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Three limbings or spears, one with a wooden sheath to the head; a sundang or long creese; and a golok or jungle-cutting knife—all from Kobah Lama, near Qualla Kangsar, Perak. Also two clubs, ornamented with feathers, of the Accoway tribe, and one four-sided club of the Carabiscee tribe, from British Guiana. The above weapons were exhibited by permission of Captain BURGESS.

A Bosjeman skull, exhibited and presented by Mr. EDWIN CANTON.

Several terra-cotta votive statuettes from Tanagra, exhibited by Col. LANE FOX, by permission of MM. Rollin and Feuardent.

The PRESIDENT then read the following paper on the last-mentioned exhibition:—

EXHIBITION of VOTIVE STATUETTES found at TANAGRA, BEOTIA.

By Col. A. LANE FOX.

I EXHIBIT this evening, through the kindness of Messrs. Rollin and Feuardent, a series of terra-cotta statuettes lately discovered at Grimadha, the ancient Tanagra, in Beotia, which, not only on account of their artistic merits being of the best period of Greek art, but also on account of the interesting question arising from their association with the interment of the dead, appear worthy of the attention of anthropologists. I should mention that my information respecting these objects is drawn from a paper by M. Rayet, Professor of Greek in Paris, addressed to the *Gazette des Beaux Arts*.

Tanagra is situated in the valley of the Asopus, about 10 English miles from its junction with the channel of Egripo, and facing Mount Parnes, which is on the opposite side of the valley, to the south. It is some 15 miles or more to the east of Thebes, and 25 miles or thereabouts to the north of Athens. It is described by Dicearcus and Pausanias as standing high, and surrounded by escarpments, with temples situated on terraces, and houses ornamented with encaustic pictures. It was the birthplace of the poetess Corinna, and a tomb was erected there to her memory.

At present but little remains of the town; the ruined walls, built partly of rectangular and partly of polygonal blocks, present the appearance of a town of considerable extent. In the interior nothing is seen but some terraces, a few foundations, and a theatre in a state of great decay, with a few constructions of brick of the Roman era. The country around Tanagra is now entirely deserted and untilled, and it is rarely visited by travellers.

About five years ago the inhabitants of the villages of Bratzi

and Skhimatari, in the valley of the Lari, close by, discovered a number of tombs in the fields which had never been opened. They consisted of stone troughs, about 6 to 7 feet in length, and a little less than 3 feet in depth; the sides were from 20 to 30 centimetres thick, and each of these coffins was covered by three transverse slabs, which sealed it hermetically. They were found to be of two different ages; in both, the stone coffins were of the same size and external appearance, but they differed greatly in their contents. The earlier ones contained a number of vases of the style formerly termed Corinthian, but which are now known not to have been confined to Corinth, but to have been prevalent in other parts of Greece, and even in Etruria, in the archaic period, ornamented with representations of animals, more or less boldly drawn, and the impression of signs and symbols, the style of which had probably its origin in Lydia and Phrygia. In the same ancient part of the necropolis were also found small earthen figures of inferior workmanship, rudely modelled, and composed of clay badly kneaded and full of pieces of flint. They represented people in a standing position, and the women were only to be distinguished from the men by the long tresses falling over their shoulders. They were painted for the most part black and yellow.

Not far from this part of the cemetery, and close to the village of Skhimatari, the name of which it may be observed *en passant* (Σχηματαριον) signifies by its etymology the manufacture of little figures (σχηματα), another set of coffins of later date was discovered. The stone coffins found here were constructed in exactly the same manner as the others, from which they could not be distinguished externally, but the sides in the interior were lined with a coating of stucco about half a centimetre in thickness or thereabouts, and decorated with paintings representing generally architectural ornaments, but sometimes landscapes or hunting scenes, painted in colours which were often quite fresh when first exposed to the air. The skeleton was at the bottom of the sarcophagus, but instead of the numerous vases found in the earlier graves, one only was found in these close to the head, of large size, more than a foot in height and quite plain, without figures or ornamentation, evidently intended to contain drink for the dead. Most of the coffins had nothing else in them, but some, evidently of the richer class, contained in addition a certain number of terra-cotta statuettes, of which those now exhibited are specimens. Usually not more than one or two were found, but sometimes five or six, placed wherever any space was found between the skeleton and the sides of the sarcophagus; sometimes broken, and at others erect and entire; sometimes damaged by weathering, but occasionally,

when the tomb had been hermetically sealed, the paint upon them was as fresh as on the day they were interred. Besides those found in the coffin, others were sometimes found in the soil surrounding it, occasionally to the number of 20 or more, and with one interment as many as 50 figures are said to have been discovered, but, unlike those in the interior of the coffin, they were generally broken into small pieces by the effects of moisture and other destructive elements. The statuettes averaged from 6 to 10 English inches in height, the largest being 15 inches high, and the smallest 3 inches. The front part only is modelled with care, and at the back there is usually a rectangular aperture, cut while the clay was soft, which was made to facilitate the evaporation of the moisture and admit the heat of the oven uniformly into the hollow interior. The majority of them have been placed upon a square plinth before baking, so that the adhesion is not very strong, and they are easily removed from it by a blow.

