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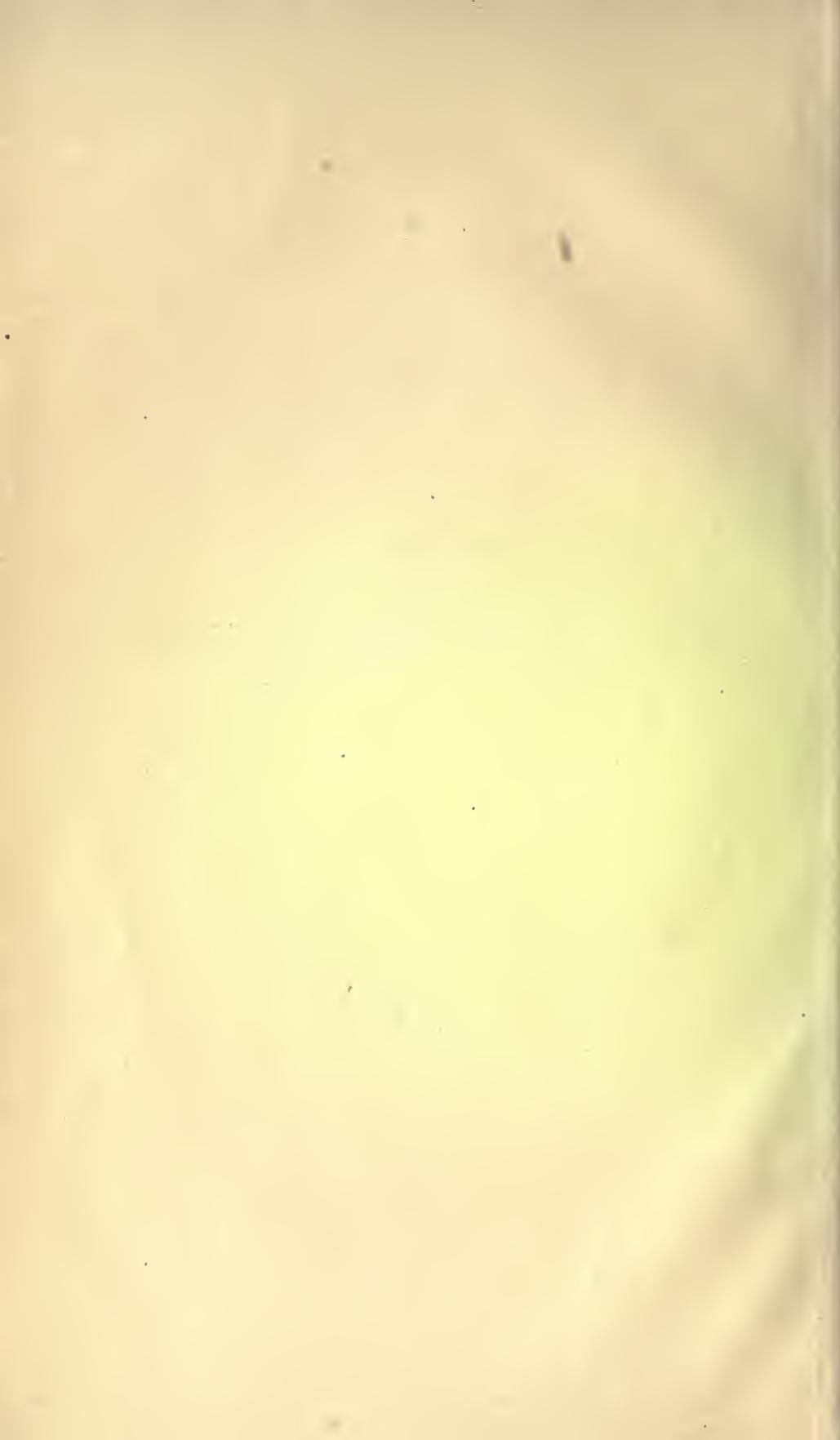


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THE JOURNAL OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA



Archaeological Institute of America

AMERICAN
JOURNAL OF ARCHAEOLOGY

Second Series

THE JOURNAL OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

VOLUME IX

1905



83171
11/9/07

NORWOOD, MASS.

PUBLISHED FOR THE INSTITUTE BY

The Norwood Press

NEW YORK: THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

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American Journal of Archaeology

SECOND SERIES

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THE TEMPLE OF THE SIRENS IN THE SORREN-
TINE PENINSULA

ONE of the most widely discussed questions — perhaps the most extensively treated question connected with the Sorrentine peninsula — is that of the location of the Temple of the Sirens. The ancients mentioned it as a sanctuary ardently revered by the neighboring people, and also spoke of the *ἀναθήματα παλαιά* which were to be seen there. This last information is afforded by Strabo (V, p. 247 C.), but a comparison of the text of Strabo (cf. also I, p. 22 C.) with that of the Pseudo-Aristotle (*De Mirab. Ausc.* 103; cf. also Steph. Byz. s.v. *Σειρήνουσσαί*) shows that the common source was the celebrated Italiote historian Timaeus of Tauromenium, the learned and diligent compiler of the traditions of the Greeks of the West. The temple, as appears from Strabo, was located in the vicinity of Sorrento, but the precise site has never been discovered. Some scholars, like the Neapolitan topographer B. Capasso, have thought of it as situated between Massa Lubrense and the present Sorrento; others, like Professor J. Beloch, have thought rather of the village of Massa Lubrense itself as its site. This place gets its name from having been the *mansio* of the *delubrum* chiefly venerated in the region, obviously the *delubrum* of the Sirens, from which, as is well known, come the names both of the mountain overlooking Massa and of the islands near the Punta di Campanella (*promunturium Minervae*).¹ The ancients supposed that the Sirens had the form of birds; even to-day the islands where it

¹ Capasso, *Memorie storiche archeologiche della Penisola Sorrentina*, Naples, 1846. Beloch, *Campanien*, p. 276.

was supposed the Sirens gloated over the bones of mariners are called *Li galli*, 'the cocks.'

