

ANCIENT MARBLES IN GREAT BRITAIN.

SUPPLEMENT I.

[PLATE XLVIII.]

WHEN I published my book on the *Ancient Marbles in Great Britain* (Cambridge, University Press, 1882), I was fully convinced that the catalogue there given would be susceptible of many corrections and supplements. But the hope I expressed in the preface, that I should be informed of marbles existing in private collections which might have escaped my notice by their owners or other competent persons, has completely failed; nor have I become aware of publications concerning this matter. Nevertheless, I cannot help thinking that there must be in Great Britain a good deal of hidden treasure of the kind, which would perhaps easier come to light if there were a place expressly destined to receive such communications. Now, there can be no doubt that no place would be more appropriate to the purpose than the *Journal of Hellenic Studies*. I have therefore ventured to propose to the Editors to open in this Journal a corner for storing up such supplements and corrections. As a first instalment, I here offer some notes which may begin the series, and which can be continued. May other lovers and students of classic art, especially in Great Britain, follow my example.

BROOM HALL (Scotland, Fife).

This seat of the Earl of Elgin, a few miles distant from the venerable old town of Dunfermline, contains a small collection of Greek marbles which, with the kind permission of the owner,

I had an opportunity of examining some months ago. Although my hope of discovering among the reliefs some hitherto unknown fragment of the Parthenon has failed, still some of the marbles are deserving of particular attention. They are arranged along the walls of the spacious hall, adorned with a large portrait of the Athenian Lord Elgin, of whose labours in Greece these remains, too, are the result. As they were not comprised in the collection offered for sale to the nation in 1816, they may have been brought to Scotland at a later time. As a matter of fact, Lord Elgin, when examined, in February 1816, by the Committee of Parliament appointed for the acquisition of his marbles, expressed his belief that even after a large additional consignment of about eighty cases, which had reached England towards the end of 1812, there had arrived more cases during his absence from the country.¹ With this supposition seems to agree what I shall observe below on no. 5; nor has any one of the inscriptions at Broom Hall (except no. 25, which had been copied beforehand in its original place) been mentioned either in Visconti's Catalogue of the Elgin Marbles or anywhere else, which would certainly have been the case if they had been at London at the time of the sale of the main collection. Thus, this as it were posthumous part of the Elgin Marbles has been separated from the rest and, being a little out of the way, has remained nearly unknown up to the present day. Perhaps, according to that Athenian belief mentioned by Hobhouse,² one might still to-day hear the *Arabim* inclosed in these marbles groaning and sighing for their fellow-spirits exposed to public admiration in the splendid Elgin Room of the British Museum.

The description begins to the right of the main entrance, following the order of the actual arrangement. A few fragments of no consequence have been omitted.

1. *Fragment of frieze.* At the lower border remains of a very small denticulation, the individual denticles measuring but 0·02 m. in width and height. The only part remaining of the sculpture is a female kneeling towards the right on her right knee; she wears a chiton, which leaves nude the right shoulder and breast, and an ample mantle. The head and neck, part of the shoulder, and the arms which were stretched forward, are

¹ See *Report of Committee*, p. 44. Michaelis *Parthenon*, p. 351.

² *Journey*, i. p. 348 = Lord Broughton, *Travels*, i. p. 300.

wanting, as is part of the left leg. Relief pretty high (0·065 m.) and round, workmanship not very refined. Pentelic marble. H. 0·38. L. 0·30.

2. *Fragment of archaic female figure*, apparently part of a relief, though nothing of the background has been preserved. The sculpture, the real archaic character of which cannot be doubted, shows a draped female of very broad proportions, from the neck down to the knees. She presents herself in full face and rests on the left leg, around which the chiton forms stiff perpendicular folds; the right leg is a little advanced, and a portion of the drapery near the right thigh proves that the chiton was lifted up and grasped by the right hand, according to a scheme of composition very favourite in archaic art. The upper part of the chiton falls down to the waist, forming a stiff mass, almost without folds, in which the bosom is but very slightly marked; below it, instead of the beautiful row of folds usual in later times (for instance in the Eirenè of the Munich Glyptothek), a narrow straight roll of drapery is visible, treated in an equally plain way. One may compare a similar treatment in the Hestia Giustiniani of the Museo Torlonia.¹ Both the arms were lowered, but are broken off; so is the head and the lower part of the legs. As to composition, such figures may be compared as those on the *akroterion* of the temple of Aegina;² as to style, I know no better example than the famous Chiaramonti relief of the Graces,³ and its Athenian companions. The marble is certainly not Pentelic, but rather Parian, though a little greyish in colour, and of a somewhat large grain. H. 0·70, from the pit of the nape to the waist 0·24, from the waist to the right knee 0·35. Width of the opening of the chiton at the neck 0·22, of the chiton near the waist 0·19. The relief projects from the ground about 0·09, measured at the breast.

3. *Capital of column*. Below leaves of acanthus, above them a row of palm-leaves, at the top a plinth. H. of capital 0·32, of plinth 0·075. Comp. no. 26. A similar capital, attributed

¹ Braun, *Kunstmythologie*, Pl. 33. Müller-Wieseler, *Denkmäler*, i. 30, 338a.