All the statuettes have been originally formed in a mould, but their artistic value arises from the fact that every one has been re-touched and perfected by the fabricator before the clay hardened, so as to give an individual character to each. The expression of the countenance, of which many different phases are seen in the specimens exhibited, appears in each case to have been added afterwards, and some of the heads have received so much attention that they may almost be said to have been remodelled. One of the female statuettes which is now in my collection deserves special attention on account of its beauty and attitude of repose. The body is thrown backwards on the right leg, as if listening to some communication whispered in her right ear, and which, from the expression of the countenance, appears to be received with favour. The head, to counterpoise the position of the body, is inclined forward, and slightly to that side. The left elbow is supported in an easy position in front of the body by the right hand, and in her left hand she holds a fan in front of her face. Nothing could better exemplify the refinement of the age than the attitude of this figure. It is far removed from anything that could be seen at the present time amongst the beauties of our casinos and music halls, and we are impressed at the first glance with the fact that there were ladies in Greece in those days.

Some of the figures are evidently copies of the same original, although formed in different moulds. Others can be recognised as having been turned out of the same mould, and by a comparison of these it is easy to determine how much is due to the uniformity of the mould on the one hand, and to the subsequent manipulation of the artist on the other. All the salient parts,

the accessories, the coiffure, flowers, and objects held in the hand, are subsequent additions.

All the figures without exception were coloured from head to foot. For the clothing the chief colours employed were blue, red, and a kind of rose-tint. The blue is a silicate of copper; the red an oxide of iron. Besides these are found more rarely violet, green, white, grey, black, and yellow. The hair is always painted a brownish red colour, by which means the artist appears to have reproduced, in so far as the poverty of his palette enabled him, the brilliant golden chesnut colour which, according to Dicearcus, was the ordinary tint of the hair of the Beotians, and which, according to the author from whom I quote, is still seen at the present day in those parts of Greece where the race has preserved its purity. There is evidence that these works of art are the production of different artists, and M. Rayet believes that, in addition to Tanagra, manufactories of them were established at the adjacent towns of Thisbe and Aulis.

M. Rayet considers that the whole series of figures are the work of one period, and that they were produced during a comparatively short space of time. Nowhere do we see any indications of a transition from the conventional Asiatic style that is found in the earlier graves, nor are there any indications of decay; and although the proportions are faulty in some of the inferior specimens, all appear to belong to the best period of Greek art—at a time when the artistic sentiment had already reached refinement, and the powers of the humblest workmen were stimulated by the sight of innumerable masterpieces.

There is great difficulty in determining the age, owing to the unfavourable circumstances under which explorations of this kind are conducted in Greece, where the exportation of works of ancient art are prohibited, and excavations have necessarily to be made secretly; but from all the information that is accessible, it appears that they may be attributed to about the fourth century before Christ.

But the point which serves chiefly to render these figures of interest to anthropologists is the question which has been raised as to the objects which they were intended to serve in the graves. The well-known custom of inserting in the graves of the archaic period statuettes representing deities has led some persons to assume that those of a later age also represented the gods of the Greeks. Accordingly the characteristic peculiarities of the several figures have been studied by competent authorities from this point of view. One has been attributed to Hermes, another to Demeter, a third has been said to represent a Gorgon, and so forth. But, in opposition to this opinion, the director of the German school at Athens, and with him

most of the Athenian archæologists, who have had the best opportunity of studying the figures with all the circumstances connected with their discovery, have come to the conclusion that, viewing the individuality observable in the expression and attitude of the statuettes, the ornamentation, costume, and the objects held in the hands, there is nothing to indicate that they have any mythological import, but represent merely the figures of persons who were familiar to the domestic life of Tanagra at that time. They believe that they were originally constructed to ornament the dwellings of the people, and at death were deposited by their friends as objects with which the deceased person had been associated in his lifetime, and as representing the pleasures which it was hoped might accompany him in the future state.

To this view M. Rayet further adds the hypothesis, that as the practice of immolating at death the wives, slaves, and dependants of the deceased person had no doubt existed amongst the early Greeks as amongst others whose ceremonial customs were derived from the East, these figures are to be regarded as the substitutes for live offerings, which in the course of time were introduced, in the survival of this custom. It may however, I think, be doubted whether the transition here supposed from the victims themselves to the images of them is not more abrupt than analogy would lead us to consider probable. Intermediate phases would probably intervene; animals would in all probability be substituted in the first place, or the offering up of animals would survive the offerings of human beings, and by this means the superstition would be directed into another channel. It is difficult to conceive that so important a change as the abandonment of human sacrifices could be bridged over by a subterfuge of this kind. On the other hand, parallels are not wanting in Oriental rites which might lead us to believe that such a change as this might actually have taken place. Mr. Franks, whose rich store of anthropological knowledge is so rarely at fault in such matters, has referred me to a passage in Jacquemart's "*Histoire de la Ceramique*," 1873, p. 92, which is as follows:—"There lived about the Christian era in the province of Idsoumi, Japan, an athlete of the name of Nomeno Soukouné, who used to make earthenware, and produced images to substitute them for the slaves which till then it was usual to bury with their masters." Mr. E. B. Tylor, quoting Siebold,* says that "the Japanese form of modern survival of human sacrifices at funerals is to substitute for real men and animals images of stone or clay or wood placed by the corpse;" and he also says that in China "the ceremony of providing

* "*Primitive Culture*," vol. i. p. 418. Siebold, "*Nippon*," v. p. 22.

sedan bearers and an umbrella bearer for the dead, and sending mounted horsemen to announce beforehand his arrival to the authorities of Hades, although these bearers and messengers are only made of paper, and burnt, seem to represent survivals of a more murderous reality."