Last year, having had occasion to examine carefully for historical and archaeological purposes various parts of the peninsula, I turned my attention to the problem of the topography of the temple, and my researches had a rather happy result, as I was so successful as to find at a stonecutter's shop

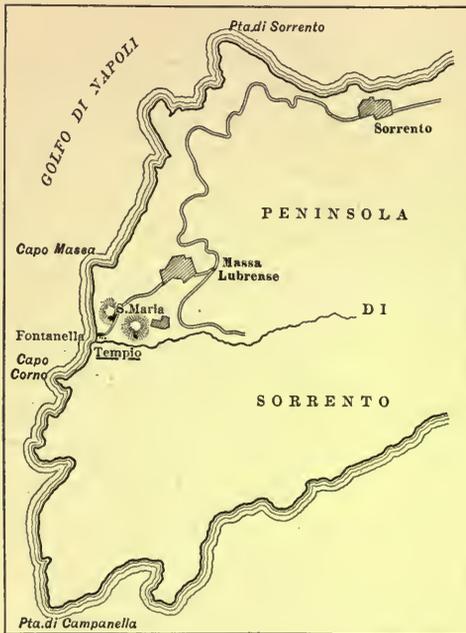


FIGURE 1.—THE COAST BETWEEN SORRENTO AND THE PUNTA DI CAMPANELLA.

the extremely important marble fragment reproduced in Fig. 2. The head at once impresses us either as an original of the beginning of the fifth century B.C. or as a copy of a work of that period. Certain stylistic reasons make for one of the two opinions, others for the other. The solution can be reached only by a careful examination of the monument at first hand. In any case it was useful to know the place of discovery.

But to find out exactly where monuments are discovered is a most difficult problem in Italy. The villager, no less than the landowner, is still under the distressing influence of the old fiscal laws which made all kinds of trouble for any one who stumbled upon antiquities or drove a trade in them. Though the new law is far more liberal in theory, it cannot for administrative reasons be immediately applied. Moreover, it takes time before the memory of the past can be extinguished and people

can accustom themselves to the new state of affairs. Concealing my function as Director of the Museum of Naples and of the excavations of Pompeii, after minute inquiry made personally and on the spot, and thanks to the aid of Mr. Almerico Gargicello of Sorrento and of Fr. S. Astarita of Massa Lubrense, I succeeded in getting the following information, which is not to be found in the official *Notizie degli Scavi*.

Some years ago—it was impossible to ascertain the exact date—one Caselli, a contractor, built the new road which leads from the region of Massa Lubrense to the seashore, or rather to the territory of Fontanella. Here, on the slope of an embankment, quite near the mediaeval church of Fontanella, on the estate of Canon Luigi Rocco, were found various fragments of columns and statues which, appropriated by different people, soon found their way partly to Sorrento and partly to Rome and perhaps elsewhere. It is said that among the objects found there were two columns of ancient *rosso antico*. Certainly there were found objects belonging to the Roman age, as I was able to verify by inspecting the fragments which had been brought to the Hôtel Victoria at Sorrento. And from the abundance of evidence collected on the spot I got the impression that the remains of a temple had lain there.

This is rendered more than probable by the fact that the still visible ruins of the mediaeval building of Fontanella (which are adjacent to the place where the ancient marbles were found—and among them the archaic head shown in Fig. 2) belong to a church that was originally the home of the cult of Santa Maria, which in the sixteenth century was transferred to the still surviving church of Santa Maria della Lobbra (derived from the Latin *delubrum*). These ruins are, in brief, in a part of the village of Massa Lubrense, and moreover on a hill situated between Massa Lubrense and the seacoast, precisely where the remains of the church of Fontanella are to be found.

The church of Fontanella, where once a year even now sacred ceremonies are held in memory of the ancient seat of

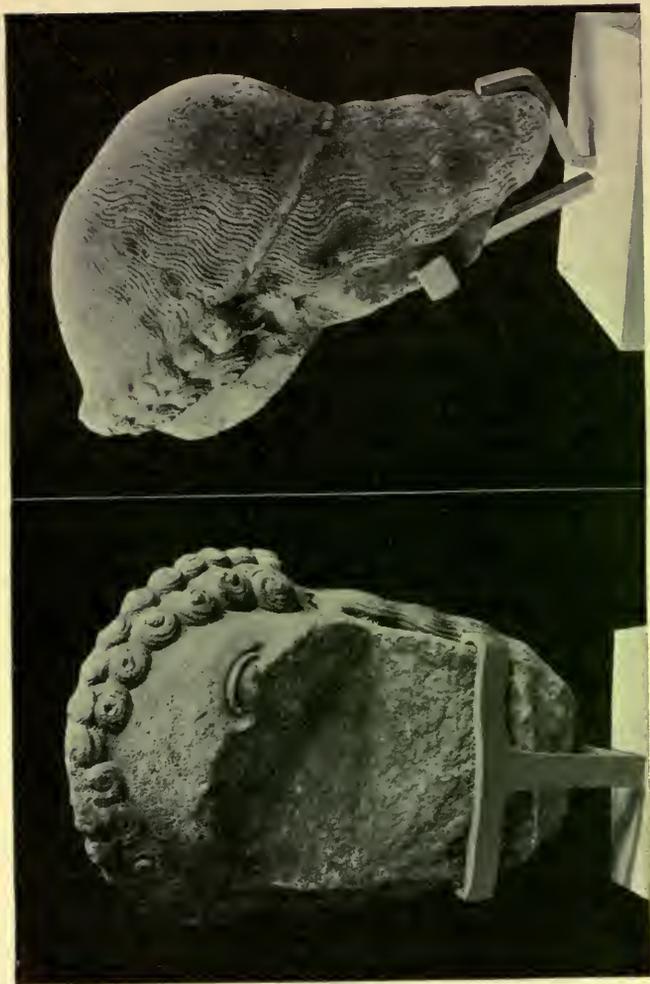


FIGURE 2. — MARBLE FRAGMENT PROBABLY FROM THE TEMPLE OF THE SIRENS IN THE
SORRENTINE PENINSULA.

