in Arkadia and the discovery of the Temple of Despoina have already been noticed in the *Athenæum*. Details have now been published in the report by M. Kabbadias in the *Δελτίον*, and from this report it appears that the results are of the highest importance and interest. We know from the description of Pausanias that this temple contained a group of seated figures of Demeter and Despoina, with Artemis and Anytos standing beside them—all apparently of colossal size—the work of that most interesting artist Damophon of Messene. Damophon carried on the traditions of the school of Pheidias into the fourth century; but hitherto he has been merely a name to us, and we have had no means of judging of his style, or of estimating how far he preserved the spirit or the skill of his great master. Now, in this temple of Despoina, close to the basis which evidently supported this very group, have been found the following fragments: a female head of colossal size; one female head and one male bearded head (of the type of Poseidon), also colossal, but rather smaller; various fragments of colossal statues, including even hands holding the very attributes (a torch, a snake) described by Pausanias; a large fragment of drapery with figures in relief, representing 'female and male forms changed into different animals (a ram, an ass, a horse, etc.), a Nereid on a sea-monster, winged female forms of which one holds a torch, dolphins, eagles, and other birds'; fragments of the feet of a marble throne; four female forms terminating in double tails of snakes or fishes, apparently the supports of a throne or table. M. Kabbadias seems to be fully justified in concluding that all these fragments, except the last four figures, belong to the identical group by Damophon of Messene described by Pausanias. If this be the case, the gain to our knowledge of the history of sculpture is very great. Damophon has always been an interesting but shadowy personage, and the possession of original statues from his hand may lead to the most important results.

MYKENAI.—The excavations at and near Mykenai, carried on during 1887 and 1888, are very fully reported in a late number of the *Εφημερίς ἀρχαιολογική* (1888, 3-4). The long and valuable paper is by Dr. Tsountas, and it is accompanied by several good plates. For the benefit of a larger public, a short but good summary of it is given in the *Berl. phil. Wochenschrift*, No. 44, including a reproduction of a map of the region about Mykenai which indicates all the sites excavated. The following is a brief summary of Dr. Tsountas' paper.

From the middle of October until the end of the year 1887 and from

June to October 1888, fifty-two tombs similar to those of Nauplia and Sparta were excavated. There was one dome-tomb similar to the one near the Heraion and that at Menidi (the plan and the entrance are given in cuts). These tombs do not form one continuous nekropolis, but are divided into groups. Each group was probably the burial-place of one of the families or villages of which Mykenai consisted. As here, so elsewhere in Greece, each village probably had its own burial-place. These naturally lay between the villages. As the villages grew together into a city, these old burial-grounds came to be within the city limits, but were then no longer used, owing to lack of room and other considerations. This theory accounts for the presence of ancient graves in Athens. As Sparta was not surrounded by a wall, the early custom naturally survived long after it was abandoned elsewhere. The tombs at Mykenai contained articles of pottery, gold, silver, glass, ivory, bronze, iron, and stone, besides bones. From the position of the bones, it is probable that the bodies were left in a sitting or half-reclining posture. Ashes are found in the tombs, but in most cases not more than would come from torches carried for illumination. In one tomb the floor is all covered with ashes, but even then the bones discovered do not seem to have undergone cremation. It seems, therefore, not probable that cremation was practised; certainly it was not customary. Twenty-five tombs are described in detail. Their shapes are not all alike, but the fundamental type is a rectangular chamber approached by a descending passage or *δρόμος*. Where the chambers are more than one, the smaller ones are usually to the right of the entrance, more rarely to the left. Many objects found in these tombs are published. [For a description of these objects and for other details, see JOURNAL, IV, pp. 498-500.]

TEGEA.—*Ancient Mosaics.*—Highly interesting are the most recent excavations of the French at Tegea, which M. Berard superintends, upon the site of an ancient Byzantine cemetery which, according to an inscription recently met with, seems to belong to the ninth century. A church found in ruins was fifty-five met. long. Near its north angle, has been laid bare an ancient mosaic pavement, belonging to Roman times rather than Byzantine, which deserves the attention of archaeologists both on account of its design and its excellent state of preservation. Its surface covers sixteen square met.; the east side, however, is filled by an apse with a curve of a radius of four met. The centre of this apse is occupied by figures which are styled in an inscription ΟΙ ΚΑΛΟΙ ΚΑΙΡΟΙ, that is, the good seasons. A woman in the centre has on each side of her a child. The children stretch forth their hands and offer her a basket full of flowers. These figures are formed of grey, red, and deep blue stones. On the sides of the square are depicted the twelve months, each bearing its appropriate symbol, and between the figures are various ornaments. It is intended to re-

produce this interesting mosaic, and when that is done it will take its proper place among the late Greek representations of the months, a subject that has lately been investigated by Dr. J. Strzygowski, of Vienna, and Dr. B. Keil at Berlin. Besides this mosaic another has been found which has not yet been cleared.

Temple of Apollo.—The Byzantine church is supposed to stand upon the ruins of an ancient temple. This idea seems to have been confirmed by the explorations, although Pausanias makes no mention of any such. The temple in question cannot be that of Athena Alea, which stood not far off. The nature of the temple appears to be settled by an inscription (one of the twenty found as yet), a psephisma of the fifth century, which speaks of "the temple of Apollo." Of the other inscriptions one relates to the εἰθύρας of a gymnasiarch. It contains a list of fifty Epheboi. Another mentions an artist named Philokrates, who worked at the altar and gilded the statue of Apollo. Now among the fragments of sculpture a piece of gilded marble has been found, which M. Berard regards as a piece of the gilt statue. Among the other finds are reliefs representing athletes and combatants. If one supposes that, according to the testimony of Pausanias, Skopas worked in Tegea, it must be considered a great piece of good fortune that on the scene of the labors of the great sculptor should be found fragments of sculpture and architecture which very likely may throw new light on the master and his school.—SP. LAMBROS, in *Athenæum*, Oct. 26.

Archaic Statue.—M. Berard has found an archaic statue of tufa representing a female divinity seated with her hands resting on her thighs. This is a very rare type.—*Cour. de l'art*, 1889, No. 42.

Termination of Excavations.—The Δελτίον of October states that the excavations by the French School in Arkadia have been brought to an end: the finds have been divided between Tegea and Tripolis.

VAPHIO.—*The Tholos-tomb.*—We take the following additional particulars and reflections with regard to this most interesting monument (see pp. 380–81) from the letter of the learned correspondent of the *London Times* (October 11): "For the first time we have a tomb of the first importance of the great Achaian epoch, evidently a Royal tomb, probably untouched since the days when the funeral rites were finished. In the tombs of this kind which have been found, with their original contents intact, the finds have been deposited on the floor of earth or rock, as the case may be; but here there was a grave in the earth a little to the left of the centre of the floor, of the form and size nearly of an ordinary grave of to-day, and in this were found the principal objects discovered. In this grave there was no indication of either ashes or bones, and Tsountas is of the opinion that the lapse of time had reduced the bones to dust. Covering the ground of the tomb were indications of incineration, charcoal,

and ashes, with bones, which may have come, he thinks, from the funeral piles on which the dead were burned, but it is also possible that they came from the burning of victims in honor of the dead, for the slight remains of bones did not suffice to show whether they were human or of the animals offered in sacrifice.

"The find comprises fifty 'island stones,' some of which are of the most exquisite workmanship and design, the perforations bushed with gold but not mounted as rings; several rings of gold and bronze, of which one is similar to those in the Schliemann-find, with intaglio of an Eastern design, and one with an engraved stone set in it; some vases of silver, mounted in gold, of which the silver has almost disappeared by corrosion; implements of bronze of the usual forms, and one of a form unique, so far as I know; swords and knives, some known and some unique; an immense collection of amethyst beads and some rings, which must have belonged to women; objects of ivory and one lance of peculiar form, mounted in a most *recherché* manner with bone; and, what is of the highest archæological interest, a short sword of the same kind as those found in the Schliemann graves, encrusted with gold, and two golden cups of the same workmanship as the best of those in the same collection, but ornamented in a style of which nothing hitherto seen of prehistoric work gives any conception.

"This entombment cannot be later than the eighth century B. C., and the probability is that it may range from 800 to 1000 B. C. The known art of Greece at an epoch subsequent to that is of the most conventional character, purely hieratic. But these cups are ornamented in the most exquisite manner in *repoussé*, with companion designs, one of a wild-cattle hunt and the other of cattle domesticated. In the former, the design is spirited to a degree unapproached by anything in Greek art, the cattle are charging and tossing the hunters, and one bull has run into a net of ropes; in the latter, the cattle are grouped with great pictorial effect, and a man is tying one of them by the foot; these are as peaceful as the others are furious. There is nothing Phœnician or Assyrian in the design, and the men in costume and type are clearly Greek, while the animals are of a treatment so naturalistic that, if they were put into a modern exhibition, it would be considered an absurdity to call them antique, much less prehistoric. I cannot find a parallel to them in ancient art except in some of the naturalistic designs of Cretan coinage. They are the flower of a school of art of which we know nothing, and which had utterly disappeared from Greece before the advent of the school which came to its flower in Pheidias and Praxiteles. The delineation of the human figure is greatly inferior to that of the animals, the latter being most masterly and such as would do honour to any modern school in its fidelity to nature, while the men are insignificant, and, but for their realism, hardly in keeping with their herds. On

looking over the collection of gems found with them, one sees enough in common to satisfy the critic that they belong to the same art."

VOLO=PAGASAI.—*Byzantine Church.*—In clearing a space of ground inside the citadel for the erection of a new church, the foundations of a Byzantine church were discovered, which had originally been forty-five met. long and twenty met. broad. These foundations and also the side walls contained a mass of materials taken from the oldest buildings in Pagasai and Demetrias, hewn stones, capitals, etc. When the Byzantine church was destroyed the pillars were taken by the Turks for the neighboring mosque. It is to be expected that among the fragments some epigraphic material will be found. Already some two hundred pieces of Byzantine copper money have been unearthed and handed to the mayor of the town.—S. LAMBROS, in *Athenæum*, Oct. 26.

KRETE.

GORTYNA.—*A Pythion or temple of Apollon.*—A first mention was made (*JOURNAL*, Dec. 1887, p. 458) of the temple of Apollon found at Gortyna by Professor Halbherr. A full description has recently been published by him and Professor Comparetti in the *Monumenti Antichi* (see p. 496) in a paper thus summarized in the *Athenæum* of Sept. 21: The result of the excavation begun in March, 1887, and continued to the middle of May, with the aid of between forty and fifty men, was the certainty that here was the Pythion of which mention was made by ancient authors—an Hellenic temple, in quadrilateral rectangular form, some 25½ met. long by 20 met. broad, divided by a thick transversal wall into two chambers, a small pronaos and a larger naos (but no opisthodomos); to this temple an apse was added, and the walls were renewed, during the Roman and Byzantine periods. The statues found on this site consist of a torso of Apollo of heroic size, with the chlamys fastened with a brooch like a round button on the right shoulder; the torso of a man somewhat larger than life, with the right leg preserved as far as the knee, the head inclined toward the right, the right arm seemingly raised; another torso like the former; the colossal statue of a woman clothed with the *chiton poderes*; another statue of a woman, of natural size, wearing the himation, the left arm raised, the right stretched in front; a small statue of a woman with a short tunic over the chiton; head of a man whose hair is bound with a ribbon so as to form a diadem; a small figure of a triton with beardless face standing on a plinth; the headless bust of a Roman emperor, with a breast-plate having a Medusa head in the centre; and several fragments. The first-mentioned statue is an admirable piece of the Hellenic period, and may have been the statue of the Pythian Apollo himself, standing in a

niche or against a wall. The second is the finest in point of art, and may be an *ephebos* or Apollo. Amongst the inscriptions is one in honor of Septimius Severus with the title *Britannicus Maximus*, which puts the date between 209 and 211 :—

Αὐτοκράτορα Καίσαρα
Θεῖον Σεπτίμιον
Περαινανικὸν Μέγιστον.

But most of the inscriptions date from before the period when bronze coins were first introduced into Krete, viz., about 400 B. C., and may be safely put down to the VII century B. C., as is proved by the archaic character of the alphabet and by the system of barter of cauldrons and tripods, which then held the place of coinage. These inscriptions were cut in the outer wall of the ancient temple, which consisted originally of only one chamber or cell formed at right angles by large blocks of stone without cement, before the *pronaos* was built and the temple adapted to the form which afterwards became usual with the Greeks. It is, moreover, proved by the holes in the stones that the walls of this original cell were covered on the interior with metal plates, which connect it in point of time with Orchomenos, Mykenai, and other places of Homeric construction, and therefore it may be set down to the VII century B. C., the extreme limit to which may be referred the most archaic of the inscriptions found.—*Athenæum*, Sept. 21.

ITALY.

PREHISTORIC AND CLASSIC ANTIQUITIES.

NEW ARCHÆOLOGICAL PUBLICATION.—The Royal *Accademia dei Lincei*, while continuing its monthly *Notizie degli Scavi*, has begun the publication of an illustrated series called *Monumenti Antichi*, in which will be described and illustrated ancient Roman, Greek, Italic, and palæo-ethnologic monuments of every kind belonging to pagan antiquity, including epigraphy and numismatics. Of these volumes in quarto, which will be published at no fixed period, either entire or in part, the first has just appeared. It consists of 110 pages, of numerous woodcuts of inscriptions, and lithographs of statuary and architectural ornamentation, with seven large folding plans or plates, one showing a probable restoration of the façade of a temple. In this first part is supplied for the first time a detailed description and illustration of the temple of Apollo at Gortyna, in Krete, discovered in 1888 by Dr. Halbherr.—*Athenæum*, Sept. 21.

CASTELLAZZO DI FONTANELLATO.—*A Terramara*.—Under the direction of Professor Pigorini, Count Sanvitale commenced last year and continued during the present year excavations at the *terramara* called *Castellazzo*, which belongs to him, in the commune of Fontanellato near Parma. This

locality was inhabited, during the bronze age, by a numerous primitive Italic population. Later, the Romans built there a temple to Sylvanus, which was transformed, in the Middle Ages, into a church of St. Possidonius; and, finally, in the xv cent., became a Sanvitale castle. The excavations show this to be without doubt one of the vastest stations of the primitive Italians in the valley of the Po, and it is expected that, in the excavations of the coming season, a great necropolis will be found.

