SCULPTURE AND EPIGRAPHY, 1886-1887.

THERE are two directions in which there has been much good work to report from Greece during the last few months ; the discovery of new antiquities, and the arrangement and exhibition in accessible places of those which were known before, the whole now profiting by the able direction of M. Cavvadias. All students of archaeology will be glad to hear that the excellent principle has been adopted of bringing together all the most important sculptures now on Greek soil in the new Central Museum at Athens : the only considerable exception will be in the case of the Olympian discoveries, for which a fine Museum has been built upon the spot. It is thus possible now for archaeological travellers to study the art treasures found upon any site in Greece at their leisure, while living comfortably at Athens : they will then be free, when travelling in other districts, to devote their attention to those questions of architecture and topography that can only be studied upon the sites themselves. In accordance with this principle, many sculptures from various sites have been brought to the Athenian Central Museum ; and the arrangement of that Museum is now rapidly progressing. Among well-known works now exhibited there may be mentioned the heads of two heroes and the boar from the pediments of the temple of Athena Alea at Tegea, which we know to have been designed by Scopas ; the archaic statues from Delos, including that dedicated by Nicandra, and the pedestal of Archer-mos, with the winged figure that high authorities now refuse to associate with it ; and the statues found in the Greek excavations at Epidaurus before 1884, notably the pedimental figures of mounted Amazons, &c. Other and more recent discoveries have also been brought to the Museum ; but these must be mentioned rather among the new results of excavation.

While we are expressing our gratitude to the authorities for thus facilitating the study of the objects in their charge, it may be as well to refer to one thing that does much to impair the

enjoyment that students and lovers of Greek art can now gain in the Central Museum. The pedestals and the large frames in which the most beautiful of the Attic grave reliefs are set are constructed of wood: and over its surface the brushes of a gang of those workmen who produce imitation marbling of the most gaudy description have been allowed to run riot. The result may be better imagined than described. It is obvious that it thus becomes impossible to duly appreciate the effect of the simple and delicate work that is surrounded on every side by these unsightly frames. Surely better pedestals might as easily have been obtained in the land of marble; or at least the wood might have been painted a neutral and inoffensive colour. It would be easy even now thus to restore a possibility of undisturbed appreciation to the works preserved in this unrivalled collection.

The Acropolis Museum is rapidly filling, though it receives only the objects found on the spot. It has also been arranged now in such a way that one can easily see and enjoy the most interesting works it contains. The largest hall is occupied by the statues found in February, 1886.

At Olympia no fresh excavation is being made, but the working up of the abundant material already found is still being vigorously carried on. Professor Treu is in charge of the work on the spot. An important acquisition to our knowledge of the topography is an inscription, proving that Herr Bötticher was right in identifying the south-west building as the Leonidaum. The building of the great Museum is now practically finished: it contains, as well as smaller rooms and galleries, a great hall, large enough to contain in their full length the pediments of the temple of Zeus. Here the German sculptor, Herr Grüttner, is employed in piecing together and erecting in their proper position all the statues and fragments that have been found. The arrangement adopted for the originals is that advocated by Prof. Curtius, which is certainly the most harmonious and imposing, whatever may be the technical arguments for and against it. The metopes are also being pieced together, in many cases out of a great number of fragments. The Hermes of Praxiteles is not yet finally put together and erected: but in choosing a position for this statue, due care will be taken that the light shall, as far as possible, fall upon it in the same way as in its original position in the Heraeum—a consideration that will be appreciated by all who have seen the wonderfully soft and delicate modelling of its surface.

The new discoveries of the past year are already in part known, for some of them are of such importance and interest that they

could not long remain in obscurity. Many sites have contributed their share, but it is the Acropolis that has yielded the richest and most varied results: these are now mostly in the Acropolis Museum. Two very archaic works there exhibited may perhaps be mentioned here, though, having been known since 1884, they do not take their place among new discoveries: for their extreme importance as the earliest specimens of pedimental grouping is hardly yet recognised. It is pointed out indeed in a paper by Herr Studniczka in the *Mittheilungen d. deutsch. Inst.* of 1886, but with a criticism that seems hardly convincing; the relief, though low in one of them, is well rounded, and does not seem to show any trace of wood technique. This pediment in low relief (one and a half inches) represents the fight of Heracles and the Hydra: the fitting of the design to the space is excellent. Iolaus has a chariot, in which the fastening of the yoke is very clear and interesting. The other pediment, of a relief varying from six inches in the middle to four inches at the sides, represents the struggle of Heracles with the 'old man of the sea.'