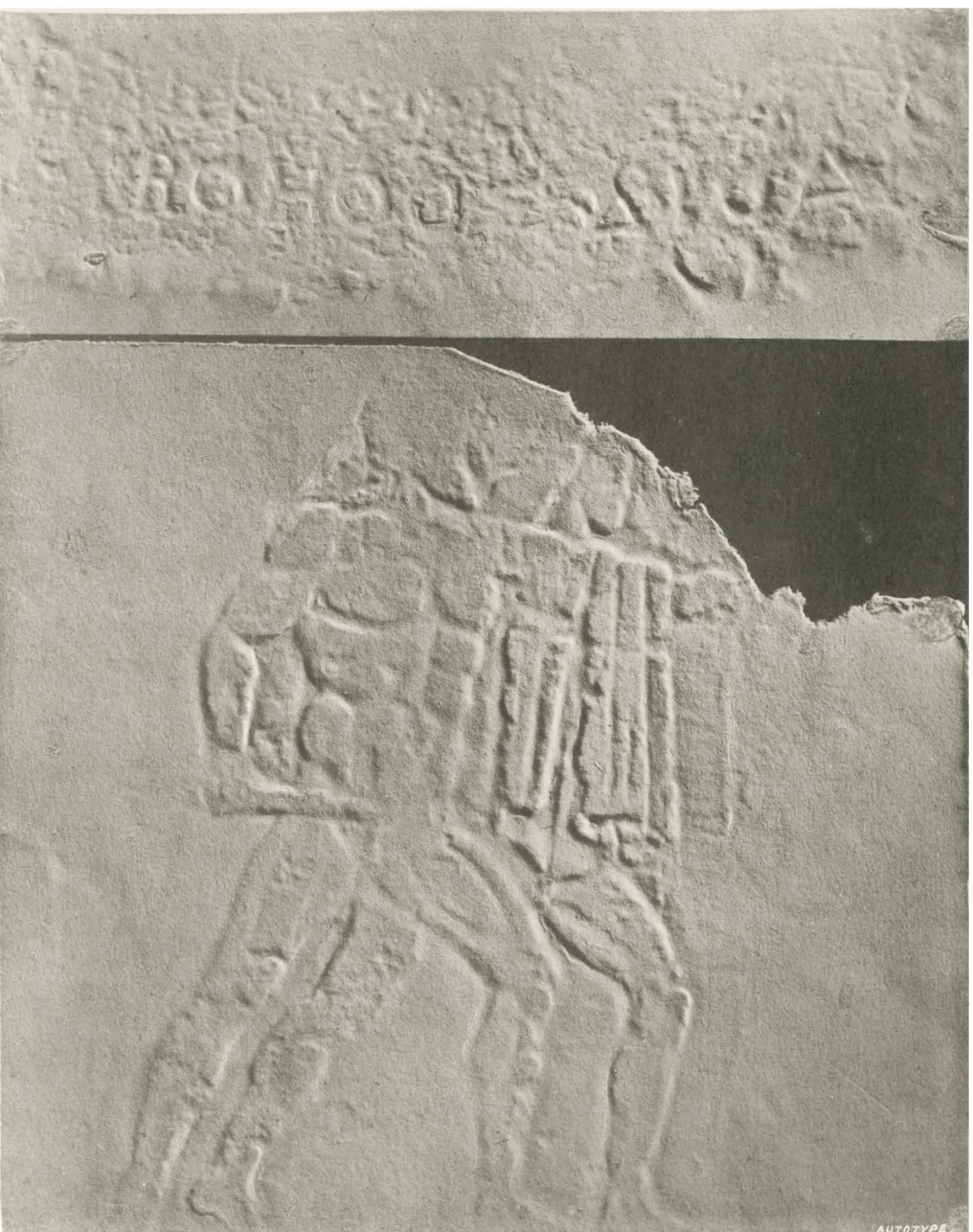
² For more examples compare *Arch. Zeitung*, 1864, p. 137.

³ Cavaceppi, *Raccolta*, ii. 13. *Arch. Zeitung*, 1869, Pl. 22. Cf. Benndorf, *ibid.* p. 53. Furtwängler, *Athen. Mittheil.* 1878, p. 181. Petersen, *Mittheil. aus Oesterr.* 1881, p. 52.

to the 'Tower of the Winds' is to be seen in Stuart and Revett, *Antiq. of Athens*, i. pl. 16, fig. 1.

4. *Two feet*, with sandals; each separate.

5. *Marble throne with reliefs*. Publ. by Stackelberg, *Gräber der Hellenen*, p. 33, from whose engravings the group of the *τυραννοκτόνοι* has often been repeated, for instance, *Arch. Zeit.* 1859, pl. 127, 3. *Mon. dell' Inst.* viii. pl. 46, 2. Overbeck, *Gesch. d. Plastik*, i. p. 119, fig. 15 b, 3 ed. Murray, *Hist. of Greek Sculpt.*, I. p. 172. Mitchell, *Hist. of Anc. Sculpt.*, p. 286. When Stackelberg was at Athens (probably in 1810), he found the throne 'on the site of the ancient prytaneion' (that is to say the old Metropolis), and in the letterpress of his work, published in 1837, he expressed the opinion that probably the marble would still be at its original place. None of the travellers, however, who visited Athens afterwards, seem to have seen the monument; and indeed, W. R. Hamilton, in his *Memorandum on the Subjects of the Earl of Elgin's Pursuits in Greece*, which was first privately printed in 1811, mentions our chair of marble as having passed into Lord Elgin's possession (p. 32 = p. 33 of the edition of 1815). Evidently Lusieri, Lord Elgin's agent, had meanwhile made the acquisition of the marble, and afterwards sent it to England. Here it had been utterly lost sight of, notwithstanding its considerable historical importance, and although Benndorf (*Arch. Zeit.* 1869, p. 106, note 2) had justly inferred from Hamilton's words that the monument had been transported to England. Now at last it reappears in Scotland. Plate XLVIII. shows the two reliefs, photographed from wet paper impressions which I have taken from the originals, and reduced to about two-thirds of the real size; on the original, the standing figures, measured from the top of the head to the ground, are 0·20—0·21 high. Though the impressions have been a little pressed, they will still be distinct enough to show the style and the details of the groups. The reliefs are extremely flat, scarcely more than drawings, the outlines being scratched with the chisel and separated from the surrounding ground by a kind of flat groove scraped into the marble. A similar system is shown in the representation of the muscles and other important parts of the body, although they are indicated with considerable clearness and strength; the drapery, too, is not modelled in relief but