Notwithstanding this, however, it still appears to me more probable that as we know the practice of depositing the images of the gods prevailed amongst the early Greeks, whereas the custom of human sacrifices is, to say the least, doubtful, the use of the images had its origin in mythological sources. Take, for instance, the case of the Scythians, whose custom of offering up the wives and dependants of the deceased was probably derived from the same source, assuming that such a custom did actually exist in Greece. Herodotus* says that in the open space around the body of the king they buried one of his concubines, first killing her by strangling, and also his cup-bearer, his cook, his groom, his lacquey, and his messenger, six in all, besides a horse and other objects. In the tomb of a Scythian king, opened at Kertch by the Russian Government in 1832, and described by Dubois in his "*Voyage Autour du Caucase*,"† there were found in the space outside the sarcophagus of yew wood which contained the king, the skeleton of his queen, with one of his attendants, and a horse; inside the sarcophagus, with the king and his weapons, were five small statuettes of electrum. The objects in the tomb showed abundant traces of Greek influence, and are attributed to about the same period as the Tanagra images, viz. about B.C. 400—350.‡ "Greek ideas had apparently modified the old barbarism so far as to reduce the number of the victims at the king's death from six to two," and it might perhaps be assumed, upon the human sacrifice hypothesis of the origin of these figures, that the five statuettes found inside the sarcophagus with the king were the substitutes for the remainder of the victims of which Herodotus speaks; but, according to the accounts given by both Dubois and McPherson,§ these statuettes represented Scythian deities: one amongst them being recognised as the Scythian Hercules.

In more civilised regions the sacrifice of the wife and attendant would be dispensed with, but the statuettes of the deities would be continued. By degrees the belief in the gods would die out, but the use of the votive images would be preserved, their significance would be changed, and in place of statuettes representing the gods, the ordinary household figures in vogue at the time would be substituted. This last stage in the develop-

* Herodotus, Book iv. chap. 71.

† Atlas, 4me. série, pl. xviii.

‡ Rawlinson's "Herodotus," vol. iii. p. 51.

§ "Antiquities of Kertch," by Duncan McPherson, M.D., p. 63.

ment of the superstition appears to have been reached in Tanagra at the time of the fabrication of the figures before us, which are obviously devoid of any mythological signification.

As bearing on this view, it may be mentioned that the statuettes are almost invariably females, rarely are male figures found. It would be interesting if it could be ascertained whether the female figures were associated with graves of men, but the unfortunate conditions, to which I have referred, under which Greek explorations are conducted appear to have precluded the possibility of making this observation.

The subject, however, is one upon which different opinions may be entertained, and useful information may perhaps be elicited by the discussion of it.

DISCUSSION.

Mr. HYDE CLARKE said it was desirable more information should be obtained, for it did not follow because the sculptures were beautiful that, therefore, they were Hellenic. Under the conditions of Etruscan, and of the objects discovered in Cyprus by Dr. Schliemann, they might be derived from that pre-Hellenic race from which the Greeks received their original culture, and whence they continued to sustain it. The schools of Asia held their ground against the school of Athens, and it was rather Asia that acted on Hellas than Hellas on Asia. Bœotia we know to have received its mythology from Asia, and we may, as a popular illustration, call it Canaanite, for there we found Athamas, Agave, Palæmon, and Echion. There appeared to be more female than male figures in the collection, and they were all in ordinary costume, and might possibly be portraits of wives devoting themselves thus symbolically to accompany to the other world their deceased husbands. As a matter of race, the Sumerian or Khita race, which preceded the Hellenic, was one of the handsome races of the world.

The PRESIDENT said in reply that he thought the style of art exhibited by the statuettes precluded the possibility of their being considered pre-Hellenic.

The following papers were then read by the Directors :—

The PHYSICAL CONDITION and DISTINCTIVE CHARACTERISTICS of the LAPPLANDERS, and the RACES inhabiting the NORTH COAST of EUROPE. By ALEXANDER HUMBOLDT, v. H. v. d. Horck.

INQUIRIES have arisen as to the prehistoric population of Northern Europe. Philologists have attempted to prove that the languages of the Lapps, Finns, and the tribes of the Ural Mountains, are of common origin. At the same time, craniology shows marked differences, the Lapps being brachycephalic, the tribes of the Ural Mountains being decidedly dolichocephalic.