Christian worship, would thus seem to have been the successor of an ancient Graeco-Roman temple, that is, the temple of the Sirens.

The cult of the Sirens was occasioned by the great obstacles presented by the navigation of the straits between Capri and the mainland — obstacles occasionally referred to by the Italian writers of the Middle Ages. Hence it is readily understood how those fearful of shipwreck held the tutelary divinities of these dangerous places in great reverence. On examining the configuration of the coast near the Punta di Campanella, and of the steep precipices which succeed as one approaches Sorrento, it will be seen that the first harbor which could offer any security and relief to the mariner was precisely the little port between Cape Corno and Cape Massa, that is to say, the place where we find the ruins of the church of Santa Maria della Fontanella, the cult of which later passed on to the neighboring church of Santa Maria della Lobbra. From the book of Serafino Montorio (*Zodaico di Maria*, 1713, p. 199¹) we learn that at the festival of Santa Maria della Lobbra, rites used to be performed which remind one of those which the ancients must have accorded the Sirens. The cult of Santa Maria della Lobbra was very important in this region in the past, and the sailors who departed from what is now the shore near Fontanella, on arriving at Cape Corno, saluted the little church “with the firing of mortars and arquebusses,” and were answered “by the sound of the bells of the church.”

From all that has been said it would seem possible to conclude that the marble fragment shown in Fig. 2 really belongs to the temple of the Sirens, which, as we have seen, was located on a hill near the seashore at Fontanella, in the vicinity of the village of Massa Lubrense, and a little beyond the modern church of Santa Maria della Lobbra or St. Mary of the *delubrum*.

This monument has all the characteristics of Greek archaic work. But is it a copy of a monument of the beginning of the

¹ I saw a mutilated copy in which I had no means of finding the name of the city in which it was printed.

fifth century? Is it one of those ἀναθήματα παλαιά of which Timaeus spoke, or was it placed subsequently in the temple of the Sirens, being merely a copy of a statue which was in existence there from the fifth and sixth centuries when the Greeks of Sicily colonized Sorrento?¹ This is a question which the archaeologists in art have to solve. For my part I have confined myself to observing that the discovery of this monument justifies us in believing that we have solved the disputed problem of the topography of the temple. The marble fragment was presented by me to the National Museum of Naples, where any one may study at his leisure those characteristics which tend to determine whether it is really an archaic work or an ancient copy of a monument of the archaic period.

ETTORE PAIS.

¹ Diod. V, 7; Eust. *ad Dion. Perieg.* vv. 461, 476.

THE PALACE AT NIPPUR NOT MYCENAEAN
BUT HELLENISTIC

IN the December number of this *Journal* (1904) Mr. Clarence S. Fisher publishes an article entitled "The Mycenaean Palace at Nippur." The building in question was discovered in the University of Pennsylvania excavations of 1889-1894, and published by Dr. John P. Peters in the *American Journal of Archaeology* [First Series], Vol. X, 1895, pp. 439 ff., and in his *Nippur*, Second Campaign, 1897, Chapter VI. Dr. Peters for a long time supposed this building to be of late date — "not earlier in any event than the Persian period and probably influenced in the use of columns by Greek art." The discovery of some Cassite tablets outside the palace has, however, changed his opinion and has led him, finally, to assign the palace "somewhere between 1450 and 1250 B.C." A very different opinion is held by Professor Hilprecht (*Explorations in Bible Lands*, 1903, p. 337), who assigns it "without hesitation to the Seleucido-Parthian period, about 250 B.C."

When we consider how little is known of Cassite architecture on the one hand or of Parthian on the other, and how scanty are the data furnished by the earlier excavations, it is not strange that two Oriental scholars, without literary or epigraphic evidence, should differ in their judgment of architecture by a thousand years.

But now that the excavations have not only enlarged our knowledge of the plan of the building but have furnished us with architectural details of well-defined form and character, we are in a position to judge more securely of the period to

which the palace should be assigned. The recent excavations have brought to light some objects apparently Mycenaean, found like the Cassite tablets outside of the palace and on the same level. These appear to have suggested to Mr. Fisher that the palace also is Mycenaean. This hypothesis gained weight with him as he discovered Parthian burials and late Greek objects in the strata above the palace, and he then attempts to prove that the palace is Mycenaean in plan, and that the architectural details must be Mycenaean also.

Into the argument based upon strata we cannot enter here. Inferences based upon the levels where objects are found have proved valueless in so many cases that we needs must have evidence of indubitable superposition, as, for example, when walls are built upon old foundations, before we can feel assured of chronological succession.

