TWO STELAE FROM KYNOSARGES.

[PLATE IV.]

THE two fragmentary stelae here published were discovered in the course of the excavations of the British School at Kynosarges in the winters of 1895 and 1896. One had been built into a Roman wall, the other into a late Hellenic watercourse. Within the area excavated there was no trace of any tombs of the period to which these reliefs may be referred, nor was any such trace to be expected. But the masons may very well have picked them up from close at hand; originally they may have stood by the side of a neighbouring road; indeed, they may be two of the actual tombstones desecrated by the soldiers of Philip.¹

The first of these two stelae attaches itself to an early group of grave-stones described and dated by Köhler in the *Athenische Mittheilungen* of 1885. The letters which remain of the inscription run ...τησικ... (perhaps Σ]τησικ[λεια or K]τησικ[λεια) and end with a second σ on the other side of the break. The H is evidently the Ionic H, and the sigma has four limbs; but this need not prevent the conclusion suggested by the style, that the stele was erected some time, but not a long time, before the outbreak of the Peloponnesian War.

The field is surmounted by a pediment with acroteria in low relief. An advance towards the free pediment of later times may be seen in those stelae which end in an angle at the top of the central acroterion; like many of the earlier tombstones, such as that of Xanthippus in the British Museum (no. 618), our stele retains the original rectangular form, the surface only being cut away so that the pediment itself stands out in relief. It seems, however, to have been bounded at the sides by pilasters.

All that is left of the actual sculpture is the upper part of the figure of a woman. Her hair is confined by a band wound over it several times—a favourite arrangement in the second half of the fifth century. Between the circuits of the band the hair lies in many lines, exactly like that of Hegeso on the well-known relief. She wears a solid circular earring. With her left hand she holds her mantle out in front of her. The straightness and stiffness of the fingers are marks of the early date of the stele, yet the difficulty of representing in relief a hand so held is still evident in one work at least

¹ Livy xxxi. 24, 18.

RELIEFS FROM KYNOSARGES

which is a full generation later (Acropolis Museum; 'Εφ. 'Αρχ. 1893, Pl. VIII.); there also the little finger has the same impossible bend.

The total breadth of the stele has been 48 centimetres. There is room for a second figure on the right and perhaps the Σ over this portion may be the last of a second name. The marble is Pentelic.

The second stele, also of Pentelic marble, is a considerably later specimen of the same class of work. The relief is low and is not framed at the sides by pilasters. The height of the fragment is 53½ centimetres, its width 29.

The principal figure on the part which is preserved is a woman seated in an attitude of mourning. In the background beside her chair stands a bearded man who clasps hands with another figure of which only a slight fragment remains, probably the end of a himation wrapped round an upraised left arm. It is natural to infer that this lost figure represented the person in remembrance of whom the tombstone was set up; for it is towards him that the gaze of the mourning woman is directed, while the second figure, which is placed in the background, can scarcely be meant for the chief member of the group. The arrangement of the figures in this scene (one of them seated in front and not taking part in the clasping of hands) is unusual.

The attitude of the seated lady is to be observed. One frequent type of mourning in Greek art is a figure with bent head, the right hand supporting the chin or cheek, the right elbow resting on the left hand.¹ Here this mourning attitude is combined with another typical expression of bereavement, the upward look into the face of the lost friend: this latter motive is common enough in the fourth century but not until then. One conventional touch, very characteristic of Greek reliefs about the close of the fifth century, is the way in which the mantle hangs from the lady's shoulder. There is the most exact similarity in this particular between our stele and the tombstone of Tynnias in the National Museum in Athens. (Conze, *Gr. Gr.* vol. ii. pl. 118; Gardner, *Sculpt. Tombs of Hellas*, pl. x.).

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¹ See sketch of development of this type by Furtwängler, *Coll. Sab.* Pl. xv. text.