Another important *terramara* was discovered this year at Torricella di Sissa, and another extensive necropolis was explored during the summer by Professor Pigorini in the bed of the torrent Taro, at Capezzato di San Secondo Parmense.—*Cour. de l'Art*, 1889, No. 42.

GERACE=LOKROI EPIZEPHYRIOI.—*Excavation of the Temple.*—Dr. Orsi has been superintending the excavations ordered by the Italian Government at Gerace in Calabria, on the site of an ancient temple of the city of the Lokroi. Amongst the ruins that now begin to appear of these remains of Magna Græcia, which date from the sixth century B. C., is to be seen the posterior or western façade, with part of the two sides of the temple, which appears to have been hexastyle and of peripteral form. The base or *krepis*, which supported the columns by which the temple was on all sides surrounded, consists of three steps. Before the western front, and buried in the earth, was found a group of Parian marble, composed of three figures a little below natural height (supposed to belong to the sculptures of the western pediment). They represent some divinity having the tail of a fish (probably a Poseidon), holding back above his head a horse running, against which is leaning a naked youth. The work is Hellenic of the fifth century B. C. Quite close to the temple appear traces of a large deposit of archaic terracottas.—*Athenæum*, Nov. 30.

MARZABOTTO.—*Not an Etruscan necropolis but a City.*—In the *Not. d. Scavi* for May (1889, p. 146) was a short report from Professor Brizio on a slab with an Etruscan inscription found in a well of an old dwelling-house at Marzabotto; also, other discoveries are referred to. This makes it opportune to point out that Professor Brizio has been conducting excavations on this site from Nov. 1888 to June 1889, with the object of deciding an important question of ancient topography. He wished to prove that the site of the great discoveries first announced in 1865 by Count Gozzadini (*Di un'antica necropoli Etrusca a Marzabotto nel bolognese*) was not, as was thought by Chierici and others, a necropolis but actually an Etruscan city. This contention of Professor Brizio has been luminously proved by his excavations, which have uncovered streets and *insulae* laid out with extreme regularity, showing this to have been a colony founded with a pre-conceived plan. A full report will be presented to the *R. Accademia dei Lincei*.—*Not. d. Scavi*, 1889, p. 267.

OSTIA.—*The barracks of the Vigiles.*—The history of this interesting building, already described in the JOURNAL (vol. v, pp. 112, 219-20), is thus epitomized by Comm. Lanciani in the *Athenæum* of Oct. 26. The building must have been erected or rearranged to accommodate a garrison of about six hundred men towards the middle of the reign of Hadrian, between A. D. 123 and 129, which are the dates impressed on the bricks. The men, taking possession of their new lodgings, transformed the main hall (originally a *tablinum* or mess-room or else a police court) into a *Σεβαστεῖον* or Augusteum, the expense being divided among the whole police corps, 7,000 strong. The six altars were dedicated in the following order. First, the place of honor, the centre of the platform, must have been set apart for Hadrian, the builder or the restorer of the barracks. It is true that the middle altar does not bear his name, but the dedication to Severus was engraved at a much later period, after the erasure of the original one. At all events, we cannot admit that the honors of the *Σεβαστεῖον* were bestowed on the son, Ælius Cæsar, before the death of his adopted father, and the latter excluded. After the death of both, the new emperor Antoninus was honored with the altar (No. 5) bearing the date of 138, together with his adopted son M. Aurelius (No. 1). The series ends with the altars of M. Aurelius and L. Verus (Nos. 2 and 4), colleagues in 162. Towards the end of the second century, the barracks having been restored by Septimius Severus, the *pronaos*, or vestibule, was added to the Augusteum, and four altars raised in honor of the benefactor, his empress Julia Domna, and his sons Caracalla and Geta. From this time downwards the history of the place is not known—at least, in its details; it must have shared the decline and fall of the colony.

The last known document which refers to the presence of the Vigiles at the mouth of the Tiber dates from the end of the fourth century after Christ. It is a marble slab discovered at Porto in 1865 by Prince Alexander Torlonia, inscribed with the names of two captains: Flavius Adeodatus, of the 7th, and Flavius Crispinus, of the 2nd, both of them Christians. The tombstone dates from the year 386. I cannot say when and under what circumstances the barracks were abandoned, but it must have been after the triumph of the new faith. In fact, although the place had never been excavated, we have not been able to discover in the whole building a single fragment of the imperial statues to which divine honors were rendered in the Augusteum. Not only had the altar for sacrifices which stood in front of the statues been destroyed or carried away before the abandonment of the barracks, but even the brick substructure on which it rested had been carefully obliterated and cut to the level of the pavement. The pedestals were respected or despised because their inscriptions, purely historical, contained nothing offensive to the Christians. Another

circumstance to be noted is the almost absolute disappearance of all the architectural marbles which could be easily removed, such as thresholds, lintels, panels, steps, etc.

POMPEII.—*Excavations since April 1.*—Among the objects found since the last report was made in the *Scavi* for April (1889, pp. 132-6; cf. *JOURNAL*, pp. 385-6) are: (1) part of a bronze statuette, probably of Diana, in *Reg. VIII, Isola 2*, No. 20; (2) fragments of sculpture from the foundations of the stylobate of the Greek temple in the *Foro Triangolare*; (3) outside the *Porta Stabiana*, the bronze statuette of a winged amorino. A considerable excavation was carried on outside the *Porta Stabiana*: a semi-circular tufa seat was uncovered with an inscription on its back, reading: *M. Alleis. Q. F. Men. Minio. II. V. I. D. locus. sepulturæ. publicæ. datus. ex. D. D.*—*Not. d. Scavi*, 1889, pp. 278-81.

ROMA.—*Topography of the Quirinal: the Alta Semita.*—In connection with the discoveries noticed in vol. iv, pp. 507-8 and vol. v, pp. 386-7 as having taken place on the Quirinal and as being memorials of the Neronian fire, we will notice the following topographic deductions made by Professor Lanciani in the second part of his paper in the *Bull. Comm. arch.* for September. In the middle of the XVI century there were discovered, in the *Vigna Sadoletto*, two of the principal monuments of the sixth *Regio*—the house of the *Pomponii* and that of the *Flavii*, with the heroön built by Domitian. These two, through their vicinity to the temples of Quirinus, of Flora, of Salus, the house of the *Valerii* and the *Officine del minio*, form the key to the topography of the region, and it is therefore very important to locate them. The location of the *Vigna Sadoletto* is here first determined by the help of a document communicated to Lanciani by Count Gnoli.

Interesting details regarding these discoveries and the condition of the *Alta Semita* quarter under the empire are given by Comm. Lanciani in the *Athenæum* for Dec. 7. He gives the following translation of the inscription on the stone cippus found in 1640 under Pope Urban VIII, referred to on p. 386: "This square, surrounded by terminal cippi on one side and by a hedge of thorns on the others, as well as the altar which stands in the middle, has been built and dedicated by our Emperor Flavius Domitian in consequence of a vow—long since forgotten—which had been made when the city was in flames for nine days in the time of Nero. The laws and constitutions of this sanctuary are: (1) That no one should even be allowed to encroach on the area surrounding the altar with temporary or permanent constructions, to loiter about, to trade, to plant trees or shrubs within the space marked by the cippi. (2) That the magistrate to whom the government of the sixth region, *Alta Semita*, is assigned by lot (*sorti obveniret*), should celebrate an annual sacrifice on the 23rd day of August, offering on the altar a calf and a pig, and repeating the following formula

....." [The text of the votive supplication to avert any danger of fire from the neighborhood is missing.]

We might wonder why Domitian should have displayed so much zeal in claiming the fulfilment of a vow more than twenty years old, when the terrors of fire had long since faded from the memory of the survivors. His conduct may be explained by the following fact. In 1558, when the ground afterwards occupied by the church and novitiate of S. Andrea (and now by the palace and garden of the officers of the royal staff) belonged to the Ubaldini, the house of the Flavian family, viz., of the father and uncle of Domitian, was discovered still in splendid condition and rich beyond description in works of art. Pirro Ligorio and Flaminio Vacca, two eye-witnesses, mention, among other particulars, the discovery of a magnificent atrium or peristyle, and of a circular temple in the middle of it, supported by columns of *bigio Africano*, 4.46 metres high. Both palace and temple were levelled to the ground so completely that when, in the early months of 1887, King Humbert again excavated the place to turn it into a public garden, we found that even the foundations of the old buildings had been blown up by the Ubaldini. There is no doubt that the round structure seen and described by Ligorio and Vacca is the very one seen and described by Suetonius and Martial as the *templum Flaviae gentis*, a family mausoleum or *heroön* raised by Domitian in the *cour d'honneur* of his ancestral house, and in which Vespasian, Flavius Sabinus, Titus, Julia, and Domitian himself are known to have been buried. The proximity of the space set apart for the commemorative monument of the fire of 65 to the house and temple of the Flavian family explains the interest of Domitian in having the matter settled to the advantage and general improvement of the neighborhood. The day selected by him for the anniversary celebration, the 23rd of August, corresponds with the Vulcanalia, or feast day, of the god *incendiorum potens*. Consequently, it has no connection with the date of the great fire, which began on July 19th and came to an end on the 28th.

The most aristocratic quarters of London, Paris, and modern Rome seem to fade into insignificance when compared with the distinction and nobility of the ancient Alta Semita (Via del Quirinale and cross streets). The discoveries made during the construction of the War Office (Palazzo della Guerra), of the Treasury (Ministero delle Finanze), and of the houses lining each side of the Via Venti Settembre, have shown how every inch of ground had been eagerly sought for by the leading patricians from the time of Sylla down to the fall of the Empire. Here is a list of the palaces discovered of late in the vicinity of the *heroön* of Domitian and of the votive altar described above:—1. House of Pomponius Atticus, and of his descendants, the Pomponii Bassi, discovered first in 1558 in such a state of

preservation that even the family records, engraved on bronze tablets, were found still hung to the columns of the atrium (see *CIL*, vol. vi, No. 1492). This house stood east of the heroön, between the churches of S. Andrea and of S. Carlo alle Quattro Fontane. 2. House of the Spanish branch of the Valerii, built or restored by G. Valerius Vegetus, a native of Illiberis (Granada) and Consul A. D. 91. This house was inhabited by the poet Martial, a Spaniard himself, a native of Bilbilis (Cerro de Bambola, near Calatayud), and a member of the Valerian family. Its ruins have been found and explored thrice—first in November, 1641, when Cardinal Barberini built the monastery of the Incarnazione; then in 1776; and, lastly, in 1884, in the foundations of the War Office. 3. House of the Nummii Albini, a large building which covered half the area of the War Office, as well as that of the adjoining palaces Scafati and Mariani. It was first discovered in 1629 by Pope Urban VIII in the foundations of the church—now demolished—of S. Caius; then in 1877, in the foundations of the Casa Mariani; again, in 1883, under the War Office; and, lastly, in 1885, under the Casa Scafati. Among the works of art brought to light from its ruins I may mention a statue and inscribed pedestal of M. Nummius Albinus, Consul A. D. 345; another of M. Nummius Tuscus, Prefect of Rome A. D. 302; a statue of one of the ladies of the family; a statue of Venus; a set of beautiful marble flower-pots, and other rustic ornaments of the *viridarium* of the palace. 4. House of Vulcaci Rufinus, uncle of Julian the Apostate, and brother of Gallus Cæsar, discovered in December, 1883, in the foundations of the south front of the War Office. The atrium, containing family records engraved on marble pedestals, opened on the Vicus Longus. 5. House of Betitius Perpetuus Arzygius, a governor of Sicily under Constantine the Great, discovered in August, 1888, between the church of S. Andrea and the Palazzo dell' Esposizione di Belle Arti. It contains, among other works of art, a pedestal dedicated to him by the leading cities of Sicily two years after the expiration of his governorship. 6. House of Æmilia Paulina Asiatica, discovered July, 1887, next to that of Betitius, on the slope descending towards the Vicus Longus and the Vallis Quirinalis. Her family seems to have been connected with that of the Cornelii Scipiones not only by relationship, but also by the proximity of their respective town residences. Adjoining the ruins of the palace of Æmilia other remains of a noble mansion have been found, on the water-pipes of which the name of Cornelia, wife of Lucius Volusius Saturninus, Consul A. D. 3, is engraved. 7. House of Alfenius Ceionius Kamenius, prefect of the city in 333, discovered on the Via del Quirinale, opposite the War Office, under the foundations of the Scotch Chapel. It contains a peristyle ornamented with columns of *bigio morato*, and halls with mosaic and marble pavements.

A Sanctuary of Hercules.—In the area of the Gardens of Cæsar, on the

right of the Via Portuense, near the new railway station of Trastevere, there has been uncovered an oblong niche, cut in the tufa, with a gable, below which is the inscription: *L. Domitius Permissus fecit*. It was found to be part of an aedicula sacred to Hercules, and to be full of sculptures and other objects. At a depth of five metres was found a table raised above two brick steps before which were two altars, one of travertine, the other of tufa. Basreliefs of stucco were originally on the front of the table but had fallen away. Both the outer and inner walls of the aedicula were painted. Among the objects found here were: (1) a tufa statuette of *Hercules Victor*, as given on one of the medallions of the arch of Constantine; (2) a similar statuette of *Hercules Cubans*; (3) upper part of a tufa statue of Jupiter Serapis(?)—all these statues were colored red.—*Not. d. Scavi*, 1889, pp. 243-6.

The Mica aurea.—Professor G. Gatti, in the *Bull. Comm. arch.* for September, examines the meaning of the term *mica aurea* used often in mediæval documents for a building or region in the Trastevere. He reasons, from a recently found inscription (*Felix et Victorina se vivi fecerunt (in) Mica aurea*), that near the old church and monastery of SS. Cosma e Damiano there was a Christian cemetery called *Mica aurea*, and that the same name was applied to the zone immediately under the Janiculum, on the east side, including churches of San Giovanni and S. Cosimato. The privilege of burial in cemeteries within the city-walls was first allowed only in the sixth century, to which date the above-mentioned inscription is assigned. This is, thus far, only the second intramural cemetery whose existence is certified.