indicated only by deep incised lines. One may compare the workmanship of the reliefs on the throne of the priest of Dionysos Eleuthereus, discovered in the Athenian theatre, or of certain Attic sepulchral reliefs (Conze in *Sitzungsber. d. preuss. Akad.* 1882, p. 569).—In the group of Harmodios and Aristogeiton, the archaic character of the original has been in some details better preserved by the sculptor, than one might conjecture from Stackelberg's drawing. The beard of Aristogeiton, for instance, is longer and more pointed; in the head of Harmodios the truly archaic length of the inferior part of the countenance is well rendered; the folds of Aristogeiton's cloak are simpler, more distinct and rectilinear, more like those of the Naples statue recognised by the late Friederichs (*Arch. Zeit.*, *l. cit.*). The right forearm of Harmodios, which is broken off on the marble, has been restored by Stackelberg, but hardly in the right way, the sword being much too long, as the comparison with the sword in Aristogeiton's hand will suffice to prove. I have little doubt that the arm originally was considerably more bent, as indeed it appears on the Athenian *tetradrachmae* already compared by Stackelberg; a conjecture borne out also by the movement of the body in the Naples statue, which is so much bent back, that evidently the artist did not choose the moment in which the youth is already striking the blow, but the preceding moment in which he is lifting his arm in order to strike. Another inaccuracy in Stackelberg's drawing consists in Aristogeiton's left hand, the joint of which on the original is not so close to the mantle as on the drawing. Thus it may be that the very faint traces which appear on the ground beneath the hand, parallel to the mantle, belong to the sheath of the sword which is clearly visible on some of the other copies (see Benndorf, *Arch. Zeit.* 1869, p. 106; *Wiener Vorlegeblätter*, ed. by Conze, vii. tav. 7, 5 and 6). Finally, the two advanced legs are more separated from one another on the marble than in Stackelberg's drawing.—The group on the opposite side of the chair is in higher relief and better preservation; unfortunately the paper impression has more suffered from pressing. Here again Stackelberg's drawing does not do full justice to the artistic merits of the sculpture. On the marble the energy of the movement of the youthful warrior is rendered with much greater vigour,

the line of the uplifted arm is more strained, the body shows a greater development of muscular exertion, the position of the falling woman is less weak. Nowhere appears the slightest trace of archaism; consequently the original of this relief will have belonged to another period of Greek art than that of the other relief. This suggestion is corroborated by the whole composition. The female body in its falling position reminds us strongly of the fine torso of an Amazon in the Borghese Palace at Rome (*Mon. dell' Inst.* ix. 37); one may also compare one of the groups of the Phigaleian frieze (*Mus. Marbles*, iv. 19) where, however, the movement of the Amazon is put in closer connexion with the attack of the conqueror. These analogies appear to me to point also to the true meaning of the composition. The interpretation given in the *Memorandum* with reference to the death of Leæna is not in concordance with the details of the composition; Stackelberg's explanation of the group as King Erechtheus immolating his daughter Chthonia to the weal of the country is contradicted by the youthful age of the beardless warrior. Why not recognise one of the most popular Attic myths, Theseus slaying the Amazon? a subject which forms a most adequate companion to the heroic exploit of the two friends who τὸν τύραννον κρανέτην ἰσονόμους τ' Ἀθήνας ἐποίησάτην.—As to the inscription on the broken upper edge of the support of the chair, I am sorry to confess that I noticed only the beginning, ΒΟΗΘΟΣΞΔΙΟΔ, but overlooked the concluding letters ΙΟΞ given by Stackelberg. Thus I am unable to say how many letters may have disappeared in the gap between the two fragments, and whether Stackelberg's supplement Διοδ[ώρου υ]ίος may be right. The letters, as will be seen on the plate, are incised in broad deep lines; the Ο with a point, not a stroke, and the slightly divergent legs of the Ξ indicate the anteroman period. Pentelic marble.

