AN UNDESCRIBED ATHENIAN FUNERAL MONUMENT.

PLATE XXXIX.

VISITING last year the house of Mons. des Tombes, an accomplished amateur and collector of pictures at the Hague, I observed over a chimney-piece a small sculptured relief in marble, of which the Grecian lineaments contrasted forcibly enough with the taste of the Dutch paintings that surrounded it. In answer to my inquiries, the owner informed me that he had seen this piece of antiquity one day in the hands of a countryman, covered with paint and about to be broken up, and that he had rescued it from destruction, and after cleaning the surface caused it to be placed where I then saw it. How it originally came into the hands in which he found it, or into Holland at all, he had been unable to learn. At my suggestion M. des Tombes had a cast of the work made, a copy of which he has been so good as to present to the new Museum of Classical Archaeology at Cambridge. From that cast the present illustration (Pl. XXXIX) is taken.

The sculpture bears obvious marks of its character and origin. It is, as the student will be at no loss to perceive, an Athenian sepulchral relief of the fine period, and forms a somewhat interesting addition to our known store of examples of that attractive class of monument. The relief is framed as usual by a projecting plinth at the bottom, and at the top by a plain pediment without akroteria; there are no antae to complete this framing at the sides. The extreme height from the top of the pediment to the bottom of the plinth is $26\frac{7}{8}$ in., (m. '672); the height of the relief itself $21\frac{1}{8}$ in., (m. '555); the breadth

18 in., (m. '458) ; so that the figures of the sculpture are between a third and a quarter of life-size. The design shows it to be a lady's monument, but there is no inscription to indicate her name. She is represented seated in profile facing to the left, in a chair of the usual shape, and nearly in the attitude of Hegeso in the well-known and beautiful monument that bears her name. She wears a long chiton with half sleeves ; her head is bare ; her feet sandalled, the right slightly extended and resting on a footstool, while the left hangs nearly free, the toes touching the footstool and the heel the chair-leg. She lifts her two hands to receive a child which a nurse, standing opposite to her, holds out in both arms. The nurse, in the majority of such cases distinguished by the κεκρύφαλος, wears in this instance no head-covering ; but it may be noticed that her hair is carved in parallel running lines, while that of her mistress is differently treated, not in lines but in masses. The dress of the nurse is a plain chiton with diploidion. The child in her arms (apparently a little girl of three or four years old) is naked but for a loose drapery, not very distinctly visible, which passes over its left shoulder and under the left hand of the nurse, from whose grasp the child leans out eagerly towards its mother with the left arm fully extended. The face and right arm of the child and the hands of the mother are broken off ; so are the upper part of the nurse's face and portions of the chair-legs ; allowing for a slight general abrasion of the surface, the remainder of the work is well preserved. The relief is rather high than low, the extreme projection being $1\frac{1}{2}$ in. (m. '04), and the faces, arms, and one or two other portions being slightly undercut. The execution both of flesh and drapery is vigorous and expressive, but somewhat rough and undetailed (see particularly the incisions characterising the flesh surface of the feet), and the work is no doubt that of an ordinary monumental mason towards the end of the fifth or the beginning of the fourth century B.C. Though in execution by no means one of the most finished monuments of its class, yet alike by the character of the composition, the gravity of the sentiment and frankness and simplicity of the attitudes, the shape and type of the heads, and the style and flow of drapery, it proclaims clearly enough the still undecayed influence of the Pheidias tradition in Athenian workshops.

With regard to the special subject of the representation, it is well known that the intercourse, or the parting, of mother and child is a theme of no infrequent occurrence in the funeral monuments of Attica. This theme is generally treated in one of two ways. Either (*a*) the child is one of some years' growth, in which case it is shown standing, sometimes naked and sometimes dressed, at the knees of its parent; or else (*b*) it is a new-born infant, and in that case is shown tightly wrapped in swaddling-clothes, and held in the arms of a nurse who presents it to its parent. It has been suggested that the monuments designed according to the latter of these two schemes are those of women dead in childbirth. An example of *a* in its simplest form is the monument in the Central Museum at Athens inscribed with the name of Asia (Sybel, *Katalog der Sculpturen zu Athen*, 108). Examples of scheme *b* in its simplest form are the monuments in the same museum inscribed with the names Akis and Eirenè respectively (Sybel, 120, 134). Each scheme is often complicated by the introduction of accessory figures: thus the monuments of Polyxenè and of Archestratè (Sybel, 52, 69), are examples of *a* each with the addition of a servant in the back-ground; and in a monument of class *b* in the Varvakion (Sybel, 2922) the lady whose child is held in swaddling-clothes by the nurse is seen clasping hands at the same time with another lady. Scheme *a*, again, is sometimes varied by the grouping of several children, instead of one alone, about the knees of its mother; see for example the monument of Phrasikleia (Sybel, 54). And sometimes the features of *a* and *b* are united, in family groups wherein the figures of elder children standing about the knees of the mother are combined with that of a nurse holding out to her a child in arms: of such groups early art affords us a conspicuous example in the so-called Leukothea relief of the Villa Albani. But our present specimen is singular in that it exhibits a child, of the growth usually represented standing at its mother's feet according to scheme *a*, held up to her embrace by a nurse according to the fashion of scheme *b*. Professor Conze (to whom also I am indebted for some of the references above cited), is good enough to inform me that the drawings collected by the Vienna Academy for their projected Corpus of Athenian funeral monuments contain no other

example of a nurse holding up to its mother a large and active naked child like this, but only small children stiffly swaddled. For the sake of this point of originality, as well as for the general charm and interest of the class of sculptures to which it belongs, I hope that the publication of this waif of Attic art found in Holland may not be unwelcome to readers of our Journal.

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