SCULPTURE.—*A satyr and a nymph*.—Between the church of San Crisogono and the Piazza Mastai, was found a marble group, half life-size, representing a satyr and a nymph. The nude satyr, seated on the ground, holds with both arms a nymph, also nude, one arm being around her waist the other on her right shoulder. The nymph has fallen on her right knee and pushes away the satyr's head with her right arm and seeks to disengage herself, with her left, from his encircling arm. The head and part of the right arm of the nymph are wanting; the satyr is entire. This composition recalls two others: one in the museum at Dresden (Clarac, pl. 672, No. 1735) and the other formerly in the Blundell collection (*ibid.*, No. 1735*). The style is Græco-Roman, and in parts careless; but the original was a good work of the Alexandrian school, and is a good display of action and struggle and contrast of forms.—*Bull. Comm. arch.*, 1889, pp. 400-1.

Two sarcophagi.—In the Prati di Castello, two large marble sarcophagi have been found, and transported to the Capitoline museum. One has on its cover two genii sustaining a central blank, and, on either side, scenes of the gathering and treading of the grapes. On the front of the body of the sarcophagus is the female bust of the defunct in the costume of the second

half of the third century. Under it are two masks, figures of Terra and Oceanus, and two genii of the seasons at the angles. Traces of gilding still remain.

Statue of a youth.—In the new Ludovisi quarter, there came to light a headless, footless, and armless statue of a youth in tunic and toga, with a *bullæ* hanging on his breast. It is nearly life size.

River-god.—On the Esquiline, has been found the headless statue of a river-god, reposing in the usual manner, with his left arm resting on the urn. The lower part of the figure is covered with a mantle. The platform on which it rests is carved to represent waves.—*Bull. Comm. arch.*, Sept.-Oct., 1889.

Bronzes.—On the site where the beautiful head of Augustus (JOURNAL, v, p. 388) was recovered, further excavations led to the uncovering of remains of a construction where came to light a fine group of vases and other domestic utensils of bronze. Among these is a superb bronze lamp in the shape of a vessel ornamented at each end with a swan-head and a double row of decoration. It is 31 cent. long and weighs 3 kil. and 100 gr. One other similar but smaller lamp was found in 1887. There are also several *urceoli* ornamented with masks, a *patina* with a decoration in graffito, and sixteen other varieties of objects, including three bronze coins of the Constantinian period.—*Bull. Comm. arch.*, 1889, pp. 403-6.

VEII.—*Excavations in the necropolis.*—Professor Lanciani writes to the *Athenæum* in regard to the excavations carried on by him at Veii (cf. JOURNAL, pp. 222-3). They confirm, in the first place, the hypothesis that hills containing Etruscan tombs are always surmounted by a dolmen. That part of the necropolis which is north of the Cremera is contemporary with the foundation of Rome. The objects found there, more than a thousand in number, recall the contents of the archaic tombs of the Via dello Statuto, with the same proportion of cups *ad ansa cornuta*, rude local pottery and finer Italo-Greek pottery, and of painted vases, as rare at Veii as at Rome. In this part of the necropolis the two processes of cremation and inhumation were in simultaneous use, sometimes in the same family. The tombs of the western part of the necropolis contain usually a large two-handled vase, a kind of *stamnos* with a narrower mouth, in red clay, used as a *hydria*.

Roman Mosaic.—In a small Etruscan house, afterwards turned into a Roman farmhouse, was found a very curious mosaic representing the way in which the Romans embarked elephants. The vessel is at anchor, and is placed in communication with the beach by a wooden bridge across which an elephant is moving; his legs are loosely tied and the two ends of the rope are held one by a party on the boat who pull hard, the other by a party on land who hold their end loosely.

Votive objects.—On the isthmus separating Veii from its acropolis have been found a large number of votive objects in bronze and terracotta. Among these are over 450 busts of a veiled goddess, several fine statuettes of draped female figures, a number of natural size with movable hands, statuettes of women suckling twins, of men and women ending in tree trunks, representations of all the members of the human body, of all kinds of animals. An early account of these discoveries was given on p. 223.

Recent excavations.—Comm. R. Lanciani adds some remarks, in the *Scavi* (1889, p. 238; cf. pp. 60, 154), on the objects found in tombs 16, 17, 18, 21, 23, belonging to the Veientine necropolis of Picazzano and Vaccareccia. None of these tombs had been ever touched, so that although they had all fallen in, to the great damage of the contents, the objects are of great interest: they are arms or ornaments of metal, or vases and dishes of terracotta usually of local manufacture and rather rude.

CHRISTIAN ANTIQUITIES OF ITALY.

AMELIA.—*Renaissance monuments in San Francesco.*—While on a hurried visit to this Umbrian mountain-town, I visited the interesting church of San Francesco, which is not even mentioned by Guardabassi in his *Monumenti dell'Umbria*, and which I consequently judge to be unstudied. It has a superb Renaissance cloister of pure and simple style, Doric order, slender and refined proportions: its date appears to be the second half of the xv century. Most important are five monuments in the Chapel of Sant' Antonio, in the church. They all belong to the Gerardini family: one of them is a double monument, to two brothers. Each contains a figure of the deceased reclining upon a decorated sarcophagus above which rises an arched or flat-topped recess. The dates are 1477, 1480-2, 1481, 1486 and 1548. All are of good workmanship, reminding of some of the best contemporary monuments by Tuscan artists in Rome, but the chef-d'œuvre is the tomb of Angelo Gerardini, dated 1486. They deserve illustration.—A. L. FROTHINGHAM, JR., July, 1889.

CARPINETO (near).—*Cistercian Monastery of San Bartolommeo.*—This monastery is almost completely ruined: the church alone is left entire. It is situated in the further Abruzzi, not far from Penne and quite near the larger monastery of Casanova, described below. Both of these buildings appear to be entirely unknown to students. They are situated in the midst of the Apennines, near the foot of the Gran Sasso d'Italia, and were not known even to the inhabitants of the neighboring city of Penne. Both have been deserted by the monks for about two centuries, and now serve as the refuge of poor peasants.

The monastery of San Bartolommeo was originally Benedictine, and even the present church is mainly earlier than the middle of the xiii century,

when it joined the Cistercian order and was placed under the Abbot of Casanova. The tower on the façade, the main doorway, and the body of the church are pre-Cistercian, probably of the XI century. The transept and apse, the little bell-tower at the intersection, and probably the porch, are of the Cistercian style, and probably date from the XIII century, after the union with Casanova. A full description of these and other Cistercian monuments will be published later.—A. L. F., JR., July, 1889.

CASANOVA (di Penne).—*Cistercian Monastery*.—This monastery is situated in *Aprutium ulterior*, in the diocese of Penne. The foundations of the buildings appear to have been laid in 1191, and four years after, in 1195, the Cistercian monks took possession of it, as a daughter of the great monastery of SS. Vincenzo ed Anastasio near Rome. At present it is badly ruined, and is practically unknown. It was originally of great extent and very wealthy and its hundreds of monks would pass in procession between it and S. Bartolommeo di Carpineto, and the *grancia* of the order in the village above. The original architecture is late Romanesque, but there appear to be two periods of construction, one of stone, and the other of brick—the latter interfering with the former. The church originally consisted of three aisles, a transept with two chapels, and a square apse, all covered with fine tunnel-vaults. But, during the late Renaissance, the church was partly destroyed, and the central nave alone was used again. The cause of destruction seems, as is usual in the Abruzzi, to have been an earthquake. The great court still preserves traces of the cloister. The kitchen and part of the refectory, the vaults and part of the chapter-house remain. The chapter-house, originally a magnificent structure supported by three rows of columns, seems to be the largest of those I have seen in Italian Cistercian monasteries. Here the cross-vault is used, but everywhere else the tunnel-vault. There is no sign of the Gothic or even of the transitional style which was already being employed in the other great Cistercian monasteries of Fossanova, Casamari, Valvisciolo, Chiaravalle d'Iesi and others. Here we see the influence of the mother monastery, SS. Vincenzo ed Anastasio, which was built in the simplest Romanesque style.—A. L. F., JR., July, 1889.

OCRE (near Aquila).—*Cistercian Monastery of Santo Spirito*.—At a short distance from the village of Ocre, in the mountains a few miles south of Aquila in the heart of the Upper Abruzzi, are the ruins of the Cistercian Abbey of Santo Spirito. In 1222, Berardo Count of Alba and of Ocre gave the ground to B. Placidus in order that he should build a monastery entitled Santo Spirito. In 1226, the permission to do so was given by Bishop Thomas of this diocese. In 1248, it was officially enrolled as a monastery of the Cistercian order at the death of Placidus, coming under the jurisdiction of Roger, Abbot of Casanova di Penne in the Abruzzi. The constructions date from this period. It was still occupied in 1623, as is shown by

the catalogue of Cistercian monasteries in the Roman province. It was deserted shortly after, and now belongs to farmers. In their absence, I was obliged to force an entrance in order to study the monument, which seems never to have been visited.

It is picturesquely situated on the edge of a cliff overhanging a winding valley. Though small in size, it remains quite complete in ground-plan, and is completely shut in by a wall of great height. Within, the greater part of the vaults have been thrown down, apparently by an earthquake. Though built in the heart of the Gothic period, its style of architecture is still fundamentally Romanesque, the pointed arch being introduced only in a primitive manner and very seldom. In this it follows the type of its mother-monastery, Casanova, which, in its turn, imitates the simple early style of its founders at SS. Vincenzo ed Anastasio outside of Rome. The church has but one nave, formerly covered with a pointed tunnel-vault, like those at Tre Fontane, S. Pastore, Casanova, etc.: it is now replaced by a wooden roof up to the choir. On the ground floor of the monastic building the cross-vault is mostly used. The majority of the windows are simple and end in architraves. Masonic signs cut in the stone abound, especially around the doors. There are two courts, but no sign at present of the existence of a covered cloister. The monastic buildings consist, as usual, of two stories.—A. L. F., Jr., July, 1889.

PENNE.—*Crucifix of the cathedral.*—The cathedral of this unvisited town in the Abruzzi was probably of the XII century, to which period belongs its crypt with marble columns and fine cubic capitals. The finest object is a superb early crucifix of wood, harmoniously painted. It is almost unique in that the arms of Christ are not nailed to the cross but simply outstretched, showing the wounded palms. Christ wears a *suppedaneum* reaching down to the knees, and the feet are nailed separately but directly to the cross—a sign of early date. The modelling is delicate and beautiful, the proportions fine, the attitude one of resignation, not of pain. The head is small; the eyes are almost closed; the face is long and oval with a pointed beard; the long hair falls down the neck, partly covering the ears; the brows are finely arched; and the expression is a marvel of noble sadness. In my opinion, it is the finest work of its kind, surpassing that in the museum of Cluny. Judging from the crucifix by *Alberto Sotii* at Spoleto, the date may be the XII century.—A. L. F., Jr., July, 1889.

PERETOLA (near Firenze).—*Discovery of frescos.*—Wall-paintings have been discovered in the church of Santa Maria, at Peretola, a village near Florence. It was in the course of a restoration of this church of the eleventh century that these frescos of the fifteenth century were uncovered. One of them is a representation of Calvary with many figures and elaborate decoration, by an unknown painter. Others are by *Giusto d'Andrea Manzini*,

son of a painter who was a pupil of Benozzo Gozzoli, and who worked considerably with Neri de Bicci. These works are important, as they are the first well-authenticated productions of a painter of merit.—*Revue de l'Art Chrétien*, 1889, p. 540.

ROMA.—*Sant' Anastasia*.—*An early Ciborium*.—Roman ciboria that are earlier than the renaissance of the XII century are of the greatest rarity, if, in fact, any are surely known. For this reason, I would call attention to one existing in a little church on the Aventine which is entirely modernized. In the chapel on the left, over an altar of the same period, this ciborium stands against the wall. Its four heavy columns have capitals foliated in rude imitation of the composite style. Indications of its great age are also the facts that (1) the canopy consists of but a single story, whereas the early ones at S. Lorenzo of Rome, and S. Elia of Nepi, of the XI–XII centuries, have two, and those of the XIII cent. usually three; (2) this gabled-story is filled with a mosaic of primitive manufacture made of marble instead of glass cubes, showing that the latter had not yet been introduced: compare with this the marble mosaic decoration of the early chapel of S. Cassius in the Cathedral at Narni. The date of the ciborium may be the IX century: the church is of earlier foundation. On the architrave an inscription was apparently added, in characters of the XII cent.: *† In isto loco promissio verax est et peccatorum remissio*.—A. L. F., JR., July, 1889.

Basilica of San Clemente.—It was known that Cardinal Anastasius built this basilica at the beginning of the twelfth century. The discovery of a large inscription, of which only a part has been recovered, shows that he did not finish the church, but left this for another, by the name of Petrus, who completed the work and was buried in the building, this inscription being placed on his tomb.—*Not. d. Scavi*, 1889, p. 240.

San Sisto. *Remains of the early Dominican monastery*.—The earliest monastery founded by Saint Dominic is on the Aventine at San Sisto, and its date is 1218. Though but little remains, this remnant deserves careful study, as it shows a combination of the influences of the Roman schools and the Cistercian school upon the architecture of the new order. The hall now called the chapel of St. Dominic, in which his miracles are painted, is sustained by two columns and six engaged columns, with very interesting capitals, supporting simple unribbed cross-vaults without separating arches. The monastic buildings, modernized in the most fearful style during the late renaissance, have become a Government storehouse. A careful search showed that of the old cloister, erected doubtless in about 1220, there remained a fine doorway and two double-light windows opening into what was probably the capitulary hall. The door has an arch of similar form and mouldings to the contemporary doorway at San Tommaso in Formis by Luca and his son Cosma (1218), and the colonnettes of the windows,

with their imposts in the Cosmatesque style, are like those of the cloister of Santa Sabina, built probably only a few years later. The entire monastery was doubtless the work of the Cosmati between c. 1220 and 1240. I am not aware of any mention of these buildings.—A. L. F., JR., July, 1889.