The evidence provided by the plan and details of the building can be more readily discussed by those who have not visited the site. Mr. Fisher compares the plan with that of Tiryns, pointing out a number of resemblances. Most important of these is the setting of the *megaron* with its *prodomos* behind a peristyle court. This would indeed seem striking if such a plan were specifically Mycenaean. But Greek houses in general followed essentially this disposition to the end of the Hellenistic period. Even the houses of Pompeii differ but little in type. The plan of the palace at Nippur betrays its late origin in the fully developed square peristyle with compound piers at the angles, and in the elliptical columns of the *prothyron*. In all the Mycenaean sites thus far excavated, so far as I am aware, no examples have been found of compound piers or of elliptical columns. But in the Hellenistic Agora at Priene the corner piers are provided with engaged columns to adapt them to the rectangular peristyle, and in the Hellenistic Agora at Pergamon elliptical shafts are still standing. The later history of these Hellenistic inventions may be traced in Oriental as well as in Occidental architecture.

More startling is it to find Mr. Fisher describing the two

pedestals at the entrance of the palace as Mycenaean. These pedestals have convex faces of graceful curves, impossible in Mycenaean times, and difficult to parallel in Greek work of the best period. Moreover, their general form and their base and cap mouldings recall well-established Hellenistic types. Here a Lesbian kyma surmounts an ovolo, and we might expect to find a painted leaf-and-dart above the egg-and-dart, as Hellenistic sculptors were wont to carve them upon similarly formed and related mouldings. Mycenaean architects constructed buildings of crude brick and of wood and made little use of stone except for city walls and for foundations. Mouldings like these have their origin in the decoration of fine stone and marble buildings, and are entirely lacking in Mycenaean architecture.

The columns at Nippur also betray by their forms a non-Mycenaean character. The shafts are described as cylindrical for the lower third, from which point they taper toward the top. This type of shaft may be found in the Hellenistic temple of Apollo at Didyma near Miletus, and in later examples at Pompeii and elsewhere. It was probably adopted because this form suggested the traditional entasis and, at the same time, avoided the difficulties involved in calculating and executing it. The Mycenaean shaft had no such past history and presents no such form. If we may judge of free-standing columns by relief representations, the Mycenaean shaft tapered uniformly and from the top downward.

The capital of the column with its low and slightly projecting echinus has little or no resemblance to the Mycenaean torus capital, and is equally far removed from the early Doric overhanging echinus. Nor has it the strong echinus of the classic Doric capital. To find analogous forms we must descend to the Hellenistic period, when, as in the Agora at Priene, the echinus has often a curved profile, not widely overhanging, nor strong and massive, but crowning the shaft like the kymation of the Ionic capital.

We are told that above the palace Dr. Hilprecht has recognized Parthian graves ranging in date from 250 B.C. to 226 A.D.

It follows that he must now assign the palace to a date earlier than the earliest of these Parthian graves. But that the palace is, as Mr. Fisher declares, one thousand years earlier than these graves, is refuted by the distinctly Hellenistic forms afforded by the architectural details.

ALLAN MARQUAND.

PRINCETON,
February 9, 1905.



THE OBERLIN HEAD OF THE "SCIPPIO" TYPE

From a photograph

A NEW HEAD OF THE SO-CALLED SCIPIO TYPE:
AN ATTEMPT AT ITS IDENTIFICATION

[PLATE I]

IN April of 1902 an unpublished head¹ of the type commonly known as Scipio was presented to Oberlin College by Mrs. Joseph Cook of Boston (PLATE I). It was purchased by Dr. Joseph Cook of an antiquarian in Rome in 1881. The head only is antique, the line of juncture with the modern bust being plainly visible. The head is smoothly shaven, and on the right side just above the brow appears the distinguishing mark. The nose is restored, as also a portion of the lobe of the left ear. Otherwise, with the exception of a few bruises on the face, the whole is unusually well preserved and forms one of the best examples of the series to which it belongs. From the point of view of artistic style and the manner of treating the eyes, the pupils not being indicated, the portrait is as early at least as the first century of our era.

The following is a list of the extant heads of this type:²

¹ Its existence was announced in the *School Review*, XI, 1903, p. 407, and in this *Journal*, VIII, 1904, p. 77.

² Only the most recent literature is cited. A full list will be found in Bernoulli, *Röm. Ikon.* I, pp. 32-60, and Helbig, *Führer*², no. 491. In brackets are indicated the numbers of Bernoulli's list. The following copies, mentioned by Bernoulli, I have been unable to see either in the original or in reproductions: no. 6, Rome, Palazzo Sciarra (collection sold), white marble head, Matz-Duhn, *Ant. Bildw. zu Rom*, no. 1844 (same head that Winckelmann, *Werke*, VI, 2, p. 266, *Mon. Ined.* II, p. 231, mentions as existing in the Palazzo Barberini?); no. 7, Rome, Palazzo Sciarra (collection sold), dark, basalt-like stone, Matz-Duhn, *Ant. Bildw. zu Rom*, no. 1844; no. 8, Rome, Palazzo Giustiniani (collection sold), head on alien statue, modern inscription, SCIPIO AFRICANVS, on plinth, has the characteristic mark, Matz-Duhn, no. 1218; no. 13, Rome,

1. Oberlin. White marble head on modern bust. Purchased in Rome in 1881. Published herewith PLATE I. The characteristic mark on the right side. Pupils of eyes not indicated.



FIGURE 1. — HEAD OF THE "SCIPIO" TYPE. In the Capitoline Museum, Rome. (Brunn-Bruckmann-Arndt, *Griech. u. Röm. Porträts*, no. 191.)

at any rate, Hübner, who examined it with special care, says nothing about such a distinguishing sign (*Die Ant. Bildw. zu Madrid*, no. 190).

In a private letter Dr. Watzinger, Assistant Director of the Royal Museum at Berlin, informs me that the marble head in Berlin (Bernoulli, no. 31) does not bear the characteristic mark.