The statues found in February, 1886, have already received so much attention that it is not necessary to again describe them here. They exhibit specimens not only of the Attic school, but of two others—of what it is difficult to decide. Their number has been increased by the discovery, on March 10, 1887, of another similar statue, of Attic type: though less advanced than many in drapery, its treatment of face seems in some ways to fill the gap between the earlier and the most advanced of those before known. This statue was found almost immediately when the level was reached at which its fellows had been discovered: but now the whole neighbourhood has been nearly cleared, and there seems little hope of any more for the present.

Several recently discovered fragments have been with considerable ingenuity and probability explained by Herr Studniczka (*Mitth. d. deutsch. Inst.* 1886), as coming from a pediment representing a gigantomachy: several are limbs of conquered giants; the most important is the upper part of the body of Athena, with an aegis splendidly decorated with red, white, and blue scales. On this has been fixed the well-known archaic head of Athena found before on the Acropolis. But its connexion is hardly incontestable.

Two other statues, which formed part of the great find of February, 1886, call for notice. One of these is a winged Nike, in rapid motion, and is a most interesting study of floating drapery, though often inadequate. On the whole it is the most advanced piece of work in this direction that was found: unfortunately the

head is lost. The other is a great contrast; it represents a nude horseman. The treatment of the man's body is very curious. The outlines of the muscles, both in front and behind, are most carefully drawn, by incised lines; but are hardly modelled at all. The work in the horse is much better, the chest, in particular, being very finely modelled.

One of the best preserved specimens of coloured sculpture yet remains to be noticed—the fragments of a Phrygian archer clad in a tightly-fitting dress, which is divided in a lozenge-shaped pattern, and brilliantly coloured.

Bronzes have also been found; two or three to the north-east of the Propylaea, whence some think this the probable site of the Chalcotheca. Some of these are of great interest. One is a small head that recalls in type that of the Apollo of the Olympian pediment. Another, of a bearded and once helmeted warrior, is distinctly Aeginetan, and in connexion with the names of Aeginetan artists found on the Acropolis seems to afford a proof of close artistic relations between Aegina and Athens. The age of the inscriptions, in the Attic alphabet, precludes the possibility of their importation from Aegina after the Athenian conquest.

Another most interesting small bronze was found last month in the excavations to the north of the Erechtheum: it is fifteen inches high, and represents Athena, unhelmeted, but clad in chiton and aegis. Its construction is very peculiar. It is nearly flat, and consists of two bronze plaques worked in very low relief and then fastened together; the feet, the right arm, and the left wrist are worked almost in the round. Both sides were gilded. The right, which represents the body about three-quarter face, is the best preserved; on the left, which is consequently three-quarters back for the body, the aegis hangs lower down, as is usual. On both sides alike the face is exactly in profile. The work is extremely careful and delicate, of the finest archaic style, the forms of an exaggerated slimness. It is difficult to conjecture for what purpose this bronze was used: a hole in the top of the head and several remains of nails or attachments elsewhere seem to show it was part of the ornamentation of some richly-decorated piece of furniture, perhaps a tripod: both sides must have been visible, though probably the right was meant to be seen more clearly.

Near the Erechtheum there has also been found, at a depth of half a metre, a life-size marble head: it certainly belongs to the period after Alexander the Great, to whom its likeness is considerable.

Together with the statues upon the Acropolis have been found

numerous inscriptions: especially interesting are those containing the names of artists, which already make a supplement to Loewy's invaluable collection desirable. Most are probably Attic, for instance Euenor (three times), Antenor (the sculptor of the original tyrannicides), Eleutherus, Philo, &c.; Thebades seems Boeotian. Other foreign artists' names are well known to us; such as Onatas and Theodorus; Archermos of Chios also occurs in an inscription, the alphabet of which differs greatly from that used in the Delian dedication of Archermus; it seems then that not he, but a local stone-cutter, is responsible for the strange forms we find on his Delian basis. Some of the inscriptions referred to have been published in the *Ἐφημερίς Ἀρχ* for 1886: so also has a list of dramatic victories dating from the latter part of the fourth century, recording among others the year when Aeschylus won with the Agamemnon.