6. *Sepulchral stèle of Myttion*. The top is entirely plain; it forms a triangle of rather high proportions. Along the two sloping edges faint traces of a painted kymation are visible; but what is more remarkable, on the horizontal stripe which runs just above the field of the relief, is clearly preserved an inscription, the letters of which are not as usually incised but were painted, and still show a clear smooth surface, easily distinguishable from the surrounding ground which, not having

been protected by the colour, is entirely corroded. The letters are MYTTION (distinctly thus, not Μύρτιον); before the M there is a rough spot, but no letter seems to have perished. The name, hitherto unknown, is rather an equivocal one, comp. Hesych. μυττός· ἐννεός. καὶ τὸ γυναικεῖον. Painted inscriptions on tombstones are not unheard of (comp. Ross, *Arch. Aufs.* i. p. 43), but rarely do we meet with an example so well preserved as that of Myttion. From this analogy I have little doubt that a number of sepulchral reliefs which to-day appear to be uninscribed, once bore inscriptions in painted letters.—The middle part of the stelè contains the flat relief, without any border at the sides. A girl is represented, with short curly hair, walking to the right in a very uncommon dress. Over a long ungirdled chiton, she wears a stiff and plain jacket or caftan which goes down to her knees, with long sleeves, exactly like those worn to-day by the Albanian women. Her right hand, with outstretched index, hangs down; in the left she holds a small bird. At the lower extremity of the field are some traces of red colour.—The lowest part of the stelè is but roughly worked, because it was meant to be covered by the ground.—The stelè, with its very simple shape (comp. no. 16) and the modest treatment of the relief, seems to belong to the beginning of the fourth century. Pentelic marble. H. 0·71 (top 0·14 field 0·375, lower part 0·195). W. above 0·275, beneath 0·295, the slab tapering considerably.

7. *Fragment of relief, apparently votive.* A plain border, 0·06 wide, indicates that the fragment belongs to the right extremity. The only sculpture remaining is a stately woman, turned to the left, draped with girdled chiton and a cloak which covers the head and the legs; a corner of it is held by the left hand. The right arm, outstretched horizontally, is broken off, and so is the head and the lower part of the legs. The workmanship, which may belong to the third century, is a little more detailed than is usual in Attic reliefs; the marble is Greek, but not Pentelic. H. 0·44. W. 0·25. H. of relief over the ground about 0·03.

8. *Fragment of sepulchral stelè.* On the upper half, to the left, a female is sitting to the right on a chair with footstool; she wears chiton and mantle, which veils her head, holds her left in the lap, and stretches her hand to a man, apparently bearded,

standing opposite her. He is draped in a cloak which leaves the breast uncovered, one end of which, falling down from the left shoulder, he grasps with the left. Between the two, a bearded man, similarly clothed, stands full face; his left arm leans on a staff (not indicated in relief), and the right hand rests on it. The heads of both the men are partly broken away with the upper part of the *stelè*. Beneath this relief, treated in a flat and sketchy style, the upper part of an amphora is visible, in very flat relief; the rest is broken off. Pentelic marble. H. 0'44 (upper part 0'31). W. 0'35.

9. *Top of a sepulchral stelè*. The uppermost part, with gently curved outline, is decorated with delicate rolls and flowers, in very flat relief; below a simple cornice. Of the relief itself there remains only a girl's head, with long rich hair, a little bent, in high relief, but much injured. Date, the beginning of the fourth century. Pentelic marble. H. 0'32 (0'20 and 0'12). W. 0'38.

10. *Sepulchral stelè of Chairippè*. Above a simple pediment. Below it, on the slab, the inscription:—

ΧΑΙΡΙΠΡΗ:ΕΥΦΡΑΝΟΡΟΣ

Α Α Μ Π Τ Ρ Ε Ω Ξ

Square field, with indication in outline of the capitals of the two antæ, to left and to right. A female, draped in chiton and mantle, unveiled, sits to right on a chair with footstool, and stretches her right hand to a bearded man standing opposite her, nearly as the woman in no. 8. The slab is broken at the lower end. Pentelic marble, very white on account of its being rubbed. The relief is flat; the style a little overworked and somewhat dry; apparently of the third century. H. 0'81. W. above 0'41, below 0'39.

11. *Large sepulchral relief of Theogenis, Nikodemos and Nikomachè*, in the beautiful high relief style of the fourth century. The head of the two females (much damaged) entirely detached from the ground. To the right, Nikomachè, draped as usual, unveiled, is sitting to the left, and gives her hand to the beautiful Theogenis standing opposite her, and draped in the same way; her left hand grasps a corner of the cloak near her breast. In the background, between the two females, the bearded Nikodemos stands full face, his breast not covered by

the mantle, which falls down from his left shoulder and covers his legs. His right arm is crossed before his stomach; four fingers of his left hand appear, awkwardly attached to his left upper arm; they hold an alabastron which hangs from a strip of leather. The lower part of the figures, from beneath the knees, is wanting. Two antæ support an extremely low architrave, with an equally low pediment; on the small cornice which separates them are traces of a painted kymation. On the architrave the names ΘΕΟΓΕΝΙΞ and ΝΙΚΟΔΗΜΟΣ ΠΟΛΥΛΛΟ (the omission of the final Υ indicates the first part of the fourth century); at the right end of the architrave, the place being wanting for the name of the sitting female, it was written in smaller letters on the horizontal geison of the pediment: ΝΙΚΟΜΑΧΗ. Pentelic marble. H. 1·01 (pediment 0·205, architrave 0·035, remainder of relief 0·87). W. of pediment 0·925, of architrave 0·90, of relief 0·90. Elevation of relief above the ground 0·11.