No. 16, Frascati, Villa Aldobrandini, is still in a niche in the façade of the semicircular building, but too high up to examine.

Commendatore Gatti called my attention to a small shaven head in a medalion frame attached to the north exterior wall of the Palazzo dei Senatori, but it is too high to examine in detail. The head was placed there by Franciscus Gualdus of Ariminum in 1654.

• The two heads represented in *Sculture della Villa Borghese detta Pinciana*,

2 [1]. Rome, Capitoline Museum. White marble bust. Helbig, *Führer*², no. 491; Brunn-Bruckmann-Arndt, *Griech.*

Villa Albani (inaccessible); no. 14, Rome, Magazzino della Commissione archaeologica municipale (not in the Antiquarium or Tabularium), according to Helbig found on the Esquiline in 1875, has the mark, Hemans, *Academy*, VII, p. 48; no. 25, Warwick Castle, "good workmanship," Michaelis, *Ancient Marbles in Great Britain*, p. 329; no. 26, Castle Howard, "perished in the fire of 1871," Michaelis, *op. cit.* p. 664; p. 41, n. 2, Paris, Magazine of the Louvre, Clarac, *Mus. de Sculpture*, 1113?

The head in Madrid (Bernoulli, no. 23) presumably bears no mark;

und Röm. Porträts, nos. 191, 192; Bernoulli, *Röm. Ikon.* I, Taf. 1. Mark on the left side, having the form \sphericalangle . Pupils of eyes indicated. "Jedenfalls deutet der physiognomische Typus wie der Styl des Kopfes auf eine Persönlichkeit aus republicanischer Zeit" (Helbig); "Die Arbeit fällt nach Büstenform wie Augenbehandlung nicht vor das Ende des 2. Jahrh. n. Chr." (Arndt). (Fig. 1.)

3. Rome, Museo delle Terme. White marble head, much restored. Found in the Tiber. Helbig, *Führer*², no. 1137. Mark on the right side. Traces of indication of the pupils.

"Aus republicanischer Zeit" (Helbig).

4 [5]. Rome, Vatican, Museo Chiaramonti. Head of nero antico on an alien bust of white marble. Amelung, *Die Sculpturen des Vaticanischen Museums*, I, no. 232, Taf. 47. Mark on the right



FIGURE 2.—HEAD OF THE "SCIPIO" TYPE. In the Vatican, Museo Chiaramonti. (From a photograph.)

vol. I (Bernoulli, p. 41, n. 2) are still in the collection of the Villa Borghese (recently purchased by the Italian government).

No. 34, Hanover, has a "leichten Halsbart," and therefore does not belong in this list. The head of basalt on a porphyry bust in the Museo Torlonia (Bernoulli, no. 9), Visconti, *Cat. del Mus. Torlonia*, Rome, 1883, no. 346, also is not shaven, *Museo Torlonia riprodotta in fototipia*, no. 346.

An expert examination of all heads of this series would probably reveal modern copies. A list of modern or suspected heads is given below, p. 17.

side. Pupils of eyes indicated. "Aus antoninischer Zeit" (Amelung). (Fig. 2.)

5 [2]. Rome, Palazzo Rospigliosi.¹ Head of dark green basalt on an alien bust of gilded bronze. Found at Liternum (Faber). Brunn-Bruckmann-Arndt, *Griech. und Röm. Porträts*, text to nos. 202, 203; Bernoulli, *Röm. Ikon.* I, Taf. II.

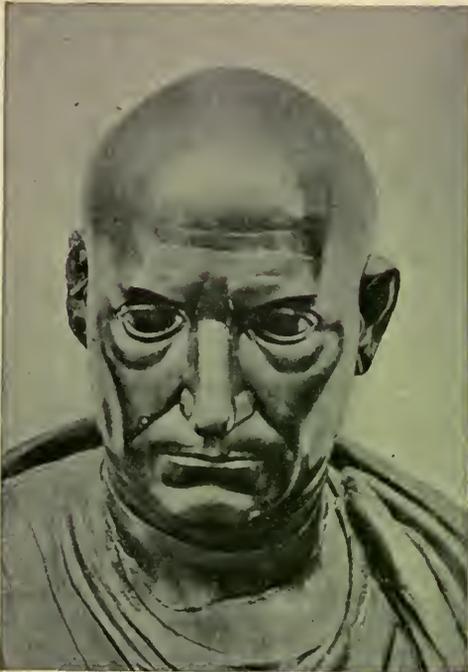


FIGURE 3.—HEAD OF THE "SCIPIO" TYPE. In the Palazzo Rospigliosi, Rome. (Bernoulli, *Römische Ikonographie*, I, Taf. II.)

Mark on the right side. Pupils of eyes not indicated. (Fig. 3.)

6 [12]. Rome, Villa Albani. White marble head. Brunn-Bruckmann-Arndt, nos. 195, 196. Mark on the right side. Pupils of eyes not indicated. (Fig. 4.)

7 [10]. Rome, Villa Borghese, no. CLXXVIII. White marble head on modern bust. Nibby, *Mon. Scelti della Villa Borghese*, Tav. 24. Mark on the right side. Pupils of eyes indicated.

8 [17]. Florence, Uffizi Gallery, Hall of Inscriptions, 274. White marble head on alien neck and bust. From Naples, possibly (Dütschke). Dütschke, *Ant. Bildw. in Oberital.* III, no. 439, and *Einleitung*, p. viii; Amelung, *Führer durch die Antiken in Florenz* (Munich, 1897), 131; figured in Bernoulli, I, p. 41, fig. 3, and

¹ Still in the same place? It was not seen by either editor of Matz-Duhn, *Ant. Bildw. zu Rom*, nor by Arndt.

