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Archaeological

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American Journal of Archaeology. XII. Part 4. 1908.

H. N. Fowler, *Charles Eliot Norton* (obituary notice). G. P. Stevens, *The Cornice of the Temple of Athena Nike* (ten cuts). Identifies the cornice assigned by Daumet to the Nike temple as the raking cornice of the north portico of the Erechtheum. J. M. Paton, *The Death of Thersites on an Apulian Amphora in the Boston Museum* (plate, two cuts). The vase represents Achilles in an *aedicula*, with the decapitated body of Thersites before him. The story varies from those in the known literary versions, and seems to suggest that told by Harpocration, *s.v.* φάρμακος, in which Thersites was punished for theft. O. S. Tonks, *Experiments with the Black Glaze on Greek Vases*. Claims to have solved the problem of its nature; denies that the red is a glaze, but the black is of that character, made from clay combined with iron and soda. F. B. Tarbell, *A White Athenian Lecythus belonging to the University of Chicago* (cut). An unusual type, with lines of thin glaze on brownish slip, about 450 B.C.; subject, three stelae on a pedestal, with names (of members of a family) inscribed. D. M. Robinson and W. N. Bates, *Notes on Vases in Philadelphia*. Discussing an amphora by Meno (*Noel des Vergers*, iii. pl. 9). A. L. Frothingham, *The Real Title of Botticelli's Pallas*. Pallas is to be interpreted as Florentia. *Archaeological Discussions*, ed. W. N. Bates. Supplementary Part: *Annual Reports of American Schools and Archaeological Institute*.

XIII. Part 1. 1909.

H. N. Fowler, *John Henry Wright* (obituary notice). J. C. Rolfe, *Two Etruscan Mirrors* (seven cuts). One from Fidenae represents Peleus and Thetis, the latter winged; the other from Fescenninum or Falerii, the three Cabeiri. J. B. Carter, *The Death of Romulus*. The Romulus legend is of late date, and the story of his death is not known before the third century; but no form of it accounts for the grave in the Forum. Probably this monument is an altar at which the *rex* performed his functions, and the *lex arae* was written on the *niger lapis*. D. M. Robinson, *An Oenophorus belonging to the Johns Hopkins University* (six cuts). Resembles G186 in British Museum; subject, the Dioscuri with horses. On the foot is incised οἰνοφόρος (which explains the word as used in *Hor. Sat. I. 6, 109*). A. L. Frothingham, *A Pseudo-Roman Relief in the Uffizi—a Renaissance Forgery* (cut). Represents an imperial sacrifice; date probably latter half of fifteenth century. Ch. Hülsen, *The Burning of Rome under Nero*. Considers the fire due to accident, not to the Emperor. *General Meeting of Archaeological Institute* (summaries of papers read). *Archaeological News*, ed. W. N. Bates.

Part 2.

W. Dennison, *An Inscription of the 'Labicani Quintanenses'* (cut). This inscription at Frascati, partly erased in antiquity, had been previously misread; Quintanas was a posting-station fifteen miles from Rome, not on the site of Labicum, though the people were known by this title. H. A. Sanders, *The Age and Ancient Home of the Biblical MSS. in the Freer Collection* (three plates). Mary H. Swindler, *Another Vase by the Master of the Penthesilea Cylix* (seven cuts). Vase at Philadelphia, with signature of Nikosthenes on foot, which does not belong; subjects, youth pursuing maiden and departure scenes. (See Furtwaengler, *Gr. Vasenm.* i. p. 283.) W. N. Bates, *A Head of Heracles in the style of Scopas* (plate, three cuts). A head from Sparta at Philadelphia resembling those from Tegea. Elizabeth M. Gardiner, *A Series of Sculptures from Corinth* (plate, two cuts). Fragments of fifth-century sepulchral reliefs. Esther

B. van Deman, *The so-called Flavian Rostra* (seven cuts). Accepts Richter's view that the whole is a single structure, except the hemicycle, which belongs to a later restoration; in all, four architectural periods can be recognized. *Archaeological Discussions*, ed. W. N. Bates. *Bibliography of Archaeological Books* (id.).

Athenische Mitteilungen. XXXIII. Heft 4. 1908.