12. *Sepulchral relief of boy and child*, with well-preserved pediment, below which the cornice shows remains of a painted kymation. On the slab itself, above the relief, faint traces of colour may indicate a painted inscription. In the square field, a youth enveloped in a cloak, which leaves uncovered part of the breast and the right arm, stands to the left, and offers with his right hand a bird to a little boy standing to the right, and likewise draped with a cloak, who looks up to the youth, and stretches out his right arm in order to receive the bird; in his left hand he holds a small object, apparently a cup. The relief, 0·01 m. above the ground, is more rounded than in the case of no. 10, but the execution is not refined. Preservation excellent. At the bottom of the slab the peg is preserved, which served to fix the marble on to some pedestal. H. 0·90 (relief 0·48). W. 0·405 (relief 0·285—0·305).

13. *Upper end of stèle of Aristokleia*. Semi-circular akroterion with elegant tendrils in very flat relief. From a leaf of *acanthus spinosa*, emerge gently curved twigs, symmetrically arranged, ending in reed-like leaves, and interspersed with various flowers. Beneath this anthemion of a rather uncommon pattern, runs a band with a slightly scratched inscription ΕΨΥΛΛΑΓΓΙΝΑ (the beginning means rather ΕΥΦ than ΕΧεΦ); the palæographical character which indicates about

the second century B.C., proves this inscription to be a later addition. Below, an architrave with the original inscription, ΑΡΙΣΤΟΚΛΕΑ. Unfortunately, of the relief, nothing remains except a small portion of a head in high relief. The stèle belongs to the end of the fifth, or the beginning of the fourth century. H. 0·33. W. 0·44.

14. *Small sepulchral relief of two females*, broken at the top and below; nearly the whole relief is preserved. To the left, a female, draped with chiton and mantle, raising her left arm, is seated on a chair with foot-stool, and stretches her right hand towards a tall young girl standing opposite her. She wears a dress very common with Attic virgins, viz., a chiton, the upper part of which is girdled and falls down to the knees; narrow strings are crossed before the breast, a small shawl-like mantle hangs down at her back, and her left hand grasps a corner of it (compare for instance a fine akroterion from Tráchones, with a similar figure in high relief, at Athens). The flat relief may belong to the third rather than to the fourth century. Much corroded. H. 0·40. W. 0·425.

15. *Fragment of a (votive?) relief*, forming the right end of the composition. An imposing female figure stands full face, draped in the Attic chiton, a small mantle hanging from the left shoulder and over the right arm, which rests on the hip. The left elbow leans on a narrow pillar. Relief tolerably high, a little corroded; the style is simpler and more Attic than that of no. 7. I forgot to take the measures.

16. *Painted stèle of Kollion*, with triangular top like no. 6. The whole slab is plain, without any part sculptured in relief. On the upper part, one distinguishes a painted pediment with akroteria, and beneath a painted kymation. Below this, in the field, is an inscription in roughly cut letters of irregular shape ΚΟΛΛΙΩΝ. The field at first appears to be empty, but on closer inspection, the smooth surface and some slight traces of colours allow us to recognise distinctly the outlines of a very nice composition, the ground around the figures being corroded by the weather. To the right, a youth stands in a gentle attitude; he is naked, except for a small chlamys, which covers like a shawl the left shoulder and arm, and the right arm. The left hand holds a staff which leans slantwise on the upper arm. In the outstretched right hand the youth holds a small bird. He looks down to a small

boy sitting on the ground, who leans on his left arm and endeavours to lift his body; he looks upwards and stretches out his right arm, desirous to grasp the bird. The group is a very fine specimen of the Attic talent for *genre* scenes, and reminds us of many similar compositions on painted vases. (For painted sepulchral stelae, compare Ross *Arch. Aufs.* i. p. 29, 40. Michaelis in the *Berichte d. sächs. Ges. d. Wiss.*, 1867, p. 113. Löscheke *Athen. Mitth.* 1879, p. 37. Milchhoefer *ibid.* 1880, p. 164. Pottier, *Bull. de corresp. Hell.* 1884, p. 159. L. Gurlitt in *Histor. u. philol. Aufsätze E. Curtius gewidmet*, p. 151.) Pentelic marble of superior quality. H. 0·61. W. 0·255.

17. *Sepulchral stelè with two youths.* The upper end is broken. The field is flanked by narrow edges. Two youths, clad in mantles, which leave uncovered the right breast and arm, stand opposite to one another, holding hands. The youth to the left grasps his mantle near the left breast. The noble style which recalls certain reliefs like those engraved in Bouillon *Musée des ant.*, iii. *cippes choisis*, Pl. 1, 6. 2, 12, seems to point to the end of the fifth century. Pentelic marble. H. 0·70. W. 0·38. Elevation of relief above the ground, 0·025.

18. *Fragment of relief with warlike scenes.* A warrior, with strap and hilt of sword visible, is sinking down and is held from behind by a comrade, whose hands are clasped together before the breast of the wounded warrior. The standing warrior wears a corslet. Only the upper parts of both figures are preserved. Of a third figure to the right, there remains only the right hand holding a spear. The style is late, apparently Roman, but the fragment seems not to belong to a sarcophagus, nor is the subject mythological, but rather taken from real life. Pentelic marble. H. 0·28. W. 0·33. Elevation of relief 0·10.