A new inscription of Vassallettus.—Not long ago, in turning over some marble slabs in the pavement of the basilica of Santa Croce in Gerusalemme, one was found with the name of the famous Roman artist Vassallettus, who flourished during the middle part of the XIII cent. It is not known to what work this inscription refers, as the entire building—church and monastery—has been thoroughly modernized. The inscription is now placed in the portico. The discovery was made by Professor Armellini, who refers to it in his lately published work, *Le Chiese di Roma, etc.*—A. L. F., JR.

A Christian Lamp.—On a lamp recently found is the bust of a bearded man draped in tunic and pallium making an oratoric gesture with his right hand. According to Comm. De Rossi, this represents St. Peter and is an extremely rare monument. A similar one was found at Porto and illustrated by De Rossi in his *Bullettino* for 1868 (p. 34).—*Bull. Comm. arch.*, 1889, p. 447.

SAN LORENZO.—*The Architect of the church.*—The small town of San Lorenzo, now called Amaseno, situated not far from Piperno in the Monti Lepini, has a church of the XIII century, which I found to be an exact imitation, by a native lay architect, of the Cistercian style employed about a century before in the great neighboring monastery of Fossanova. This Cistercian style had become, during the XIII century, the prevailing style of the region, as is shown by the churches of Sezze and Sermoneta. It may be characterized as transitional Gothic. Native architects copied it but did not advance it towards a developed Gothic. In fact, this church of San Lorenzo, though erected so long after them, is not as advanced as the buildings at Fossanova. It is a small and simple three-aisled construction, with pointed arches supported on square piers, and unribbed cross-vaults. The names of the architect *Petrus Gulimari de Piperno* and his two sons, and the date 1291, are inscribed upon the pulpit in the church. A full illustration will be published shortly.—A. L. F., JR., June, 1889.

SUTRI.—*The Architect of the crypt of the cathedral.*—In restoring the cathedral quite recently, the stairs into the early crypt were reopened, having been closed at the time of the barbarous rebuilding of the church in the last century. The name of the architect is to be read on the capital of a column opposite the left-hand staircase. His name is *Grimuhaldu*, a Lombard name, though the style of the work and the region are Roman. The crypt is of elegant architecture and is interesting for the unusual use of twenty niches or small apses on the four sides, the quadri-apsidal choir, and the peculiar vaulting opposite it. It will be more fully illustrated in a future number of the JOURNAL.—A. L. F., JR., July, 1889.

VEROLI.—*A mediæval architect.*—The church of Sant' Erasmo has a fine Romanesque porch, with three round arches, dating from the XII century. I believe the name of the architect, inscribed upon the front, has never been noticed. His name is *Martinus*, and he is not otherwise known. The inscription and a full description of the monument will be published in a future number of the JOURNAL. It is all the more important on account of the rarity of Italian church-porches outside of Rome, and also because of its intrinsic merit as a work of art.—A. L. FROTHINGHAM, JR., June, 1889.

SICILY.

SELINOUS.—*Discovery of a temenos near the propylaia.*—The excavations carried on during 1888 in the area next to the *Propylaia alla Gaggera*, near Selinous, disclosed not only a fine flight of steps in front of the eastern façade, several altars and fragments of stelai, but also a long section of outer wall (19.88 met.) running s.-n., attached to the n. front of the propylaia, and another (5.80 met.) attached to the s. front, thus leaving no doubt as to the accuracy of the designation of propylaia. This year the entire wall attached to the south end has been uncovered to a length of 13.25 met.: it then bends so as to run e.-w. and of this a length of about 15 met. has been uncovered. To the s. of the propylaia was found an aedicula connected with the s. and e. walls. In it was a pedestal with a Greek inscription in four lines. These surrounding walls organically connected with the propylaia clearly indicate that here was a sacred enclosure or *temenos*, and that under the sand hill within it must be concealed a monument or temple: this was confirmed by a stratum of terracottas which is confined within the limits of these encircling walls.

In April, excavations were undertaken in search of this supposed building. It was found, but, both on account of the lateness of the season and the fact that one-half of the monument was on private property, the excavation remained very incomplete. Enough has been done, however, to show that it belongs to the same Hellenic period as the propylaia, having the same technical peculiarities and perfection of workmanship, both in the stone-cutting and the stucco revetment. The few architectural details thus far found have a mixture of Greek and Egyptian characteristics which appears for the first time in the monuments of Selinous. The building has the shape of a simple temple-cella, according to the Vitruvian proportions. Its length is a little more than double its width; within is a vestibule or pronaos. Both the entrance to the pronaos and that to the cella have antae. There is only a slight division of the cella from the opisthodomos behind it which is closed at the back. The temple faces east. Its length is 20.205 met. and its width 9.687 m. On the front, the walls remain to a

height of 1.90 m., while in the rear they are as high as 4.26 m. At a late-Roman or perhaps Byzantine period, the opisthodomos was modified: its outer walls were thickened and most of that dividing it from the naos was thrown down; then, also, a vault was added. An altar was found near the N. E. corner. Before the eastern façade were found several pieces of cornice belonging to the gable, together with others of the horizontal cornice, including the corner-pieces. The form of this cornice, new at Selinous, is the same for both cornices. It reproduces in all its details the form of the cornice of the Egyptian temples, and for this reason cannot fail to be of the greatest interest. The work of excavation will be continued as soon as the adjoining land shall have been expropriated by the ministry.—*Not. d. Scavi*, 1889, pp. 253-7.

FRANCE.

AN INTERNATIONAL CONGRESS AND COMMITTEE FOR THE PROTECTION OF WORKS OF ART AND MONUMENTS met in Paris during June. A few years ago, a French society was constituted for this purpose, itself an enlargement of the society called the *Amis des Monuments Parisiens*. Its organ is the *Ami des Monuments*, which is ably and attractively edited by M. Ch. Normand, the secretary of the society. On the occasion of the Exhibition in Paris, it was considered opportune to call an international congress that should discuss (1) the present condition of the monuments in different countries; (2) the laws in vigor regarding their preservation, and the best means by which to make them known and to ensure their safety from unscientific restoration, disfigurement, or destruction; (3) the method by which the knowledge and love of the monuments and works of art may be diffused, both for the benefit of modern taste and for the spread of an intelligent regard for their safety. The congress was held in Paris from June 24-29 in the hemicycle of the École des Beaux-Arts. Portugal, Austria, Russia, Belgium, Switzerland, Brazil, Mexico, China, were represented by delegates; those from England, Holland, and Italy were not able to be present. It was decided to make the *Ami des Monuments* an international review, so that it should represent the ideas of the Congress. It was recommended that, whenever a monument was touched, a carefully illustrated and detailed *procès-verbal* should be made by the author of the restoration, assisted by a committee of archæologists, painters, sculptors, and architects, giving drawings and photographs of the monument before and after restoration. On the proposition of M. Charles Normand, it was suggested that an international convention should be formed of delegates from each country in order to assure the safety of works of art in times of war—a kind of *Red Cross* for monuments. Protests were made against the scraping of the surfaces of architecture and sculpture, and against re-

construction under pretext of restoration. On the proposition of M. de Geymüller, it was recommended that the different governments appoint a committee to search in public and private collections for ancient architectural drawings, and to have them photographed with the view of forming, by exchange, international collections of such drawings. Finally, it was proposed to continue the work of this first congress by others to follow annually or biennially, and the task of preparing the next congress was confided to the present bureau, consisting of M. Ravaisson, president, a number of honorary presidents and vice-presidents, of M. Ch. Normand, general secretary, and a number of assistant secretaries.—*Procès-verbaux du Congrès International pour la protection des œuvres d'art et des monuments, etc.*, par CH. NORMAND, in *L'Ami des Monuments*, III, 1889, No. 14.

The program of this Congress, as given above, shows how useful and suggestive such an undertaking may be made. It is to be regretted that the United States were not represented, for we should certainly coöperate most heartily in promoting the objects discussed by it. There would seem to be no insurmountable obstacle to a fraternal alliance between such powerful and influential societies as exist in nearly every civilized country for the study of ancient monuments. Such would be: for *America*, the Oriental Society and the Archæological Institute; for *England*, the Egypt Exploration Fund, the Palestine Exploration Fund, the Hellenic Society, the British School at Athens, the three well-known Archæological and Antiquarian Societies; for *France*, the Académie des Inscriptions; the Société des Antiquaires, Société Française d'Archéologie, Société Asiatique, Écoles Françaises d'Athènes et de Rome, Comité des Monuments historiques; for *Germany*, the Central Direktion, the Archäologische Gesellschaft, the Berl. Akademie der Wissenschaften, the Orientalische Comitât, the Morgenländische Gesellschaft; for *Italy*, the Accademia dei Lincei, the German archæological Institute in Rome, the Direzione centrale dei monumenti e scavi.

This enumeration could be continued for other countries and made far more complete. Each society could appoint delegates for congresses to be held successively in the various capitals. Their influence would be powerful with their respective governments and parliaments for the passing of necessary laws and the carrying out of the ideas and resolutions of the International Congress.—A. L. F., JR.

CEREZAY.—*A Merovingian Necropolis.*—M. Gabriel Defontaine recently discovered a Merovingian necropolis at the foot of the Château of Cerezay, on the site of a new church. The Christian character was certified by a belt-clasp, of the Frankish period, decorated with little crosses.—*Revue Art Chrétien*, 1889, p. 540.

CHATELLIERS (Deux-Sèvres).—*Abbey Church.*—Excavations have been again commenced here. They show that the choir had three naves, whose

piers have been found. The chapel of St. Thomas had two naves. The church was 85 met. long and the width of the central nave was 9.30 met. Eighty-seven different designs have been discovered among the enamelled bricks of the pavement. The tomb of Abbot Seguin has been found. Mgr. Barbier de Montault devotes a long paper to this church in the *Revue Poitevine*.—*L'Ami des Monuments*, III, 1889, No. 14.

LASGRAÏSSES (Tarn).—*Gallic Jewelry*.—M. Cartailhac presented, for the examination of the *Acad. des Inscr.*, two pieces of gold jewelry, a bracelet and a necklace, which were found at the village of Lasgrais, and are now in the museum of Toulouse: all are evidently Gallic. The necklace recalls, in certain details, the other gold necklaces previously found in this region; the bracelet is more original. Nothing in the decorative jewelry of the rest of Gallic territory can be compared to these superb products of the industry of the borders of the Tarn.—*Revue Critique*, 1889, No. 46.

MONTIVILLIERS.—*Destruction of the Abbey Church*.—One of the important historic monuments of France, the abbey church of Montivilliers (Seine-Inf.) has been almost destroyed by fire. The superb Romanesque bell-tower was a flaming furnace for over two hours: last year, 20,000 frs. had been spent in its repair. A part of the Gothic nave, also, was destroyed.—*Revue Art Chrét.*, 1889, p. 541.

PARIS.—**M. DE BAUDOT'S LECTURES.**—M. A. de Baudot gives this winter, at the Comparative Museum of sculpture at the Trocadéro, the third year of his course, the French architecture of the Middle Ages and the Renaissance. The special subject of this course is civil architecture.—*Chron. des Arts*, 1889, No. 35.

LOUVRE.—*The courses of lectures given at the École du Louvre are at present as follows:* I. *National Antiquities*, by M. Bertrand. II. *Greek Ceramics*, by M. Heuzey, replaced by M. Pottier. III. *Egyptology*, by M. Pierret. IV. *Egyptology and Egyptian Law*, by M. Revillout. V. *Semitic Epigraphy*, by M. Ledrain. VI. *History of Painting*, by M. Lafenestre. VII. *History of Sculpture*, by M. Courajod. VIII. *Industrial Arts*, by M. Molinier. The lectures are weekly.

VEZELAY.—*A Gallo-Roman Temple and a mediæval Fresco*.—M. Adolphe Guillon writes in the *Chronique des Arts* (1889, No. 32): "In visiting with M. Mieusement . . . an early church (at Vezelay, Yonne) at present abandoned, we have discovered peculiar remains of a Gallo-Roman temple. This church of St. Stephen, built, according to tradition, on the site of a temple of Bacchus, was originally the chapel of the leper-house. Situated on the ramparts near the city-gate, it was transformed, at the time of the Revolution, into a grain-market and sold in 1797. It still has some fine capitals of the XIII cent. The apse is square. In order to form the sanctuary, the builders made use of the old temple, judging from its regular *appareil* and the form

of its low gable, crowned by a stone-roofing finely carved, as are also the entablature and the corbels of the sides. In the left transept, near the street door, are the remains of a fresco representing a bishop," etc.

GERMANY.

BERLIN.—A MUSEUM OF COSTUMES AND UTENSILS.—In November, there took place at Berlin, in the presence of several ministers, the inauguration of a museum of the national costumes and utensils of the various Germanic tribes. At present, it contains but seven halls: the most interesting is that containing models of chambers and costumes of Wendic families. The well-known anthropologist Virchow is president of the organizing committee.—*Chron. des Arts*, 1889, No. 34.

OBER.—At the Dec. 4 meeting of the Brit. Arch. Assoc., Dr. A. Fryer reported the discovery of a mithræum at Ober, the altars and other antiquities from which have been removed to the Museum, Darmstadt. He submitted to analysis a specimen of the mortar sent to him, and described the results. Sand, carbonate of lime, alumina, oxide of iron, carbonate of magnesia, sulphate of lime, soluble silica, with a trace of chlorine, were met with in varying proportions: the mortar, however, was poor and friable. A long and interesting discussion followed.—*Athenæum*, Dec. 14.

TURKEY.

SALONIKA = THESSALONIKA.—Outside Salonika another cemetery has been found, of ancient Thessalian times, with many sarcophagi still unopened. On the cover of one is a piece of iron for fastening the bust of the deceased, who, from the inscription, *Gaius Julius Eutyches*, seems to have built the tomb during his lifetime. In many of the sepulchral inscriptions is inserted the clause, that whoever opens the sarcophagus, and places therein another corpse, shall pay a heavy fine.—*Athenæum*, Oct. 12.

RUSSIA.