The Operations at Pergamon, 1906-07: (1) W. Dörpfeld, *The Buildings* (five plates, eight cuts). The principal buildings explored were the upper gymnasium, with buildings adjoining on west, the temple (R) on the height to the west, the south-eastern town wall, a bridge over the Selinus, and tumuli. West part of gymnasium (γυμνάσιον τῶν νέων) now uncovered, completing the court, with theatres, bathroom, etc., all of Greek period. Temple dedicated to Asklepios, prostyle with pronaos, dating from regal period, and showing transition from Doric to Ionic. A supplement deals with operations in 1908. (2) P. Jacobsthal, *Inscriptions* (plate). Seventy in all published, including decrees, lists of ephebi, honorary and sepulchral inscriptions. (3) P. Jacobsthal, *Minor Finds* (three plates and cut). Marble torso in style of altar-frieze, probably the cult statue of the temple; pillar, with ornament like plaited straw, round which is plane-wreath; terracotta figure of Asklepios; Hellenistic pottery; gold ornaments and bronze sword from sarcophagus in tumulus. (4) P. Schazmann, *Wall-Paintings in the House of the Consul Attalos* (cut). Frescoes found in 1906, in the style of Pompeii (first period) and Prima Porta; one has doves drinking like the mosaic of Sosos. B. Sauer, *The Middle Group of the Parthenon East Pediment*. Further comments on Prandtl's article (*A. M.*, 1908, p. 1 ff.; cf. p. 101 ff.); gives additional reasons for rejecting the hovering Nike in this position.

Jahrbuch des deutschen archäologischen Instituts. XXIII. 1908.
Heft 3.

B. Sauer, *Myron's Marsyas Group* (two plates, thirteen cuts). Copies of group of Marsyas and Athena discussed, and types on coins compared with sculptures. Two types may be recognized as representing the group seen by Pausanias at Athens, and Brunn is probably right in connecting this with the Marsyas mentioned by Pliny. H. Thiersch, *Lysippos' Alexander with the Spear* (four cuts). Claims as genuine a gold medallion from Aboukir with this subject, and refers it to an original by Lysippos. R. Zahn, *Sarcophagus from Clazomenae in the Berlin Museum* (three cuts). Describes the one published in *Ant. Denkm.*, ii. pl. 58; remarkable for combination of B. F. and R. F. technique and for representation of winged Athena. Anzeiger: (1) *Myron's Group of Athena and Marsyas* (J. Sieveking) (cut). (2) *Recent Excavations in Palestine* (H. Thiersch) (19 cuts). (3) *Acquisitions of Louvre, British Museum, Ashmolean, and Boston Museum in 1907*. (4) *Meetings of Berlin arch. Gesellschaft*. (5) *Notices*. (6) *Bibliography*.

Heft 4.

G. Kropatschek, *Pila Muralia* (additional note) (cut). With reference to previous article (1908, p. 79 ff.), rejects Eichhoff's explanation as = Caesar's *verruta*; instances a wooden example found in Hesse; raises question whether they are not German weapons imitating the Roman *pila*. C. Robert, '*Homeric Bowls*,' illustrating *Euripides' Phoenissae* (two plates, five cuts). Publishes a bowl at Halle, and compares it with G104 in British Museum. Notes sundry variations from text; the only group exactly corresponding is that of Iokaste and her children, the rest is the fancy of some *τορευτής*. G. Lippold, *Polykleitos* (eight cuts). Studies Polycleitan heads, and notes difficulty of distinguishing divine and athletic types; one of the so-called Herakles heads is only a variant of two athlete types. A. Jolles, *Egypto-Mycenaeen Ornamental*

Vessels (fifty cuts). Compares Mycenaean gold and silver vases with those depicted in Egyptian wall-paintings; Mycenaean gold *repoussé* ornaments probably adorned rims of vases in imitation of those seen in the paintings. Egyptian treatment of perspective seems to show that figures of animals were placed *inside* the vases; this principle degenerates into the early Italian plates, with figures in the round, and appears in another form in Roman silver work. Anzeiger: (1) *Excavations at Numantia* (A. Schulten) (eight cuts). (2) *Meetings of Berlin arch. Gesellschaft*, March-June, 1908. (3) *Bibliography*.

XXIV. 1909. Heft 1.

J. Sieveking, *The Hermes of Polykleitos* (two plates, seven cuts). With reference to Lippold's article (*supra*), identifies a Polycleitan athlete-head in Boston as a Hermes, and connects it with the Boboli statue. J. Six, *Euphranor* (twelve cuts). Euphranor applies the canon of Polykleitos, but mars the effect by exaggerations; in painting he pays more attention to colour than to composition; his work more dignified than most contemporary art. Assigns to him the Eubouleus-head and the Lysippian Poseidon in the Lateran. A. Hekler, *Hellenistic Bronze Vases from Egyed* (two plates, five cuts). Describes inlaid patera with Nile landscape, and jug of early Ptolemaic date with Isis procession; probably used in that ceremony. Fr. W. von Bissing, *Note on the Preceding Article*. Confirms Hekler's dating. B. Schulz, *The Porta Aurea at Spalato* (three cuts). Discusses the decoration, and attempts reconstruction; composition shows no signs of decadence. Anzeiger: (1) *Gnathia Vases in Reimer Collection at Hamburg* (R. Pagenstecher) (five cuts). (2) *Faliscan Vases in the same* (R. Ballheimer) (three cuts). (3) *Attic Hydria from Melos* (E. Roese) (cut). (4) *Bibliography*. (5) *Obituary Notices of A. Mau and G. Kawerau*.

H. B. W.