Brunn-Bruckmann-Arndt, nos. 197, 198. Mark on the right side. Pupils not indicated. (Fig. 5.)

9. Paris, Louvre, Salle Mollien. White marble head on alien (?) statue. Mark on the right side. Pupils of eyes not indicated. This statue with other pieces of sculpture was standing in a corner of the hall as if still unclassified. I was unable to get any information with reference to its provenience.

10 [20]. Paris, Cab. des Medailles. Head of basalt. Found in an inn at Rambouillet, where it was being used as a weight for a turnspit. Chabouillet, *Cat. Général*, no. 3290; Babelon, *Guide au Cab. des Medailles*, no. 4674; figured in Duruy, *Hist. des Romains*, I, p. 643. Mark on the right side and a deep vertical indentation in the middle of the forehead. Pupils of eyes not indicated.



FIGURE 4.—HEAD OF THE "SCIPIO" TYPE. In the Villa Albani, Rome. (Brunn-Bruckmann-Arndt, *op. cit.* no. 195.)

11 [35]. Braunschweig. White marble head on an alien bust. Mark consists of a single deep furrow on the forehead just over the brow. Pupils of eyes not indicated. (Fig. 6.)

12 [32, perhaps the same as 4]. Berlin, Königl. Museum, 332. Head of brownish alabaster. Acquired in 1870 at Rome of a dealer who asserted that he brought it from Naples, its prove-

nience being reputed to be Cumae. Kekulé, *Beschr. der Antiken Skulpt.* (Königl. Museum zu Berlin), no. 332; figured in Brunn-Bruckmann-Arndt, nos. 199, 200. Mark is on the right side.

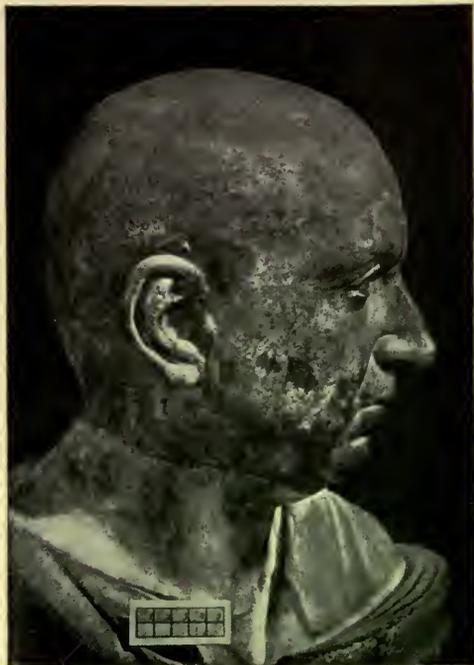


FIGURE 5. — HEAD OF THE "SCIPIO" TYPE. In the Uffizi Gallery, Florence. (Brunn-Bruckmann-Arndt, *op. cit.* no. 198.)

Sacken-Kenner, *Die Sammlungen des K. K. Münz- und Antiken-Cabinetes*, no. 126. Mark on the right side. Pupils of eyes not indicated.¹ (Fig. 8.)

15 [39]. St. Petersburg, Hermitage, 202. White marble head on marble bust. Purchased in 1861 from the Galleria Campana, Rome. *Cat. Musée de Sculpture Antique*, 202.

Pupils of eyes not indicated. (Fig. 7.)

13 [30?]. Vienna, Kunsthist. Hofmuseum. Head of white marble, acquired in 1864. Sacken-Kenner, *Die Sammlungen des K. K. Münz- und Antiken-Cabinetes* (1866), no. 126 a. Mark on the right side, and a deep vertical indentation in the middle of the forehead. It does not resemble the Chiaramonti head. Pupils of eyes not indicated.¹

14. Vienna, Kunsthist. Hofmuseum. Head of white marble showing traces of fire.

¹ I believe that a careful examination of these heads (Nos. 13 and 14) would show them to be modern. Dr. Otto Egger, of the Kunsthist. Museum, who kindly sent me photographs of the Vienna copies, describes No. 13 as "vielleicht überarbeitet."

Mark on the right side. Pupils of eyes not indicated. (Fig. 9.)

A surprisingly large number of modern copies¹ of this type exists, and a searching examination of

¹The following is an incomplete list. Copies indisputably modern are marked with a †. Bracketed numbers are Bernoulli's. The authorities expressing doubt of the genuineness of each are given in parentheses.

1 [11]. Rome, Museo delle Terme, no. 72, once in the Villa Ludovisi (Schreiber, *Die Antike Bildw. der Villa Ludovisi*, 52).

2 †. Rome, Villa Borghese, no. cxxxv, porphyry head on bust of alabaster. (Cf. Bernoulli, no. 10.)

3 [18]. Mantua, no. 183 (Bernoulli).

4 [19]. Castle at Catajo, taken with the remainder of the collection to Vienna in 1896 (Bernoulli).

5 †. Paris, Louvre, Hall of Bronze Antiques, no. 637.

6 [21]. Paris, Cab. des Medailles (Bernoulli).

7 †. Wilton House (Bernoulli, p. 42, n. 2).

8 †. Hannover (Bernoulli, no. 34).

9 [30]. Cologne (Bernoulli).

10 [37]. Cologne (private letter of Dr. Poppelbreuter).

11 [27]. Munich, Glyptothek (Furtwängler, *Catalogue* [1900], no. 315).

12 [28]. Munich, Glyptothek (Furtwängler, *Catalogue* [1900], no. 369); figured in Brunn-Bruckmann-Arndt, no. 201.

13 [15; p. 43, n. 1]. Vienna, Öster. Museum f. Kunst u. Industrie (Bernoulli).