HELSINGFORS.—*The Inscriptions of Yenissei.*—George Stevens writes from Cheapinghaven, Denmark, Nov. 19, 1889: In 1730, Strahlenberg first made known a couple of the inscribed and sculptured stones some years previously found in the district of Yenissei; others were afterwards discovered. In 1887, the Finnish Archæological Society sent to the shire of Minousinsk a commission, headed by the illustrious Professor J. R. Aspelin, chief director of the museum in Helsingfors; and his success was so considerable that the commission was renewed from year to year. Altogether, the number of known carved monoliths has now risen to about forty, most of them carefully saved by drawings and squeezes, others fixed by photography. Rich material is thus at hand for a new chapter in half-oriental

old-lore, provisionally called Siberian-Mongolian. The Finnish Government having advanced the necessary funds, Professor Aspelin has written, in French, a clear and copious account of each find; and Professor Donner, of Helsingfors, has superintended the plates and photographs. The volume is entitled *Inscriptions de l'Iénisseï, recueillies et publiées par la Société Finlandaise d'Archéologie. Helsingfors, Imprimerie de la Société de Littérature Finnoise.* This thin folio consists of about fifty pages, besides eight inserted photographs. As yet, not one word has been deciphered. The pieces in question are supposed to date from about 500 years before Christ to about 500 after. The alphabet employed has about forty letters, apparently chosen by some sage from the Old-Etruscan and the Old-Greek, and from the Old-Northern Runes. The writing either runs from right to left, or is boustrophedon. Some of the sculptures may be hunting-scenes; others are wild human figures; a few are only, or mainly, heads. One block has its chief side covered with a strange "bugbear bogey."—*Academy*, Nov. 30.

ENGLAND.

AYLESFORD (Kent).—*Celtic Pottery.*—At the Dec. 5 meeting of the Society of Antiquaries (London), Mr. A. J. EVANS communicated a paper *On a Class of Late Celtic Pottery from an Ancient British Urn-field at Aylesford, Kent: its Gaulish Extension and Old Venetian (Illyro-Italic) Source.* Reserving for another occasion a full account of the cemetery itself, which is of a kind hitherto unknown in Britain, and contained bronze relics of Italo-Greek fabric imported into this country about 100 B. C., as well as interesting specimens of Celtic (probably Belgic) metal-work and coins, Mr. Evans called attention to a remarkable class of cinerary and other vases discovered in the graves, wholly differing from the rude traditional type of ancient British pottery. These were made of a lustrous black color, the more elegant among them provided with pedestals and somewhat approaching in form a Greek amphora without handles. In most cases they were surrounded by beads or raised "cordons" which divided them into zones. The author showed that vessels of analogous forms might be traced through an extensive Gaulish tract between the Channel and the Alps, occupied by the Belgic tribes and their eastern neighbors. He next connected their appearance in this intermediate region with the contact into which the Gaulish tribes of Cisalpine Gaul and the Eastern Alps were brought with the group of Illyro-Italic peoples inhabiting the regions about the head of the Adriatic, and amongst whom the Old Venetian race must be regarded as the most prominent. He showed that in the cemeteries of this Illyro-Italic group—which forms a well-defined archæological province distinct from the North Etruscan and the Ligurian, including besides the Veneto and Istria a considerable Alpine tract—there occurred not only the clay

counterparts of the "cordoned" or pedestalled vases and the Gaulish and Kentish deposits, but their actual prototypes in bronze-work. He called special attention moreover to a transitional class, discovered in the cemeteries of Este and elsewhere, in which the record of the bronze parentage was preserved by the attachment to the zones of the earthenware vessels of bronze studs, the arrangement of which imitated the decoration on the sides of the bronze originals. In some of the Gaulish vases of the Rhine and Marne districts the echo of this transitional class of "studded" vases was in its turn perceptible in the form of small circles and meanders simply engraved on the walls of the pots. In their evolution from bronze originals these late Celtic vases presented a complete contrast to the indigenous British pottery, which drew its origin from basket-work and daub. Mr. Evans further pointed out that the Aylesford vessels did not by any means stand alone on British soil. He traced the occurrence of vessels, which, though as a rule inferior to the Kentish examples in elegance, belonged to the same ceramic class, on a succession of sites throughout South-East England, and observed that the recently discovered pottery from Hitchin in Hertfordshire, exhibited by Mr. Ransom that evening, belonged to the same category. Such vessels seem to have been hitherto classed as Roman in local museums. He further showed that the appearance of this new type of "late Celtic" vases went *pari passu* with the diffusion of a new form of sepulchral practice, consisting of cremation interment in urns in the flat surface of the earth, which seemed to have made its way among the Gaulish tribes owing to contact with the same North Italian or Illyro-Italic region, and which gradually superseded the earlier "late Celtic" usage of skeleton interment. Altogether, the Aylesford discoveries open a new chapter in the history of ancient Britain.—*Athenæum*, Dec. 14.

CAMBRIDGE.—On the recommendation of the classical board at Cambridge, a grant of £100, from the Worts Travelling Scholars' Fund, has been made to Mr. F. G. Frazer, fellow of Trinity, in order to enable him to examine on the spot the results of recent excavation in Greece, with a view to a translation of Pausanias, with notes and excursions, upon which he has been engaged for some time past.—*Academy*, Dec. 14.

HUNMANBY (Yorkshire).—*British Antiquities*.—Canon Greenwell has opened some barrows in this neighborhood, with a very unusual success, though the use of the objects discovered is difficult to conceive. They are skilfully and elaborately made, and illustrate the art ornamentation of the ancient Britons. Canon G. considers these the most remarkable objects found in connection with British sepulture.—*Athenæum*, Oct. 26.

LONDON.—In the course of the excavations now going on beneath the Guildhall Art Gallery, the foundations of the ancient chapel, built in the reign of Henry VI, have been disclosed. The walls are of Kentish rag

and rubble. In the trenches dug to reach the maiden soil Roman tiles have been found, which point to Roman remains having existed there prior to the erection of the Guildhall itself. They also explain to some extent the presence of the alabaster head which, with other objects, is preserved in the museum.—*Academy*, Oct. 19.

EGYPT EXPLORATION FUND.—*Third general Meeting* (London, Nov. 29).—The total expenditure for the year 1888-9 had been £3009, which was made up of the following items: (1) For the completion of M. Naville's excavations on the site of Boubastis and the City of Onias, and for the remaining part of the expenses connected with the transport to Alexandria and thence to England, America, and Geneva, of the objects found, £1466; (2) to Mr. F. Ll. Griffith, being the balance of the English Students' Fund, £73; and to Dr. Farley B. Goddard, the American student, £140; (3) for publications, £1001. The total receipts for the corresponding period were £2997, the chief items being: (1) subscriptions, £2495, which might be subdivided into European subscriptions, £995, and American subscriptions, £1500 (including £100 for the American Student Fund); (2) special Transport Fund, £311; (3) sale of publications and reports, £150; (4) interest on the deposit account, £39.

BRITISH MUSEUM.—*Acquisitions during the Year 1888*.—In A. S. Murray's report to Parliament, June 1889, of the acquisitions made by the Museum during 1888, 28 groups are briefly described, each group comprising the objects acquired by one gift or purchase. The objects acquired belong to almost every branch of archæological monuments. Egypt (especially Naukratis) is abundantly represented.—*Jahrbuch arch. Inst.*, 1889; II.

Greek Coins acquired in 1888.—Mr. Warwick Wroth has reprinted from the *Numismatic Chronicle* his paper on *Greek Coins acquired by the British Museum in 1888*, in continuation of a similar paper for the previous year. During the twelve months ending December, 1888, the number of Greek coins added to the national collection was 455, of which 10 are gold or electrum, 217 silver, and 288 bronze. This total does not, of course, include the Cunningham collection (Bactrian, Indian, etc.), which it is proposed to describe in a separate paper. No less than 147 of the silver coins bear the head of Alexander the Great, including many new varieties. These will be published by Dr. Imhoof-Blumer in his forthcoming *Corpus* of Greek coins. Of the others here described by Mr. Wroth, we must be content to mention a bronze coin of Mopsion, in Thessaly, which has upon the reverse a fight between a Lapith (Mopsos) and a Centaur, closely resembling one of the finest metopes from the Parthenon; and a silver coin of Kaunos, in Karia, presented by Mr. J. Theodore Bent, which gives Mr. Wroth the occasion to review the few other coins from this town also in the Museum. The paper is illustrated with an autotype plate on which twenty-four of the rarest pieces are figured.—*Academy*, Dec. 7.

Acquisitions during the year 1889.—The following acquisitions of the British Museum are among those enumerated by Mr. Cecil Smith in the various issues of the *Classical Review*, Jan.-Nov. 1889.

I. **SCULPTURES.** (a) *Marble.*—(1) Head of Tiberius, life-size, from Rome: an excellent example. (2) Portrait-head, life-size, of a bearded man; worked in one piece, for insertion into a statue: very late rude work, possibly provincial Roman. (3) Torso of archaic style; a draped female figure holding a dove on her breast: bought in Syme; probably found on the site identified as Pedasa by Judeich (*Athen. Mitth.* xii, 335) but since as Theangela (*Class. Rev.*, pp. 139, 234). (4) Archaic xoanon of the "violin" form, from Amorgos. (5) Marble bust of Faustina the Elder, found in the gardens of Sallust in Rome about two years ago. The Museum had hitherto no example of this portrait. (6) Two archaic slabs of white marble, found in Lydia, in excavations by Mr. G. Dennis, near the tomb of Alyattes: on each slab is carved, in archaic style, a frieze in low relief on a sunk field; the one (ht. 7 in., l. 16 in.) represents three deer browsing, the other (ht. 7 in., l. 17 in.), three horsemen riding in procession to the r. armed with helmet, cuirass and spear: the horses have large bits. The style recalls the early Graeco-Asiatic art, as in the paintings from Klazomenai and the early vases with friezes of animals. (7) Part of a marble stele, giving the head of a youth; from Athens.

(b) *Terracottas.*—(1) Series of twenty-one moulds for terracottas, from Tarentum. (2) Statuette from Tanagra, 7½ in. high, representing a Muse seated on a rock and holding on her knee a satyric mask; in her right hand is a tibia (?). (3) Part of an archaic terracotta plaque with a figure in relief; a female seated in a chair with hands raised: from near Naples. (4) Bearded mask in terracotta painted red and blue: Capua (?). (5) Two statuettes from Tanagra: female figures; one holds a bird on her shoulder. (6) Female figure reclining and holding up a mirror in the right hand; on the drapery, remains of red color: from Myrina: a good example of the Myrina style, which is almost unrepresented in the Museum. (7) An archaic terracotta model of a Greek war-ship, from Corinth; in it are seated five warriors armed with shields.

(c) *Bronzes.*—(1) Bronze mirror-case, found in Corinth: on the outside is attached a relief representing an Eros with two girls, a group which Mr. Murray thinks may be that of Eros assisting Phaidra to unveil herself, to the horror of the nurse. On the inside is incised a beautiful design of a nymph seated on a bench playing with Pan at a game resembling the Italian *morra*; an Eros is beside the nymph. (2) Oblong plate of bronze, 1½ in. by 3½ in., with the incised inscription *Massapontis Veri Antiochie Parteniu. v. c. c. exc p. p. sc.* See *Bull. Inst. arch.*, 1865, p. 115. (3) Two bronze handles of vases terminating in bearded masks: from Arvad = Arados.

II. VASES. (a) *Unpainted*.—(1) Hand-made vase of very archaic pottery, from a tomb in Antiparos, nearly cylindrical: round the neck is moulded a collar, and on the body are two pinched-out rudimentary handles with incised cross-hatching. (2) Mask of a Gorgon; apparently part of a large archaic bucchero vase: from near Naples.

(b) *Painted*.—(1) Proto-Corinthian miniature lekythos, already mentioned on p. 401 of JOURNAL. It is the finest of its class yet known, surpassing the famous one in Berlin. Its height is only 68 cm., and some of its figures are only 4 millim. high. "On this Lilliputian masterpiece wealth of ornament has been lavished to an extent which is nothing less than marvellous. It is as if a master of vase-painting had set himself to outdo the engraver of gems." For further details see the careful description in the *Class. Rev.*, May, 1889, p. 237. (2) Part of a large red-figured krater, giving portions of obverse and reverse. On the *obv.* is Hermes standing in front of a quadriga, as on the kylix by Euphronios in Br. Mus. On the *rev.* is Dionysos, ΔΙΟΝΥΣΟΣ, and a female figure. The similarity to the krater in the Louvre by Euphronios indicates this also to have been from his hand. (3) Archaic terracotta vase in the form of a sphinx, painted red with patterns in white: from Boiotia. (4) Two two-handled bowls with black figures, found on the site of the temple of the Kabeiroi near Thebes: (a) *obv.*, centaur standing before two draped figures, *rev.*, pygmy pursuing a crane; (b) *obv.*, a flute-player and two grotesque dancers, *rev.*, vine branches.

III. CUT STONES. (1) Plasma intaglio, 600-550 B. C.; contest of Herakles and Acheloos, in the presence of Deianeira: Herakles in the lion-skin swings his club against a bearded, man-faced bull, which seems to fall forward; Deianeira stands with both arms raised, near Acheloos. Illustrated in King's *Antique Gems*, II, pl. 34, fig. 3; is a most interesting example of archaic gem-engraving; originally in the form of a scarab. (2) Onyx cameo, representing a bust of Caracalla; found near Verona. (3) Sard representing Aphrodite seated on a rock; found in Greece: a good example of the third cent. B. C. (4) Banded onyx, intaglio; Hercules seated, holding lyre and club; inscribed ΑΔΜΩΝ: from Italy. (5) Sard intaglio: Cupid running, armed with helmet, sword, and shield. (6) Onyx cameo: girl laying offering on altar. (7) Agate scaraboid: bull. (8) Plasma scarab: Isis and Horus in a field of flowers, conventionally arranged around them; from Chiusi: fr. Hamilton Grey Coll. (9) Sard intaglio with Gnostic design; a vase between two branches encircled by a serpent, and the inscription ΑΒΡΑΧΑΡΑΡΕ: *rev.* ΓΕΒΕΡ|ΖΑΗΛ: found in Cyprus. (10) Lenticular engraved gem; hippocamp: from Greek islands. (11) *Ditto*; cuttlefish: Melos. (12) Sard intaglio: head of a Maenad; good Graeco-Roman work: from Athens. (13) An Island-gem, with figure of a goat and two branches; Kalyмна. (14) Two archaic steatite

gems; the one in form of a pyramid, the other engraved with a horseman: from Athens. (15) Onyx intaglio, fragmentary but of the finest period; a youthful head wearing an ivy wreath. (16) Twenty-six intaglios, including some interesting subjects, such as Cupid binding Psyche, the Ephesian Artemis, the Knidian Aphrodite with Eros. (14) Fourteen intaglios, twelve of which are inscribed. (15) Intaglios from Syria, Ephesos, Amisos; scarabs from Tharros in Sardinia. (16) A series found at Mari, between Larnaka and Limassol, in Cyprus, including a sard scarab with running winged female figure, a banded agate scarab with lion killing a deer, a haematite cylinder, etc.