Elsewhere in Attica the interest has chiefly centred in the plan and architecture of the buildings discovered. At Oropus an inscription has been found containing regulations as to the management of the sanctuary of Amphiaraus. At the temple of Apollo Ptoos in Boeotia the French excavations, conducted by M. Holleaux, have found some most valuable statues; these have been brought to the Central Museum. They throw considerable light on early Boeotian art. As they have all been published by M. Holleaux in the *Bulletin de Corr. Hell.* 1886-7, it is not necessary to describe them here: but one or two seem worthy of especial notice. The bottom of a *ξόανον* preserves *οτος*, half an artist's name, and the form *ἐποίη'ε*, similar to which one is already known on the inscription of *Ἄτοτος* or *Ἄτωτος* of Argos. May this be an earlier member of the same family? There are two almost perfect statues of the 'Apollo' type, one inscribed, several other heads, and some small bronzes. Two of these are inscribed, one with *Εὐγενίας ἀνέθηκε τῷ Πρωτέῳ* (genitive, read *το[τῷ] Πρωτο[ῷ]* by M. Holleaux); the other with a name *Κίπος* (which is known, and seems more probable than M. Holleaux' *Κίδος*.) Taken altogether, these discoveries rank only second to those of the Acropolis statues in their importance for the history of early art.

The excavations of the Greek Archaeological Society at Epidaurus have been resumed during the last year, and have again proved very rich in their yield. The inscriptions are only of Roman period, and do not seem to approach the interest of those previously discovered; but the newly-found statues, now all in the Central Museum, are numerous and important. They make an imposing list, arranged according to subjects. (*Ἀρχ. Δελτίον*, October, December, 1886.)

Asclepius standing ; seven. One life-size, and a relief, representing *Asclepius* seated.

Aphrodite ; four. One, life-size, represents the goddess standing, in a transparent chiton, and with a himation round her lower limbs ; she wears a sword slung over her shoulder.

Athena ; three. Two of these, though only of Roman period, are very interesting, as being extreme examples of the *λαοσσόος* type ; armed with shield and spear, the goddess rushes violently forward, stretching out her arm to incite her followers.

Hygieia, with a snake wound about her body ; three.

Nike ; a winged figure, with floating drapery, the breast half bare.

Apollo ; a torso, of the sauroctonus type.

Pan, on an inscribed basis.

To these may be added other torsoes, heads, and fragments of statues, male and female.

In the early palace on the top of the hill at Mycenae have been found some most interesting paintings, both on the walls and on the basis of the *Ἑστία*. The ground is usually a light yellow, the colours most used red, blue, and light and dark brown. On the walls the designs are mostly spiral and vegetable. The report that monsters have also been found similar to those spoken of by Prof. Milchhöfer in his *Anfänge der Kunst in Griechenland* is true ; but pending their publication by their discoverer, M. Tzountas, I am not at liberty to give a description of them. The steps of the *Ἑστία* are decorated with a cymatium pattern, and with circles surrounded with dots, such as are often seen on early vases.

For the date of the vases of Mycenae some new evidence has appeared. It was known that vases of similar types had been found in Egypt, but the record of their discovery was in no case preserved. I have received a letter from Mr. F. Ll. Griffith, now excavating with M. Naville at Tell-el-Yahudiyeh, twenty miles north-east of Cairo, in which he says : 'I believe we have found some facts of importance bearing on the early Greek pottery. There are tombs here in the desert with shell-lamps like those of Naucratis (saucers with one side pinched in), pilgrim bottles of red ware with concentric circles, and Cypriote bottles like those of Nebesheh, and a two-handled vase with false mouth in the middle between the handles and spout at the side [a sketch is added, proving it to be of the typical Mycenae shape]. This is decorated with red bands round the vase. I cannot be certain whether these are native Egyptian or foreign, but I think they are twenty-sixth dynasty or earlier. They are distinct from a set of nineteenth dynasty tombs which also

give us a quantity of pottery. I hope this will be cleared up soon. Probably they should belong to mercenaries.'