14 [29]. Vienna, Kunsthist. Hofmuseum (Bernoulli).

15 [40]. St. Petersburg, Hermitage, no. 255 (M. Pridik, Director of the Department of Ancient Sculptures of the Hermitage, assures me that this is a modern copy of the Rospigliosi head).

Cf. also p. 18, note 1.

As might be expected, modern gems also exist which show a head of this



FIGURE 6.—HEAD OF THE "SCIPIO" TYPE. At Braunschweig. (From a photograph.)

the examples mentioned above might reveal others. These modern copies were undoubtedly made after the Scipio theory had been generally received, in response to a demand for portraits of the great Roman. The forging of two inscriptions illustrates the same tendency.¹



FIGURE 7.—HEAD OF THE "SCIPIO" TYPE. In Berlin. (Bruun-Bruckmann-Arndt, *op. cit.* no. 199.)

The identification of this type as representing Scipio was current as early as the beginning of the seventeenth century. Faber mentions² the Rospigliosi head, but says nothing about the mark. Winckelmann³ is the first to mention this characteristic sign, while Visconti⁴ first called attention to the passage in Servius discussed below (p. 21),

type with the mark, *e.g.* Winckelmann, *Mon. Ined.* II, p. 231, and *Denkmäler*, no. 176.

¹ See below, p. 21, and p. 22, note 5. Dr. Watzinger, of the Royal Museum at Berlin, has expressed to me his belief that the mark on the head of no. 33 (Bernoulli) is modern. This may be true also of other examples.

² Ioannis Fabri in *Imagines Illustrium ex Fulvii Ursini Bibliotheca . . . Commentarius* (Antwerp, 1606), pp. 28, 29. There is no reference to the type in either [Achilles Staius] *Inlustrium Virorum ut exstant in urbe Expressi Vultus*, Rome, 1569, or in *Imagines et Elogia Virorum Illustrium et Eruditorum ex Antiquis Lapidibus et Nomismatibus Expressa . . . ex Bibliotheca F. Ursini*, Roma, 1570.

³ *Werke* (ed. Meyer und Schulze, Dresden, 1808-1820), VI, 2, p. 266; *Mon. Ined.* II, p. 231.

⁴ *Iconographie romaine* (Paris, 1817-29), I, pp. 28-38.

and gave a permanent character to the theory by gathering together the arguments in its favor. These arguments were so convincing that their soundness was not seriously questioned until the time of Bernoulli. In the popular mind still these heads portray the features of Scipio Africanus the Elder, the conqueror of Hannibal.

Visconti's arguments, however, were based upon very slender evidence. The evidence was as follows. First, there is the distinguishing mark deeply indented upon the heads of this series. This mark is in a conspicuous place, slightly back of the forehead, and is usually on the right side, although it occurs also on the left side (No. 2), or



FIGURE 8.—HEAD OF THE "SCIPIO" TYPE. In Vienna. (From a photograph.)

midway between (No. 11); in two copies (Nos. 10 and 13) two marks are found.¹ As regards form this sign consists, with two exceptions (Nos. 2 and 11), of two short² lines which cross each other at right angles, +, or nearly so. Visconti's theory was accepted so unreservedly that a mark of this kind upon an ancient head has constituted *prima facie* evidence of its being a "Scipio." The mark was explained by this scholar as symbolic of the wounds that Scipio received

¹ In some cases, as already observed, the mark may be modern.

² In the Oberlin head the lines are about 2.50 cm. long.

at the battle of Ticinus in 218 B.C., when, a lad of seventeen years, he saved his father's life by his bravery.¹ But this explanation rests on no adequate authority. The oldest testimony among Roman writers is that of Livy, who describes the battle in the twenty-first book, chapter 46. Scipio, the consul, says Livy, having been wounded and surrounded by the enemy,



FIGURE 9.—HEAD OF THE "SCIPIO" TYPE. In the Hermitage, St. Petersburg. (From a photograph.)

the Roman cavalry charged upon them, and brought their commander safely back to camp. Livy himself preferred to believe that the honor of performing this brave act belonged to the young Scipio, but he adds that one writer, Coelius, declared that this service was rendered by a Ligurian slave. The tradition, evidently, was not consistent. Polybius² gives substantially the same account of the rescue, but for authority cites Laelius, who naturally ascribed all the honor to his intimate friend. Valerius Maximus³ presents the same facts and adds that Scipio earned a crown for saving the life of a Roman commander. Seneca⁴ abbreviates the account, failing to mention the date or place

the Roman cavalry charged upon them, and brought their commander safely back to camp. Livy himself preferred to believe that the honor of performing this brave act belonged to the young Scipio, but he adds that one writer, Coelius, declared that this service was rendered by a Ligurian slave. The tradition, evidently, was not consistent. Polybius² gives substantially the same account of the rescue, but for authority cites Laelius, who naturally

¹ Winckelmann, *Werke*, VI, 1, pp. 191, 192, anticipates Visconti in offering this explanation.

² X, iii, 3-6.

³ V, iv, 2.

⁴ *De Beneficiis*, III, 33.

of the battle. Finally Servius¹ states that Scipio received twenty-seven wounds in the struggle.