IV. PAINTINGS. The most important acquisition in any department is that of an almost unique series of slabs of terracotta covered with paintings which originally decorated the walls of an early Etruscan tomb. They were found at Cervetri=Caere in 1874 and described by Sig. Brizio in the *Bull. dell' Inst.*, 1874, p. 128. In size they average 3 ft. 1 in. to 3 ft. 4 in. high by 1 ft. 10 in. wide. They are attributed to the local art of the seventh century B. C. A similar series is in the Louvre, published in *Mon-Ined.*, VI, pl. 30. Three of the slabs, containing human figures, seem to form a consecutive series, divided horizontally into three bands by pairs of black lines, the middle and broader band being occupied by a procession of figures. The two remaining slabs are each occupied by a seated winged sphinx. Mr. Cecil Smith remarks: "These paintings will throw valuable light on the question of the relation of the early art of Caere to that of Asia Minor. The idea of facing walls with decorated slabs of terracotta was distinctly of Mesopotamian origin, as also is the type of features prevalent in these slabs and the curious form of boots which most of the figures wear. The confronted sphinxes are paralleled in monuments of Asia Minor; it would seem in short that the Caere painters took up Asiatic art very much at the same stage as it was when the Melian vase-painters developed their peculiar art from this source; and in some points the resemblance between the Melian and Caere paintings is striking." (2) wooden picture-frame containing a portrait-head painted on a wooden panel in encaustic; from Mr. Petrie's excavations in the Fayûm.—*Class. Rev.*

Agate scarab with figure of Athena.—The Museum has recently acquired a fine seal of banded agate in the form of a scarab set in gold, with a silver hoop fitting it for a ring. It is a very choice specimen, and was found in Cyprus. Its date is c. 520 B. C. It represents, nearly in profile and at full length, with the characteristic disproportions of the period to which it belongs, Athena, clad in semi-transparent robes, both wings of an extremely early type being extended behind the figure. The goddess, who holds a spear, wears a helmet with a prodigious crest. Apart from its technical merits, the extreme historical interest of this relic will be manifest to stu-

dents of Euripides who remember that the turning-point of the plot of the *Ion* is concerned with the blood of the slain Gorgon. Over the shoulder of the goddess the head of Medusa is seen dropping blood, clots of which fall from it behind the figure and close to her feet. This is supposed to be the only known representation of the subject.—*Athenæum*, Nov. 23.

Bronze Hydria from Chalke.—The British Museum has acquired a fine piece of art in the fragments of a bronze vase. These fragments are most of the parts of a large hydria, and among them is a fluted handle of a type familiar to us in other instances also from Chalke. The lip of the vessel is a ring of bronze moulded and chased with an elegant leaf-pattern of great delicacy. At the lower end of the handle is a sort of stiffening plaque of chased bronze, designed to give strength. It contains, in bold relief, whole-length figures of the marriage of Dionysos and Ariadne, who are standing side by side facing us, with an altar between them on which she partly leans, partly sits, while the god leans his left hand upon the altar and holds in his right hand a cornucopia overflowing with grapes. With her right hand on the shoulder of Dionysos, Ariadne draws away the bridal veil which falls from her filleted brows, and turns to look ardently on him. The wreath on her head is beautifully finished. Below the semi-diaphanous tissue which covers, but does not hide, her exquisitely modelled form, a chiton envelops the lower limbs and leaves uncovered only a portion of each sandalled foot. Her tresses descend over the shoulders, and float behind the head in the breeze which presses her garments close to her body. The mantle of Dionysos has slipped from his throat, leaving one of its corners to lap over his left shoulder, and all the rest of his body nude. He turns a radiant face towards his bride. The consummate charm of this work is seen in the ardent expression of the faces and the nobility of the features. Admirable skill has been shown in the modelling of the nude and of the draperies. The group is worthy to be ranked with those famous reliefs of Greeks conquering Amazons, found near the river Siris in Lucania, now in the same case at the British Museum.—*Athenæum*, Dec. 7.

SOUTH KENSINGTON MUSEUM.—Embroidered Cope of XIV century.—Among the recent additions to the collections of the museum, is an embroidered cope, English work of the beginning of the XIV cent., representing the genealogy of Jesus. At the foot is depicted Jesse lying asleep; from his side springs a tree, the main stems of which encircle figures of David, Solomon, the Virgin and the Divine Child, and branches from these stems spread over the entire vestment, encircling other figures with their foliage.—*Athenæum*, Oct. 26.

LECTURES AT UNIVERSITY COLLEGE.—Professor R. S. Poole's course of lectures during the coming term will be devoted to British and English

archæology; and each lecture will be followed by a demonstration on the following day in the galleries of the British Museum. The professor himself will deliver the inaugural lecture of the course on January 15; and, later on, a lecture on *The Place of Coins in the History of Britain*. At his invitation, the following subjects will be treated by specialists: *Iberic, Celtic, Roman, English, and Danish Britain*, in three lectures by Professor B. Dawkins; *The Mediæval House*, by Professor R. Smith, illustrated by a visit to Mrs. Pullan's house in Melbury-road; *Illuminated Manuscripts*, by Mr. T. Matesdorf; *The Monastery in Mediæval England*, two lectures by Mr. M. Hewlett. The lectures are open to the public without payment or ticket; for the demonstrations a fee of one guinea is charged. Professor Poole hopes also to give another course of twelve lessons on *Classical Art, Vases, Sculpture, and Coins* at the British Museum and the Museum of Casts, South Kensington.

LECTURES ON ATHENS.—In connection with the Chelsea centre of the London University Extension Society, Miss Jane Harrison will deliver a course of ten lectures on *Athens, its Mythology and Art*, illustrated with lantern photographs. The first lecture of the course, to which admission is free, will be given at the Chelsea town-hall on January 24. A collection of photographs of Greek sculpture and painting, and a number of books dealing with the subject, have been placed for consultation in the Chelsea free library; and it is proposed that visits shall be paid both to the British Museum and to the gallery of casts at South Kensington.—*Academy*, Jan. 11, 18, 1890.

OXFORD.—The Ashmolean has just received a second donation from Mr. Drury Fortnum. This consists mainly of Egyptian and Renaissance specimens; but it includes a fine Greek amphora of the Nolan type, with red figures which may represent the parting of Hektor and Andromache. Another valuable gift has recently been made by Mr. Martyn Kennard, consisting of part of Mr. Flinders Petrie's spoils from the Fayûm. Among them is the mummy-case of An Turshe, the leader of a mysterious race of foreigners; and the contents of a tomb of the XVIII dynasty (1400–1200 B. C.), in which Egyptian relics are associated with Mykenaian pottery.—*Academy*, Nov. 30.

TOFTREES (Norfolk).—*Anglo-Celtic Font.*—At the Dec. 5 meeting of the Arch. Institute (London), Mr. J. E. Bale communicated a paper on the ancient font in Toftrees church. The font is square in plan; the bowl is supported by five short columns, the centre one containing the drain-pipe. The panels of the bowl are all elaborately carved with different designs. At three of the upper corners are sculptured lamb-heads, and at the fourth the head of a wolf in sheep's clothing. Mr. Bale contends that the Anglo-Celtic identity of the work is obvious.—*Athenæum*, Dec. 14.

AMERICA. UNITED STATES.

ARCHÆOLOGICAL INSTITUTE OF AMERICA.—It is with pleasure that we announce a great increase in the membership of the Archæological Institute, especially through the establishment of branch societies in the West. That in Chicago already numbers nearly one hundred and forty members. The total increase will probably exceed two hundred and fifty. Up to the present, the membership has not reached five hundred, so that the efficiency of the Institute will be largely increased. This result is due to the efforts of Mr. Wm. C. Lawton, lately appointed agent of the Institute.

CAMBRIDGE (Mass.).—*A Shemitic museum at Harvard.*—Mr. Jacob H. Schiff of New York has recently given \$10,000 to Harvard University to be expended, at the discretion of the heads of its Shemitic department, in the formation of a Shemitic museum. The gift was conditioned on the University finding a location for the future collection; this was secured by the offer of the trustees of the Peabody museum to lend one story of the new wing of the museum building. The proposed museum is intended to illustrate the history, culture, arts, and manufactures, not only of the Hebrews but of the Babylonians and Assyrians, the Arabians, Syrians, Phœnicians, and cognate nations. The amount of the gift, unless supplemented by further contributions, will hardly allow the purchase of original monuments, except coins and perhaps manuscripts. It is therefore proposed to begin with a collection of casts from monuments in the principal museums of Europe.

NEW YORK.—*Exhibition of Greek Art.*—It is proposed to have an exhibition of works of Greek art in New York, during January, under the auspices and at the rooms of the Union League Club. The exhibition will consist mainly of painted vases, terracottas, and bronzes, contributed for the occasion by private collectors.

PRINCETON.—*The Art Museum and the Teaching of Archæology.*—During the spring the central part of the museum building, recently constructed, will be opened. It will contain, at first, the magnificent historical collection of pottery and porcelain donated by Mr. Wm. C. Prime, which includes several thousand pieces illustrating almost every period from Egypt and Asia down to the present day. It will also receive an interesting collection of pottery from the necropolis of Civita Castellana = Falerii, illustrating the development of the ceramic art and other industries in the Faliscan region from the seventh century B. C. to the Roman period.

The number of courses of instruction have been largely increased this year, in order to give a complete introductory course, from Egypt to the Renaissance, and special advanced courses in each important period.

WASHINGTON.—*Archæology at the Catholic University.*—The chair of Biblical Archæology at the new Catholic university is occupied by Dr. Hyvernat, who has already distinguished himself in Oriental studies. He has recently returned from a mission to Armenia and upper Mesopotamia on behalf of the French Government. He expects to establish at the university the nucleus of an Oriental Museum; it already includes manuscripts, Assyrian and Babylonian seals, cylinders, barrel-cylinders, tablets, bronzes, etc.

A. L. FROTHINGHAM, JR.

SUMMARIES OF PERIODICALS.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1888. Nos. 1, 2.—J. PANTAZIDES, *Inscription from Dekeleia*. This is the inscription of the Demotionidai published and discussed by F. B. Tarbell, *AJA*, 1889, p. 135 ff. The whole inscription is given, but only the second part in capitals. Grammatical and linguistic peculiarities are pointed out, and the contents discussed.—D. PHILIOS, *Inscriptions from Eleusis* (contin.). No. 39 is a decree of the Eleusinians in honor of Smikythion, consisting of 31 lines: the first eleven lines were published *Εφ. Ἀρχ.*, 1883, p. 133. No. 40 records provisions for the election of officers to take charge of various things connected with the sacred Orgas and other sanctuaries, for a mission to consult the Delphic oracle, and for various expenses: it belongs to the fourth century B. C.: the inscription consists of 83 lines, but is badly defaced. No. 41 is an account of the *epistatai*, dated by the name of the Archon Niketes (332/1 B. C.): it consists of 74 lines, some of which are badly defaced: from this document it appears that the *epistatai* held office for four years, and were not necessarily Eleusinians. Nos. 42–46 are fragmentary records of accounts, referring in part to construction or repair of some building: the letters belong to the time after Eukleides. No. 47 is also an account: three archons are mentioned, *Aristion* (421 B. C.), *Astyphilos* (420 B. C.), and his immediate successor *Archias*. From this inscription it appears that in the time before Eukleides the *epistatai* held office four years, the *τεποροιοί*, one year.—G. NIKOLAÏDES, *The Building with one hundred and twenty Columns of Phrygian Stone which Hadrian built at Athens* (plan). The seven columns called the stoa of Hadrian formed half of the eastern façade of this great building. Within a great court surrounded by a wall and façade was a building divided into various apartments. In this books were kept, according to Pausanias. This is the building recently excavated by the Archæological Society in Athens.—ST. A. KOUMANOUDES, *Dionysiac Group* (pl. 1). This marble relief was found in April 1888 near the Olympieion. Height, 0.90 m.; width, 0.40 m. It represents Dionysos with his right arm bent above his head, while with his left hand he embraces Staphylos (or Ampelos) who stands beside him. Both figures are nude but for the skin of an animal which hangs about their shoulders. The relief was never finished.—H. G. LOLLING, *Mikkiades and Archermos*. The well-known inscription on the base found in Delos is restored (in opposition

to Six, *Mith. Inst. Athen.*, 1888, p. 149) to read: Μικκιά[δος τόδ' ἀγαλ]μα καλὸν [μ' ἀνέθηκε καὶ υἱὸς Ἀρχερμος (σ)ο[φ]ήσιν Ἐκηβό[λῳ ἐκτελίσσαντες, οἱ Χίοι, Μέλανος πατρώκον ἀσ[τ]ν νέμοντες.—D. PHILIOS, *Wall-paintings of an Ancient Building in Eleusis* (pls. 4, 5). The building seems to have been some public edifice erected in the time of Hadrian. The walls were divided into panels by lines of red, brown, and green. In one panel is represented a seated Zeus, holding a winged Nike on his outstretched right hand, while the left hand grasps his sceptre. In the panel to the right of the Zeus are two swine, in that to the left, two oxen. The figures are all somewhat fragmentary.—TH. SOPHOULES, *Monuments from the Akropolis* (pls. 2, 3; 5 cuts). Plate 2 gives an archaic youthful male head with Attic *krobylos* (mentioned, *Gazette archéol.*, 1888, p. 41; *Mith. Inst. Athen.*, 1887, p. 373; *Jahrbuch*, 1887, p. 233; *Journ. Hell. Stud.*, ix, p. 122 with cut). This head is here asserted to be a native product of Attic art in opposition to those who have considered it related to the Apollo of Olympia. The same origin is ascribed to the bronze head (*Musées d'Athènes*, pl. 16). Plate 3 gives a youthful male head which has been found to belong to the torso published in *Mith. arch. Inst.*, 1880, pl. 1. Another head had been wrongly put upon this torso. This head is closely related to that of the Harmodios in Naples. The arrangement of the hair is like that of the Elektra in Naples and the bronze head in Athens (*Musées d'Athènes*, pl. 16). The two heads here published and the Athenian bronze are of Attic origin, and may give an idea of the art of Kritios. Cuts are given of two fragmentary winged draped female figures (Nikai). Other winged and running figures are discussed (cut of lower part of Herakles from the poros pediment, *Mith.*, 1886, pl. 2). By comparison with the Nike of Archermos, the Nikai from the Akropolis, the metopes of Selinous, archaic vases, the chest of Kypselos, etc., it is shown that the type of the winged hurrying Nike did not originate with Archermos, but was an importation from Asia. The predominant influence of Chian artists upon Attic art in the sixth century is denied.—TH. SOPHOULES, *Statue of Samian Art from the Akropolis* (pl. 6). A figure very like the Hera of Samos in the Louvre is published. The head is wanting. This figure shows how wide a difference there was between the early art of Attika and that of the islands.