If it be found possible to date this discovery accurately, the gain will be very great. In any case the evidence seems to tend against the extremely high antiquity now generally given by the best authorities to the Mycenaean vases, and to bring them nearer to the earliest historic times.

Mr. and Mrs. Theodore Bent are now exploring in Thasos. They seem not as yet to have come across any of the archaic sculptures or inscriptions for which the island seemed so promising a field. But the agora has been found, and a triumphal arch with an inscription in honour (apparently) of Caracalla; if so, it gives him, in addition to his other titles, that of Pertinax, not hitherto met with on his inscriptions. In front of the arch were two bases. One of them held a statue, more than life size, which has been recovered. It is a female portrait, and on the basis is the following very curious inscription, calling Flavia Vibia Sabina *μητέρα γερονσίας*, and stating that she was the first and only woman from all time that ever shared equally in the privileges of the senators.

Ἀγαθῇ τύχῃ. ἡ γερονσία Φλ. Οὐιβίαν Σαβεῖ(να)ν τὴν ἀξιολογωτάτην ἀρχιερεῖαν καὶ ἀπὸ προγόνων ἀσύνκριτον, μητέρα ἑαυτῆς, μόνην καὶ πρώτην τῶν ἀπ' αἰῶνος μετασχοῦσαν τῶν ἴσων τεμῶν τοῖς γερονσιάζουσιν.

Flavia Vibia Sabina seems to have been an ancient and successful champion of the political rights of her sex: and if, as may be hoped, her statue be transported to London, it should not in these times miss its due honour. On the other basis was a colossal group of Heracles and the Lion, of better period; Mr. Bent hopes to recover all the fragments of this work. Eight other inscriptions have also been found in the first few days of work.

In the province of epigraphy, the great discovery of the year comes from Crete. Dr. Halbherr has there found, at Vigle in Gortyna, some fragments of laws earlier than the great code of Gortyna. These are not only prior to the codification of the law, but also to the introduction of money, since the primitive manner of reckoning amounts in *λέβητες* and *τρίποδες* is still in full use. On these and also on epigraphic grounds Prof. Comparetti, who has published the inscriptions in conjunction with their discoverer in the *Museo italiano di antichità classica*, 1886, seems fully justified in assigning them to the first half of the seventh century B.C., a date as early as can be claimed for any Greek inscription known. Hence the forms of the letters are of the highest interest: π and ρ have curious rounded forms, but β is most peculiar of all: it is in the form of a crook, with a curving spiral at the top ( ). This is for two reasons important:

in the first place it can be derived from no other Greek form, but must be an independent modification of the Phoenician original: hence it adds a strong confirmation to the view that the borrowing of the alphabet took place directly from the Phoenician at several Greek centres, to which Crete must now be added: in the second place, this character, as well as those of π and ρ , is not a lapidary form; a curve is a very difficult form to cut on stone without mechanical aid, and would hardly be adopted. Hence some other material for writing on must have been in use among the Cretans or those from whom they borrowed; this is an interesting indication that is worth following out.

M. Reinach, in his *Chronique d'Orient* for the beginning of 1887, gives an account of Herr Richter's excavations in Cyprus, with illustrations of some of his most interesting discoveries. At Tamassos were found tombs: in one was, among other things, a large vase of grey earth, painted with red figures; these had black outlines. The drawing is extraordinarily primitive and lacking in style; various scenes of war and the chase are represented: one apparently of the decapitation of a prisoner by two enemies is interpreted by M. Reinach as Perseus and the Gorgon. A bilingual inscription was also found. At Arsinoe also were tombs: and 131 inscriptions in Cypriote characters have been recovered.

To turn from the past to the future, the most important results may be hoped from the excavations for which the French have obtained leave at Delphi. Delphi has not been so wonderfully protected by an accumulation of earth as Olympia; yet the site must once have been as rich. With such a prospect for the coming season, it seems hardly rash to hope that the brilliant attainments of the past year may be equalled or even surpassed by future discoveries. It is becoming daily truer that Greece is the only place where it is possible to study adequately the history of Greek art.

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