19. *Sepulchral relief of Aphrodisia of Salamis.* The pediment, with completely preserved akroteria, is adorned with a shield. The field, flanked by columns, contains two females, both seen full face. To the left, the smaller one, of rather heavy proportions, wears chiton and cloak; left hand lowered, right arm crossing the stomach; hair arranged in parallel lines. To the right a priestess of Isis, clad as usual in a chiton and a fringed mantle, holds a sistrum in her uplifted right, an ewer

in the lowered left hand. On the architrave is the inscription—

ΑΦΡΟΔΙΣΙΑΟΛΥΜΠΟΥ ΠΑΤΧΝΧΙΑΘΑ
ΣΑΛΑΜΕΙΝΙΑ 90C Χ ΝΕΧΛΑ

The inscription to the left is incised with great care, the other in coarser characters, in harmony with the barbarous words. According to Professor Duemichen, the second name is Egyptian, composed of *pat* (*pet*, δῶρον) and *Anaiath* = 'Αναίτης, so that the meaning of the whole name would be similar to that of the first woman. As to the second line, I have no explanation to offer. Common style of imperial time, when tombstones of priestesses of Isis abound. H. 0·90. W. 0·62.

20. *Fragment of late sepulchral relief.* Upper part of a man, apparently beardless, clad in chiton and cloak, seen full face.

21. *Small sepulchral relief.* The pediment is wanting; antæ at either side. Between them, to the left a fully draped and veiled female is sitting on a chair, on which a cushion is lying, with a footstool before it. Her feet are crossed; her left hand grasps the veil, her right is stretched out towards a man (head wanting), partly enveloped in his mantle; his left arm hangs down. Between them, in the background, a servant is visible, holding in her arms a baby swaddled, and with a large cap on its head (comp. *Arch. Zeit.* 1845, Pl. 34). Excellent specimen of the beautiful style, of that severer description which prevails at the end of the fifth or the beginning of the fourth century; the modest dimensions agree with it. The two main figures are rendered in high relief (about 0·07), particularly the head of the woman. H. 0·69. W. 0·535.

22. *Large Greek sarcophagus.* The front is adorned with two rich festoons, which are fixed at the corners on a bull's head, and held in the middle by a flying boy. In each of the two fields above the festoons is a head of a youthful Satyr, with pointed ears, ruffled hair, small horns, and two slight tufts of beard at the chin. On each of the sides is a similar festoon, hanging from two bulls' heads, with a lion's head above it. The back being put against the wall cannot be examined; probably it is without reliefs. The cover is shaped like a roof covered with leaves; in the middle of the two pediments are two prominences

so battered that it is impossible to make out their original form; at each of the corners is an akroterion. On the front the architrave which forms part of the cover, contains an inscription in beautiful deeply-cut letters of the imperial epoch, in one line:

ΑΙΛΙΟΣΕΠΙΚΡΑΤΗΣΒΕΡΕΝΙΚΙΔΗΣΑΙΛΙΟΥΖΗΝΩΝΟΣ
ΤΟΥΕΞΗΓΗΤΟΥΥΙΟΣΘ

(A certain Αἴλιος Ζήνων Βερενικίδης was ἀγωνοθέτης τῶν Ἐπινικίων between 197 and 207 A.D., see *C. I. Att.* iii. 1171, i. 27; 1173, 10; cp. 1171, i. 69; 1172, 10. Dittenberger in *Hermes* xii. p. 11.) Grey marble. H. 1·05 (sarc. 0·62, cover 0·43). L. 1·95. D. 0·76.

23. *Sepulchral stelè of two females.* A simple slab, tapering considerably, without any architectural feature; the top, now missing, may probably have been of semi-circular shape. In the midst of the slab is the flat relief. A girl, fully draped, with the hair turned up in a tuft behind, holding in her lap enveloped in the cloak her left hand, is sitting to right and holding the hand of a tall and slender veiled female who stands opposite her in a rather stiff position, reminding us of an εἰδωλον. The style is similar to that of the sepulchral marble vases, or of certain painted stelæ. The sitting figure is of better work and higher relief. Pentelic marble. H. 0·57. W. 0·44—0·48. Figures h. 0·26.

24. *Fragment of a large relief*, perhaps sepulchral. Upper part of a man, fully draped, the right arm crossed before the stomach. Marble apparently Parian. About life-size.

25. *Fragment of an inscription*, complete at the top, broken at the other three sides; edited by Boeckh *C. I. Gr.* 2424.

ὁ]ΔΑΜΟΣΟΜΑΛΙΩΝΣ[τὸν δεῖνα
ξ]ΠΥΡΟΥΤΟΝΕΥΕΡΓΕΤΑ[ν ἐτίμησε
ΓΓΦΙΟΙΧΙΙΟΧΡΥΣΟ

The remains of the last line are not clear; they do not allow us to read simply στεφάνῳ χρυσῷ, nor is Boeckh's supplement [στεφάνῳ ἀρισ]τεῖν ἀπὸ χρυσῶ[ν, &c., in harmony with the distinguishable traces. The palæography indicates Roman times. Will. Turner (*Journal of a Tour in Greece*, 1820, I. p. 34) saw the marble in the island of Melos.

26. *Capital of column*, companion to no. 3.

27. *Doric capital*, of late style. The echinos low and rectilinear, four *anuli* in the shape of rolls or *tori*, twenty flutings.

28. *Hypotrachelion of a column*, similar to those of the columns of the Erechtheion, but of inferior workmanship. A band decorated with anthemias, above it an astragalos, at the top an ovolo or kymation. H. 0·22 (0·15 + 0·015 + 0·055). Diameter at the top 0·50.