Nos. 3, 4.—CHR. TSOUNTAS, *Restorations to an Inscription from Eleusis*. Lines 15–56 of the inscription No. 40 (see above) are republished with restorations.—CHR. D. TSOUNTAS, *Excavations of Tombs in Mykenai* (pls. 7–10; 16 cuts). For the summary of this paper see under NEWS, pp. 491–2.—P. WOLTERS, *Terracotta Pinakes from Attika* (pl. 11). Seven fragments of black-figured pinakes are described; all from Athens. Three were found κατὰ τὴν ὁδὸν ἑλαιωτριβείων, four by the church of the Ἁγία Τριάδα. These fragments form parts of two connected representations. The fragment pub-

lished (pl. 11) is 0.29 m. wide, 0.21 m. high, 0.032 m. thick. The original height must have been about twice the height of the fragment. Four pairs of draped men are represented, all with their right hands raised in an attitude of lamentation: the lower part of all the figures is broken off. The representations on the other fragments also seem to be funereal (one shows part of the scene of *ἐκφορά*). The inscription at the top of the published fragment reads: *ἴσος: σῆμα τόδ' ἔστι Ἀρείο*—clearly a part of a metrical sepulchral inscription. These plaques were then evidently used to form a continuous adornment for tombs. The tombs so adorned were doubtless built of unburnt brick and wood.—D. PHILLOS, *Fragments of Pinakia and Vases from Eleusis* (pl. 12). A fragment of a large black-figured jar is published. It is adorned with a border of leaves and lotus buds between two red bands. The upper part of two male and two female figures is also preserved. An inscription reads: *Κλείμαχος μ' ἐποίησε κεμικε*. . . Kleimachos is an utterly unknown name: it is strange that the name is spelled with *αι*. *Κλέσοφος*, a potter of no earlier date who has lately (*Ἀρχ. Δελτίον*, 1889, p. 64) become known, spells his name with the simple *ε*. The meaning of *κεμικε* is unexplained. Fragments of a small black-figured plaque are published: a draped male figure (the head is wanting) stands facing the left; he holds a sceptre; before him is a draped female, with only the head, left shoulder and arm remaining. In the plaque are holes for nails: an inscription reads *Εὐφίλοτο[σ ἐγραφε]ν* (or *ἐποίησε]ν*).—REPORTS. CHR. TSOUNTAS, *On the Tomb in Vaphio*. This tomb and its contents are briefly described (see *News*, pp. 380–1). Two other tombs of the same epoch, like the tombs of Nauplia and Spata, were discovered not far from the site of the temple of Apollo at Amyklai.—ST. A. KOUMANOUDES, *A building of Roman Times in Athens and Inscriptions from it*. A building, perhaps a bath, has been found near the *ὁδὸς Ὀλγας*. An inscription reads: *Ματιδία Σεβαστή*. Matidia Augusta was sister of Hadrian's wife Sabina. Another inscription reads *Ἀπόλλωνι Γεφυραίῳ Κλ(αύδιος) Θησέως Ψαφιάδης*.

HAROLD N. FOWLER.

JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. IV. No. 2. 1889.—E. ASSMANN, *Ancient Ships* (10 cuts). Ancient monuments with representations of ships are discussed, some of which have been hitherto disregarded. The *δόλων* was something like the modern bowsprit. A small sail hung below it. The *δόλων* also served sometimes as a derrick. The sails had rings for reefing. The eyes on the bows of ships were not holes for cables. The arrangement of rowers in vessels with three and more banks of oars is discussed.—P. WEIZSÄCKER, *Herakles Epitrapezios* (pl. 3). A bronze statuette in Jagsthausen near Öhringen is published and described as Herakles Epitrapezios. The bearded Herakles is represented

in sitting posture, his head crowned with oak-leaves. The legs are broken off, the right above, the left below the knee. A list of nine similar figures is given. The original was probably the Herakles Epitrapezios of Lysippos.—F. HAUSER, "*Narcisso*," *Bronze Statuette in Naples* (2 cuts). The original posture of this figure has been changed by the insertion of a wedge under the right foot. The dreaminess of the figure is due to this change and is foreign to the design of the artist. The figure probably represents Dionysos. A marble replica exists in a group in Florence (*Episcopius, Signorum icones*, 62; Gori, *Mus. Florent.*, III, 47; David, *Muséum de Florence*, III, 43; Clarac, IV, 692, 1631; *Jahrb. d. k. preuss. Kunstsaml.*, II, p. 77; Springer, *Raffaël und Michelangelo*, I, p. 21).—F. MARX, *The Bull of Tiryns* (3 cuts). Coins of Katane show a river-god in the form of a human-headed bull, above whom is a human figure with a horse's tail. The bull of Tiryns probably represents a river-god with a companion sprite or *δαίμων*. It would appear from this that the rulers of Tiryns were really Greeks.—O. BIE, *Wrestling match of Pan and Eros* (cut). A small terracotta dish in Berlin is published. The relief in the centre represents Pan and Eros wrestling in the presence of Aphrodite. It belongs to Hellenistic times. Later variations of this theme are discussed.—O. RICHTER, *The Augustus-buildings on the Forum Romanum* (14 cuts, 3 full-page illustrations, two-page plan). I. *Reconstruction of the Temple of Cæsar*. The temple is shown to have been a prostyle-hexastyle with one column between the corner column and the *anta* of each side. The *cella* was 48 Roman feet wide by 22 deep. The temple was surrounded on all sides except the back by a platform, the front of which measured 88½ Roman feet. Its depth was 92½. The front platform was the *rostra* and, like the old *rostra*, was adorned with ships' beaks. It was reached by steps at each side. In the middle of the front was a niche 26 ft. wide by 13 deep. The height of the platform was 12 ft., that of the *cella*-floor 20 ft. The columns were Ionic or composite. II. *History of the Temple of Cæsar*. The site occupied by the temple belonged, until Cæsar's time, to the forum. The temple was finished by Augustus between 37 and 34 B. C. It was restored under Hadrian: when it was destroyed is unknown. III. *Triumphal Arch of Augustus*. Remains of an arch with three passages have been found just south of the temple of Cæsar. This arch was erected in 29 B. C., after the battle of Actium. North of the temple stood the arch erected in 19 B. C. to commemorate the recovery of the standards from the Parthians. IV. *Transformation of the Roman Forum*. The eastern front of the forum was now formed by the temple of Cæsar flanked by two triumphal arches. The middle of the western front was occupied by the orators' platform. South of this the arch in honor of Tiberius was erected in 16 B. C., and the arch to the north was probably in honor of the elder Drusus. These arches at the west end had

each but one passage. The harmony between the eastern and western ends of the forum was destroyed when Severus erected his colossal arch upon the site of the arch of Drusus.—B. SAUER, *Pausanias and the Western Pediment of Olympia*. The instances in which Pausanias describes groups of figures are discussed. He had no consistent method. In describing the western pediment at Olympia, he describes the central figures but not all the others. Pausanias' Kentaur with the maiden is to the right, his Kentaur with the boy to the left, of the centre.—F. STUDNICZKA, *On the arrangement of the Western Pediment of the Olympic Temple of Zeus* (cut). The groups FG and PQ (of Treu's earlier arrangement) ought, as Treu now proposes (*Jahrb.*, III, p. 175 f.), to change places, but not the two central groups HIK and MNO, for the only woman in bridal costume must be Hippodameia, and she must be protected by the extended arm of the central figure (Apollon). Comparison with the Parthenon metopes (Michaelis, pl. 3. x, XII, in their relation to XI) favors this arrangement.—ARCHÄOLOGISCHER ANZEIGER. CONZE, *Annual Report on the Activity of the German Archaeological Institute*.—REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN. The reports cover the meetings from Nov. 1886 to May 1888 inclusive.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE. M. POTTIER, *Report on a painted stele* (cf. Treu, *Jahrb.*, IV, p. 22, No. 5) from Alexandria and a female head from the Cyrenaica, both in the Louvre.—BIBLIOGRAPHY.

No. 3.—W. SCHLEUNING, *Velia in Lucania* (2 plans; 26 cuts). The site and remains of Velia at Castellamare della Bruca are described. The town lay upon a hill which was formerly nearer the sea than it now is. The remains of walls and towers are described. The earliest walls were of rough polygonal construction; later, improved polygonal walls were built; still later, the stones were rectangular. In later, but still pre-Roman, times brick was used. The bricks were flat, with prismatic grooves in the lower side. The bricks were stamped with Greek letters. 29 such stamps are published. Remains of cisterns are described.—A. SCHNEIDER, *Andokides* (pl. 4). The vase (from Chiusi) of Andokides, now in Palermo, (Klein, *Meistersign.*, p. 191) is published. It is a flat dish with standard. The painting is on the outside: it is half red-figured, and half black-figured. Under each handle is a fallen warrior, over whom a black-figured and a red-figured warrior are fighting. Behind each warrior is a great eye. Between the eyes on one side are two Scythian (?) bowmen standing by a tree (black-figured). On the other side is a Scythian (?) youth playing a flute (red-figured). This vase is compared with amphorae and other vases which exhibit black and red figures. The decoration is shown to belong to the transition from the black-figured to the red-figured style. Andokides appears to have been a progressive artist, who advanced from the black-

figured to the red-figured style. He belonged to the second half of the sixth century B. C., and is probably identical with the *Ἀνδοκίδης κεραμεύς* of the Athenian votive inscription.—M. BÖHM, *Aphrodite on the Goat* (2 cuts). A Campanian vase in Berlin is discussed. Aphrodite is represented riding on a male goat accompanied by two kids. Eros precedes her with a thymiaterion. A seated Hermes is looking after her. Twelve similar representations are mentioned. The type belongs to the fourth century B. C., and represents Aphrodite Pandemos.—K. SCHUMACHER, *Archaic Vases from La Tolfa* (pls. 5, 6). Five vases in Karlsruhe are published and discussed. The first is an amphora of the style formerly called Tyrrhenian, recently, Corintho-Attic. The neck is adorned with a band of red and black palmette and lotus ornament. Below are four stripes. The upper stripe represents the liberation of Prometheus, the other three various animals. The other side of the upper stripe is occupied by four hoplites. Other similar vases are discussed. No. 2 is a small amphora of the "Ionic" class discussed by Dümmler (*Mith. Rom.*, p. 170 f.). On each side of the neck is a lotus-flower between two palmettes. Below, on each side of the vase, is a winged female figure with outstretched wings, arms, and legs. Vases of this class belong to the sixth century B. C.: this is one of the latest of the class. No. 3 is an oinochoe. The body of the vase is adorned with a lotus-pattern and meander; on the shoulder is a row of animals. No. 4 is an alabastron. About the middle of the vase is a wide stripe occupied by four hoplites; between the two front hoplites are two rosettes and a square; between the backs of the other two is a sort of double lotus. The style of the vase is between those of the Melian and earliest Corinthian vases. No. 5 is a Corinthian pitcher (*kanne*) adorned with three rows of animals and rosettes. The lower part of all these vases except the alabastron is adorned with rays proceeding from the bottom, as from a centre.—K. SCHUMACHER, *The older Lower-world Vase in Karlsruhe* (pl. 7). A drawing from the papers of Mr. Clarke, deceased in Freiburg, is published. This shows part of the body of Eurydike, part of the palace of the Lower World, and the inscription *Ὀρ]φείς*, thus proving that both fragments of the vase in Karlsruhe belong to a representation of the Lower World.—CHR. HÜLSEN, *The Regia* (12 cuts). Earlier notices of the Regia and of excavations on its site are discussed. The architectural fragments found in 1872 are published. Excavations in 1888–9 discovered a few additional fragments, and made a reconstruction of the building possible. The *fasti* were inscribed on the south and west walls. The entrance was at the south; light must have been admitted from the north. The discovered fragments of the adornment of the upper part of the wall are of poor workmanship, and probably belong to a late restoration, not to the building of Domitius Calvinus, which probably had a cornice with triglyphs.—ARCHÄOLOGISCHER

