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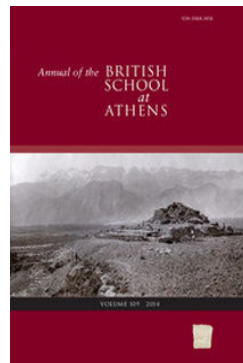
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## Excavations at Naukratis: C. A Relief

C. C. Edgar

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between the alphabet employed by Attic scribes and the alphabet of everyday use. At any rate, the distinction is quite ignored on Fig. 3.

It is not necessary to suppose that *στησίχορον ὕμνον* is the opening of an actual hymn; it may be merely a stock phrase in melic poetry (cf. Pind. *Pyth.* i. 6 ἀγησιχόρων . . προοιμίων). Though *στησίχορος* does not occur in any extant Greek hymn, it is a familiar word in this province, being the name of the famous poet of Himera. According to Suidas, it was not his real name, but a nickname or epithet, and certainly it seems suspiciously appropriate as the personal name of a choric poet.

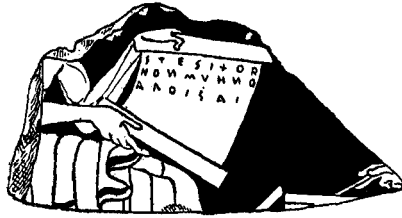


FIG. 3 (full size).

Pl. VIII., No. 14. From a Panathenaic vase.

R.f. pottery of the later style, though not represented in the illustrations, was plentiful and some of it of fine quality. The most interesting piece was a large cylindrical vase-stand surrounded by a representation of a libation scene. A late class of ware that was particularly common was that of black-glazed bowls with palmettes and other patterns stamped on the inside (see *Berl. Cat.*, pp. 785 ff.). Strange to say, the only kind of pottery that is known to have been regarded as a feature of the Naukratite factories, the silver-surfaced ware described by Athenaeus (XI. 480 E), has never been found at Naukratis; or it may be that the preparation has not been proof against the action of the soil.

### C.

#### A RELIEF (PL. IX.).

BY C. C. EDGAR.

The sandstone relief reproduced on Pl. IX. represents a helmeted warrior marching to the right with spear in his right hand and shield on his left

arm. It is the *inside* of the shield that is turned towards the spectator. A procession of similar figures is a very common subject in early Greek art, from the Mycenaean age onwards; *Nauk.* ii. Pl. V. 6 is a fragment of just such a scene. The tread of the warrior on our relief recalls, and is in fact the prototype of, that mincing step which is one of the mannerisms of the archaistic style (cf. Hauser, *Neu.-att. Rel.* p. 165; Émanuel, *La Danse Gr.* pp. 48 ff.).

The technique of the work is peculiar. The figure stands out from the background on one raised plane. There is no attempt at modelling except that the legs are slightly rounded at the side. I know of only one parallel to the absolute flatness of the work, and that is the *stele* of Alkias in the Museum at Athens (*Ath. Mitth.* xi. Pl. 5). The surface both of the background and of the figure is carefully finished and smoothed. As on scores of other reliefs there are deep traces of the incising of the figure in outline before the background was cut away.

It may be suggested that the work is in an unfinished state like one of the slabs of the Nereid Monument in the British Museum. I do not think so. In the first place the provenance of the relief is against that idea (see below). In the next place the arms, the eye, the helmet, everything that we should have expected to find modelled or incised, may quite well have been expressed by painted lines, the work being in short not so much a piece of sculpture as a piece of painting.

It was discovered inside a large earthenware basin embedded in the ground at the edge of a well-made pavement of sandstone slabs (see p. 33). From the dedicated pottery scattered about we were able to conclude that the pavement was part of a shrine of Aphrodite situated in the Hellenion Precinct. The basin was *in situ* and was evidently an appurtenance of the temple. The relief therefore must be either a dedicated *stele* or much more probably a fragment from the ornamentation of the temple itself. Its shape tells us nothing certain. There are traces of a projecting ledge along the top, above the head of the warrior, and of another projecting ledge at the base. The stone is broken away in both places, it is broken away at the back, and it has also suffered at each side. I think the most likely supposition is that it formed part of a frieze representing a procession of marching warriors.

The earliest dedication from this shrine of Aphrodite is No. 46; almost all the others are on r. f. Attic pottery (e.g. Nos. 86-93). Indeed no early

pottery was found in the immediate neighbourhood and the deposit of terracottas at the other end of the shrine included nothing of a very archaic type (see pp. 69 ff.). We cannot therefore place the shrine much before 500 B.C. The relief itself is too devoid of character to be dated closely, but there is nothing in its appearance that is not consistent with the period proposed.

*D.*

THE TERRACOTTAS.

BY CLEMENT GUTCH.

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The terracottas, which were recovered during the spring of 1899 from the site of Naukratis, are both more numerous and more important than those obtained during the two previous campaigns. They number nearly four hundred, the specimens ranging in date from the sixth century B.C. to the second century of our era. A number of these are of types akin to those already known at Naukratis, and are present in such quantity as to make it possible to trace the probable development of their various peculiarities. Besides these, and thirty or forty small female heads of "Tanagra" type and other figures of comparatively late date, we have the remains of nearly a score of female heads of unusual size and beauty, which are to be ascribed chiefly to the fifth and fourth centuries B.C.

At Naukratis, a city of ancient foundation, which had a continuous existence as a Greek colony from the middle of the sixth century B.C. down to the second or third century A.D., and which was moreover, for the greater part of that time, a prosperous trading centre in constant communication with Greece and the Greek cities of Asia Minor, we should expect not only to find a more or less complete series of terracottas of all dates during that period, but also that these terracottas should give evidence both of the foreign trade of the place, and of the influence of the art and religion of their Egyptian neighbours on the work and worship of the Greeks themselves.

As a matter of fact, so far as the terracottas are concerned, internal evidence of an import trade of any consequence is disappointingly slight. It is possible to point only to a score or so of specimens in the whole collection as being of exoteric manufacture. This number is