Besides these marbles, there is at Broom Hall a small number of *painted vases* of little consequence. The following may be mentioned :—

29. *Two-handled cup*, with geometrical patterns of very simple description : parallel lines, zigzag, cross, &c.

30. *Cover of a pyxis*, decorated with three separate compartments divided by lozenges. A girl standing near a box, another near a chair, the third bearing a basket. Graceful compositions ; red figures.

31. *Small pitcher* with one handle. Winged youth flying, bears a box, a mirror and a bunch of grapes.

32. *Small krater* ("oxybaphon"). Front, a youth turning to right, and bearing in his right a spear, half hidden behind his horse which he holds by the bridle. Back (of worse execution), a boy with shield, running to left and holding a helmet on his outstretched right hand.

33. *Krater* of the same shape, larger and of better execution. Front, three youths, reclining at a banquet ; before them a young servant, with a trowel (*τρυνήλῃς*) in his hand ; in the middle a female flute-player, draped, painted white. Back, figures enveloped in their cloaks.

Nos. 31—33 show the style of Magna Graecia.

EDINBURGH.

A personal examination of the antique sculptures in the Antiquarian Museum (April, 1884), enables me to give a fuller and more trustworthy description of them than that given in my *Anc. Marbles*, p. 298—300. The greater part of Lord Murray's antiquities is now incorporated into the Museum.

The plain numbers are those of the 'Catalogue,' division *E*; those in brackets are my own addition.

1. *Statue of youthful Asklepios*, from Cyrene, very much like the statue, also from Cyrene, recently published by Mr. W. Wroth in this Journal, iv. p. 46, with the only exception that a large triangular corner of the *himation* hangs down from the hips, the edge of it going slantwise from the right hip to the left knee. The youthful head of the god looks up a little towards his left. The long and wavy hair falls down to the neck; part of it covers a portion of the forehead. On the head lies a twisted roll, and on it rests a very low *kalathos* (edge broken). Right arm broken at the shoulder and at the wrist, but antique; fingers of left hand which hangs down, and head of serpent wanting. The statue is otherwise in good preservation. The best part of it is the ideal-looking head; the treatment of the nude part shows an empty smoothness, that of the drapery wants clearness and simplicity in the folds across the stomach, in other parts it is rather poor. The height (4 feet 2 inches = 1·27 m.) is nearly the same as in the Cyrenaean statue of the British Museum (4 feet 5½ inches = 1·37 m.). It is evident that both these statues refer to a representation of the god of health favourite in Cyrene.

2. *Statuette of youth*, resting on his left leg, the right leg being bent backward. The upper part of the body is nude, the inferior part enveloped in a mantle which forms a kind of roll across the stomach, and a corner of which is lying on the left shoulder. Left hand on hip; the part from the middle of the upper arm to the wrist is wanting, and so is the whole right arm which was lowered, as is indicated by a *puntello* at the right thigh. Head wanting. Near the left leg a trunk, on which the drapery falls down. Insignificant work. H. 0·50. From Cyrene.

3. *Fragment of votive relief*. For description see *Anc. Marbles*. The relief is tolerably high and round. The workmanship is certainly finished, but does not show great delicacy; the composition is good throughout. It may belong to the end of the fourth, or the beginning of the third century. Unfortunately the relief being hidden behind a large glass-chest, a more minute examination is impossible. H. 0·77. L. about 0·68. From Cyrene.

12. *Female head*, pleasing and rather youthful. The wavy hair is simply brushed back, but not *à la Chinoise*; a plain mantle veils the upper and back part of the head. The style reminds us of Attic sepulchral monuments of the fourth century. Nose a little battered. Tips of ear perforated for earrings. Parian marble of yellowish colour. H. 0·23. L. of face 0·15. From Cyrene.

13. *Head of bearded Dionysos*. Along the forehead three rows of button-like curls; beard long, of conventional style; hair long, falling down to the neck. Probably part of a term. Insignificant work. H. 0·23. L. of face about 0·15. From Cyrene.

14. *Veiled female head*, similar to no. 12, but less well executed and more defaced, the whole of the nose and part of the left cheek wanting. Greyish Parian marble. H. 0·28. L. of face 0·19. From Cyrene.

15. "*Female head*, braided hair, crowned with ivy, marble, imperfect—Cyrene." Thus the Catalogue; I have not found it.

16. *Bust of Julius Caesar*, of excellent preservation, only the back part of the left ear being restored, the right cheek, the chin, the tip of the nose, and the left eyebrow battered, the neck broken and patched; modern is also the pedestal. The thin and slightly crisped hair, very superficially executed, covers the whole cranium and goes down to the neck. The modelling of the forehead is a little overdone, the wrinkles above the nose somewhat contracted; the eyes lie very deep and are stern-looking; nose very thick, and so are the lips; the whole part around the mouth, with its wrinkles of rather indistinct form, produces an effect of bad humour. The execution of the eyes, the lids, the inner corners, looks very modern, and generally the feebleness and indistinctness of all the details is scarcely consistent with antique art. The marble seems to be Greek, perhaps Parian, at any rate of very fine grain. Life size. Where General Ramsay bought the bust is not known.

16.* (In the Museum, E 16). *Terra-cotta relief of Dionysos*, painted like *rosso antico*. At the upper edge of the fragment, part of a cornice; below a fig branch. Of the relief itself remains only the head of youthful Dionysos, crowned with ivy, looking down with a noble expression of thoughtfulness. All the rest is wanting. H. 0·27. L. 0·20. L. of face 0·05.