ANZEIGER (*Supplement to the Jahrbuch*). *Eulogy of the late J. de Witte.*—*Acquisitions of the Museums of Antiquities in Germany.* I. *Berlin* (see *News*, p. 398). II. *Munich Glyptothek*, since 1887. A Corinthian capital from Mykenai; a Marsyas relief. *Vases.* A small collection of Kypriot vases; an Athenian vase of the Dipylon style; two vases from Corinth with linear ornament; two vases from Atalante; an Attic lekythos, black with a satyr and a dog in white; some white Attic lekythoi; an Attic pyxis; a krater from Thebes; two vases from Eretria; a toilette-vase from Athens; an article, possibly a thymaterion, from lower Italy, adorned with palmettes and a female head; the Itys-vase (*Journ. Hell. Stud.*, VIII, p. 439 ff.) from Etruria. III. *Dresden*, from 1882. The collections of Richard v. Friesen (collected in Rome and Naples 1876–78), Ernst Kuhn (the various marbles used by the ancients; over 300 numbers), and Heinrich Dressel (collected chiefly in Rome, 1871–85). 27 marbles, mostly reliefs, and some fragments are described. Many of these are from the collections of v. Friesen and Dressel (17 cuts). Further, six Etruscan bronzes (4 cuts); four Greek bronzes (3 cuts); 15 Roman bronzes (5 cuts), and numerous Roman bronze ornaments, weapons, and utensils (cut).—*Acquisitions of the British Museum during 1888.*—*Acquisitions of the Museum of Fine Arts in Boston in the Year 1888*; from E. Robinson's report to the Trustees. 14 marble busts from Rome and vicinity, chiefly portraits of imperial times; 12 terracotta figures and heads from Cervetri; 8 fragments of Campana-reliefs; 12 lamps; 13 prehistoric vases from Alba; 5 prehistoric vases from a grave within the Servian wall; 23 ex-votos from the temple of Diana at Nemi (15 of these are bronze); a collection of fragments of Arretine vases; a gift of the Egypt Exploration Fund consisting of fragments of vases and terracottas from Naukratis, and including an archaic "Apollo"-statuette. *Rogers Collection.* Part of this scattered collection (29 vases) are now in the possession of Henry Sharpe. *Casts For Sale.* A list of 38 new casts of antiques in the Louvre. The fragments of a *columna caelata* from Ephesos are again put together in the British Museum, and a cast of the whole is for sale. Professor v. Duhn reports that new casts of the Aphrodite Caetani are to be obtained from him.—*Counterfeits.* Dr. P. Wolters describes fragments of vases with counterfeit inscriptions in Athens.—**REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN, 1888.** *June.* Trendelenburg, on mosaics in Treves; Senz, on the Roman monument at Schweinschied; Kern, on Eubuleus; Hübner, on two inscriptions from Spain. *July.* Schreiber, on Alexandrian art; Wilcken, on a Greek inscription from Syene; Robert, on an ancient scale from Etruria; Herrmann, on excavations in Kypros. *November.* Borrmann, on the restoration in Berlin of the treasure-house of the Geloans at Olympia; Lehmann, on the Roman and Italic pound; Hübner, on a bronze tes-

sera from Spain; Weil, on a discovery of Sicilian coins; Robert, on a vase with illustrations to Eurip. *Iphigen.* (Εφ. Ἀρχ. 1887, pl. 5). *December.* Discourse by the President on the progress of archaeology since Winckelmann; Trendelenburg, on a mosaic in Treves; Puchstein, on the cornice of the frieze of the great relief of the altar at Pergamon; Hartwig, on a collection of drawings of signed vases.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE.—BIBLIOGRAPHY.

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MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIV. No. 1. 1889.—F. WINTER, *A Vase of Sophilos* (pl. 1). Three fragments of an archaic Attic vase are published. One fragment represents Hermes followed by two pairs of female figures, Hestia and Demeter, Leto and Chariklo. On a second fragment are three heads with the inscription Νῆσαι; on the third, part of a building and the inscription Σόφιλος ἔγραψεν. The fragment Benndorf, *Griech. und Sic. Vasenbilder*, xi. 5, probably belongs to the same vase. A long procession was doubtless represented. Probably the scene was the bringing by Hermes of the infant Dionysos to the Nysaian nymphs. Sophilos probably borrowed parts of the procession from the François vase.—A. MICHAELIS, *The so-called Tripod-capital from Eleusis* (cut). The two three-sided capitals found in the smaller propylon at Eleusis have been explained as tripod-vases (Bötticher, *Tektonik* i², 355; Friederichs-Wolters, No. 865, etc.). They are here proved to belong to the columns which supported the corners of the portico of the building erected by Appius Claudius and his nephews (*CIL*, i, 619 = iii, 547).—H. POMTOW, *An Arkadian Dedication at Delphoi* (cut). A block of black limestone at Delphoi, which once served as the base of a group of statues, bears three inscriptions. The first, in letters of the fourth century B. C., consists of five distichs:

Πύθι' Ἀπολλον [ἄν]αξ, τὰ [δ'] ἀγάλματ' ἐ[δω]κεν ἀπαρχὰς
αὐτόχθων ἱερᾶς λαὸς ἀ[π'] Ἀρκαδίας
Νίκηγ Καλλιστῶ τε Λυκάο[νος?] τῇ πο[τ'] ἐμίχθη
Ζεὺς, ἱεροῦ δὲ γένους Ἀρκ[αδ]ῆφινσε κό[ρον]
ἐκ τοῦ δ' ἦν Ἐλατος καὶ Ἀφε[ῖδ]ας ἡδὲ κ[αὶ] Ἀζάν,
τοὺς δ' Ἐρατὼ νύμφα γείνατ' ἐν Ἀρκαδίᾳ
Λαοδάμεια δ' ἔτικτε Τρίφυλον, παῖς Ἀ[μύ]κλαντος,
Γογγύλον ἐκ κούρας δ' ἦν Ἀμλοῦς Ἐρα[σίου]
τῶνδε σοὶ ἐκγενέται Λακεδαίμονα δη[ιώσαντες]
Ἀρκάδες ἔστησαν μῆμ' ἐπιγινόμενοις.

Pausanias, x. 9. 5, gives in prose the substance of these lines. The Arkadians ravaged Lakonika in the winter of 370/69 B. C. and the spring of

369. The erection of the monument at Delphoi was, then, probably determined upon in 369. Pausanias seems to think the monument refers to events in the VI century B. C. when the Tegeans defeated the Lakedaimonians. As artists of the figures, Pausanias mentions Pausanias of Apollonia, Daidalos of Sikyon, Antiphanes of Argos, and Samolas of Arkadia. Of these, Daidalos and Antiphanes are known to have practised their art about 400 B. C. This monument cannot, therefore, commemorate anything so late as the inroad upon Lakonika under Philip in 337 B. C. Pausanias seems to have derived his information from a written source, probably from Polemon, but the wrong date is doubtless due to Pausanias himself. The other inscriptions are decrees of proxeny; the first from the archonship of Straton, not long before 229 B. C., the second from that of Eukles who seems to have succeeded Straton in the archonship. Both inscriptions are published and discussed.—H. WINNEFELD, *Alabastra with Representations of Negroes* (3 cuts). A class of vases with outline drawings representing negroes is discussed: two are published. The origin of this style is ascribed to the time shortly after the Persian wars. Its retention in later times is perhaps due to the use of these alabastra for holding a special quality of oil.—P. WOLTERS, *Inscriptions from Thessaly*. Nine inscriptions from Volo and one from Velestino are published. From Volo, No. 1 is a decree of the *κοινόν* of the Magnesites similar to those published by Lolling (*Mith.*, VII, pp. 69, 335); No. 2 is a short fragment of a decree; No. 3 contains two names; the rest are sepulchral inscriptions. The one from Velestino is a record of manumission.—W. DÖRPFELD, *On the Choregic Monument of Nikias*. This building appears to have stood N. E. of the Odeion of Herodes, where foundations have been discovered. When the odeion was built, the monument was torn down and used in the construction of a gate (Beulé gate).—A. BRÜCKNER, *Poros-sculptures on the Akropolis*. I. *The Typhon-pediment* (pls. 2, 3; supplement). This group is put together of many fragments. The right side of the pediment was occupied by the three-bodied Typhon with his serpent coils. His heads are bearded; small snakes rise before his breasts; his right and left bodies are winged. Of his opponent Zeus only the bearded head remains. The left side of the pediment was probably occupied by Herakles in conflict with a great serpent (Echidna). Of the serpent the head and a great part of the body are preserved; of Herakles little beyond the head. The chief colors are a deep blue, red, and white; green and black also occur. The outer heads of Typhon had blue hair and beard; the middle head, white hair and a blue beard. The snake-parts are striped red and blue, but the snake-heads are elaborately painted with various colors. Only those parts of the relief which were visible are well finished. The middle head of Typhon had better features and a more dignified appearance than the other two. This

difference was intentional, and shows the artist's skill.—A. E. KONTOLEON, *Inscriptions of Asia Minor*. Seventy-one inscriptions from Pergamon, Smyrna, Samos, Erythrai, Magnesia on the Maiandros, and other places near the coast. The inscriptions are of late date (apparently none before the Roman occupation, and many after the beginning of our era), and comprise dedications, sepulchral inscriptions and fragments of decrees.

—MISCELLANIES. P. WOLTERS, *Boundary-stone of an Athena-sanctuary in Aigina*. This inscribed stone was found in position about one-quarter of the way from the town to the temple, *i. e.*, nearly five miles from the temple.—LITERATURE.—DISCOVERIES: on the Akropolis (W. D. and P. W.); in Eleusis and Mykenai (W. D.); Graves in Pergamon (A. E. KONTOLEON).—REPORTS OF MEETINGS: SCHLIEMANN, *On Pylos and Sphakteria*; WOLTERS, *On a statue of Artemis Laphria*; GRAEF, *On the ruins of Phokaia*.

No. 2.—E. SZANTO, *On Attic Inscriptions*, I. II. An inscription on a fragment of pottery in Athens is published in facsimile. It contains the record of a lease of a house. Bad faith is to be punished by a fine equal to twice the amount involved. The psephism concerning the people of Tenedos (*CIA*, II, 117) provides for the payment of a sum of money, and also for the bestowal of honors upon the people and their envoys. A second decree (*Éφ. Ἀρχ.*, 1886, p. 137) provides only for the honors. This was probably passed just after the other, in order to make the bestowal of the honors more complimentary and more in accord with diplomatic usage.—H. BLÜMNER, *Artisan Scenes* (3 cuts). An Attic vase in Athens found at Exarcho (Abai) in Lokris is published. Three potters are represented at work, while a fourth man is whipping a slave suspended horizontally. Two fragments of a red-figured vase from the Akropolis are published. The adornment forms two stripes, the lower of which represents a scene from the palaistra, while the upper represents potters at work. Both scenes are very fragmentary. The third cut represents a gravestone in the museum at Larissa. The relief upon it shows a seated man hewing a board with an adze or hatchet.—G. TREU, *Statues of the Iliad and the Odyssey in Athens* (pl. v; 3 cuts). Two marble torsos, formerly interpreted (Gurlitt, *Arch. Ztg.*, 1869, p. 67) as representations of towns or districts, are here interpreted as the *Iliad* and the *Odyssey*. The armor of one is adorned with figures from the *Odyssey*. The torsos belong to Roman times, but their types originated in the Hellenistic period. The originals were probably designed to stand in a library with a seated figure of Homer between them.—W. M. RAMSAY, *Syro-Cappadocian Monuments in Asia Minor* (pl. 6; 10 cuts). The Syro-Cappadocian art (sometimes called Hittite) is the precursor of the Phrygian. The ugly monument at Fassiler (Sterrett, *Wolfe Expedition*, p. 164) is published and discussed. [A full summary of the contents of this paper, including a description of the monument, is

given under *News* on p. 369 of this volume.] Various details of Sterrett's description are corrected. Hirschfeld's division between an eastern and a western group of Syro-Cappadocian monuments (*Berl. Akad. Abhandlg.*, 1885, 1886) is controverted in detail.—J. H. MORDTMANN, *Inscriptions from Salonichi and Thessaly*. Five inscriptions. No. 1 is *CIG*, II, 1988, and consists of an inscription of thirteen hexameter lines in memory of Secundion, and one of two distichs also in memory of Secundion. On the same stone is a short inscription of later date to Julia Secunda. No. 2 is a late sepulchral inscription to Auphonia Euporia. No. 3 is a fragmentary list of names. No. 4 consists of two short fragments of a late date. No. 5, from the peninsular Magnesia, is an inscription of 37 lines, containing a decree of the Spalauthrians in honor of Lysias, son of Epitelos. It is now in Constantinople.—A. CONZE, *The so-called Venus Genetrix* (pl. 4; 3 cuts). Four examples of this type are added to the list of 72 given by Reinach (*Gazette archéol.*, 1887, pp. 250 ff., 271 ff.). The first is a marble statuette which was in private hands in Athens in 1885. The head belongs to the figure, and shows the same type as that of the statue in the Louvre. The second is a torso from Pergamon now in Berlin, the third a torso in Athens, the fourth a fragment in Mykonos. This type is referred to the end of the fifth or beginning of the fourth century B. C. The original was perhaps the Aphrodite ἐν κίπρῳς of Alkamenes. No. 38 in Reinach's list is a marble statuette now in Athens. It is not an Aphrodite, but probably a votive figure of a girl. This type also belongs to the end of the fifth century.—R. KOLDEWEY, *The Porch of the Athenians at Delphoi*. The writer expressed the opinion (*Mith.*, 1884, p. 264 f.) that the polygonal retaining-wall formed the back of the porch, and that the anathemata mentioned in the dedicatory inscription stood on a base 0.90 m. high and 1.34 m. wide at the back of the porch. This opinion is maintained against the criticisms of Pomtow (*Beiträge z. Topographie v. Delphi*, Berlin, 1889).—M. G. DEMITSAS, *Unpublished Inscriptions*. Eight inscriptions, all sepulchral and of late date. Two are from Amisos on the Black Sea, one from Kerza or Karousa (6 hours from Sinope), three from Kabzas (16 hours from Amisos), eight from Amaseia (formerly called Belegradon), one from Dyrrachion.—MISCELLANIES. P. G. ZERLENTIS, *Inscriptions*. A sepulchral inscription from Syros and two lines of an honorary decree from Oraxos.—DISCOVERIES. A short account is given (by P.W.) of the discoveries in the dome-tomb at Vaphio near Amyklai. [For full description of same, see *JOURNAL*, pp. 380-1; 493-5.]

HAROLD N. FOWLER



Relief Dujardin

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2



3

MARBLE RELIEFS

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AT IKARLA



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