Formerly in Lord Murray's collection, see *Anc. Marbles*, p. 299, no. 3.

17. *Portrait statue*, resting on the left leg, and enveloped in a cloak, which covers the whole body down from the breast to the feet and is doubled before the stomach, the lower edge slanting from the right thigh towards the left knee. A corner hanging down from the left shoulder is grasped by the left hand. The whole arrangement has some similarity to that of the so-called Zeno of the Capitoline Museum. Right arm lowered; in the right hand a roll, but half of the forearm and the hand are replaced and perhaps a modern restoration. The neck is inserted; however, the beardless portrait head with fat cheeks seems to be antique and to belong to the body. Common Roman sculpture. H. about 0·50. (From the bequest of Sir James Erskine to the Royal Institution? See *Anc. Marbles*, p. 299, R. Inst. no. 2).

20. *Small bearded head*, with gloomy expression, apparently a portrait. H. about 0·14.

[24.] *Statuette of a little girl*, draped in a double chiton which is girded very high; narrow strings fasten the chiton at the shoulders (comp. the 'Fates' of the Parthenon). The left hand holds a roll before the bosom, the lowered left grasps the edge of the overhanging part of the chiton. The big head is portrait-like; the short hair, gently curled, goes down to the neck. The whole figure reminds us very much of certain chubby girls on Greek sepulchral reliefs, and suggests the idea that the statue may have served for a similar purpose. Coarse workmanship. H. about 0·50. "From Athens. The property of John Tweedie, Esq., R.A." According to this notice the statue cannot be identical to that mentioned in my *Anc. Marbles*, p. 299, R. Inst. no. 1, which belongs to Sir James Erskine's bequest.

[25.] *Attic (votive?) bas relief*. A youthful horseman, clad in chiton (?), chlamys and petasos, is dashing left on a horse much like those of the frieze of the Parthenon. Both the hindlegs of the horse rest on the ground, the forelegs are lifted. The youth's left knee is much bent and the lowered foot thrown backwards, the right foot advanced. Before this figure there is the remainder of another horse in rearing position, so as to touch the ground with none of its feet; it is much smaller, and

partly hidden by the former one; near it the leg and part of chlamys of a standing figure (the horseman? a servant?) who seems to try to tame the rearing animal. The main figure which is nearly intact, is entirely of Attic character, all the outlines being sharply raised above the ground; the other figure and the second horse are treated in lower relief, as it were in the background. The left extremity of the relief is wanting. H. about 0·30. L. 0·40 (the relief is placed too high to take exact measures). Probably this is the relief Waagen saw in Lord Murray's collection, and erroneously described under two different items (*Anc. Marbl.* p. 299, nos. 1 and 2).

[26.] *Bronze relief* of the Murray collection, no. 4 (*Anc. Marbles*, p. 299), undoubtedly antique. It is a good work, in rather high relief, and was intended to serve as an *applique*. H. 0·22. (The nos. 5—7 of the Murray collection are not in the Museum.)

F. V. 23. *Roman cippus*. Square bordered front, with a youthful bust clad in *tunica* and *pallium*, within a sunk field of irregular shape. Beneath the inscription:

DIS · MANIBVS
C · IVLIO · RVFO · VIX · ANN · XVIII · M · VI
PIENTISSIMO
PARENTES · ARAM · POSVERVNT

H. 0·72. L. 0·54.

I add two inscriptions evidently originating from some *columbaria*:

[27.] D · M
C · ACILIOBASSO
MEDIC · DVPLIC
COLLEGAEIVS

Elegantly incised letters. Ed. *Proceedings Soc. Antiq. Scotl.*, 1870—72, vol. ix. p. 7. A gift from Sir Walter Simpson, Bart., Dec. 1870.

[28.] F A V S T I L L A F L A V I ·
C L E M E N T I S · S E R ·
P I A · V I X · A N · X X · H · S · E ·
H E R M E D S C A E S A R I S · N · S E R
T A B E L L A R · C O N I V G · P I A E · F ·

Letters of artificial character, very deeply cut. Ed. *Proceedings*, &c., 1879—80, vol. ii., new series, p. 91. From the bequest of David Laing, LL.D., F.S.A. Scot., 12 Jan. 1880.

The most recent addition to the Museum consists of a large collection of *Attic vases*, the gift of Lady RUTHVEN of Winton Castle (Febr. 1884). It is particularly rich in lecythi, mostly of small dimensions, and contains specimens of all styles, from the older ones with brownish, and with black figures down to those with white or with red figures, and even of the style of Magna Graecia. Of mythological subjects I have noticed only two; both on *nasiterni* with black figures on red ground:—Herakles seizing the Centaur Nessos, from whom Deianeira is running away with upraised arms, the whole scene flanked by two youths with staffs; and a warrior and an Amazon fighting over a dead warrior lying on the ground, again flanked by two warriors. (Among the older elements of the Edinburgh collection, there are some very well preserved specimens of vases with geometrical patterns, without any figures.) The two remarkable *sepulchral reliefs* in Lady Ruthven's possession (see *Anc. Marbles*, p. xxvi), are still at Winton Castle; no. 1, of which I saw a photograph in Prof. Baldwin Brown's possession, is exceedingly fine.

STRASSBURG.

AD. MICHAELIS.

To be continued.