Two points are here to be noted. First, it is not established that it was Scipio who saved his father's life on this occasion; in fact, some scholars² are inclined to believe that the second account is the older and the true one, namely, that the consul owed his life to a Ligurian slave. In the second place, it should be noted that in no writer earlier than Servius (fourth century of our era) is there authority for the statement that the young Scipio was wounded at all at the battle of Ticinus; on the other hand, Polybius, Livy, Valerius Maximus, and others³ expressly state that it was the father who was severely wounded in this encounter. But, in any case, the statement that Scipio, or any one else, was wounded many times in an engagement is no reason for identifying as his a marble portrait bearing a mark upon the head. Such evidence could hardly be called even confirmatory.⁴

A second argument formerly employed for the Scipio identification is the inscription upon the Capitoline bust (No. 2, Fig. 1). It reads P. COR. SCIPIO. AFR. The inscription occupies a plate on the lower part of the front of the bust. This plate is not corroded to the same extent as the remaining surface of marble. Moreover, a similar space on ancient busts was often left vacant, and in some cases has been filled in with an inscription in modern times.⁵ Again, the inscription was not known to Faber,⁶ nor even to Winckelmann. The latter discusses⁷ the Scipio type, and surely would have mentioned this impor-

¹ *Comm. in Aen.* X, 800. Visconti, who first cites this passage (*Icon. rom.* I, pp. 35, 36), intimates that Servius reproduces the words of early writers whose works are now lost.

² Wölfflin in *Hermes*, XXIII, 1888, pp. 307, 479, and Sanders, *Quellen-Con-tamination*, pp. 112-113. In these articles will be found the full literature which I have not thought it necessary to cite here.

³ Appian, *Hannib.* 7, and Macrobius, *Saturn.* I, xi, 26.

⁴ Düntzer (*Cat. des Wallraf-Museum zu Köln*, no. 9) explains the mark as a physical defect caused by a violent birth, Pliny, *N.H.* VII, 9, 47.

⁵ *E.g.* a bust of Domitia in the Uffizi Gallery, *Arch. Zeitung*, 1880, p. 36.

⁶ See p. 18, note 2.

⁷ *Werke*, VI, 2, p. 266; *Mon. ined.* II, p. 231.

tant evidence if he had known of its existence. Visconti is the first scholar of modern times to know and to use¹ the inscription. The genuineness of the inscription, however, was questioned by Bernoulli,² and its falsity has been declared by Helbig³ and others.⁴ It cannot, therefore, be used as evidence.⁵

A third argument is presented in the provenience of the Rospigliosi portrait (No. 5, Fig. 3). Faber⁶ is authority for the statement that this head was discovered at Liternum, a rather obscure town on the Campanian coast where Scipio passed his last years. Livy⁷ states that a monument was erected at Liternum, and that a statue of the distinguished general was placed upon the monument. The historian adds that he himself saw the statue at Liternum; the monument, however, because of the destructive influences of weather (*tempestas*), was in ruins. The Rospigliosi head, which is carved from basalt, can hardly have belonged to the statue that Livy saw, since this material was very rarely used in portraiture in Italy as early as the second century B.C., and would hardly be employed in a statue to be set up in such an out-of-the-way place as Liternum. One may say, of course, that this is a copy of the original statue, carefully preserved in some private villa in memory of the great Roman, whose residence and death at Liternum had given to the town more than local fame. But we may suppose that Liternum, as other provincial towns, was adorned with many statues and busts besides Scipio's, and to one of them the Rospigliosi head may have belonged. The mere fact that this head was discovered at Liternum is hardly sufficient ground for even assuming that it

¹ *Icon. rom.* I, pp. 34, 35.

² *Röm. Ikon.* I, pp. 50, 51.

³ *Führer*², no. 491.

⁴ Hirschfeld, *Jahrb. d. Inst.* V, 1890, p. 214; Six, *Röm. Mitth.* X, 1895, p. 185; *C.I.L.* I², p. 186, n. 4.

⁵ A modern inscription was placed also upon the plinth of the statue (see above, p. 11, note 2) belonging to the Giustiniani collection, Bernoulli, no. 8, and Clarac, *Mus. de Sculpture*, 2278 D.

⁶ *Imagines Illustrum*, p. 28.

⁷ XXXVIII, 56.

represents Scipio. Besides, the likeness does not accord with the description of Scipio's personal appearance given by ancient writers,¹ including Livy, who, as we have noted, actually saw the Liternum statue.

There is, in the fourth place, a coin² struck by a member of the Cornelian gens, Cn. Cornelius Blasio (Fig. 10). Upon the obverse side appears a helmeted head, said to represent Scipio; and upon the reverse, standing figures of Jupiter, Juno, and Minerva, in direct reference, it is said, to Scipio's well-known worship of the Capitoline deities. It is true that during the last years of the Republic, members of families who struck denarii placed portraits of their illustrious ancestors upon the obverse.³ This Cn. Cornelius Blasio may very well have done, but if the coin in question portrays the features of Scipio the Elder, the type there presented does not agree with that of our busts. The face on the coin is too pointed and lean and does not show the thick neck which distinguishes some of the marble copies. Indeed, there is not perfect agreement among numismatists as to its identification.⁴ Nowhere else does a helmeted



FIGURE 10.—DENARIUS OF CN. CORNELIUS BLASIO. (Babelon, *Monnaies de la République romaine*, I, p. 396, nos. 19, 20.)

Roman appear upon coins, although there would be justification for it in the case of Caesar, or Sulla, or Pompey. Some therefore suppose that Mars is represented. It may also be Roma. The identification thus is not unquestioned. Because of the helmet, it is, of course, impossible to distinguish any trace of a mark upon the head, or to determine whether the head is bald or shaven.

Visconti⁵ also made much of a Pompeian wall painting, which he explained as representing the marriage festivities of

¹ See below, p. 25.

² Babelon, *Monnaies de la République romaine*, I, p. 396, nos. 19, 20.

³ Babelon, *op. cit.* I, xlviii, xlix.

⁴ Bernoulli, I, p. 56.

⁵ *Icon. rom.* I, p. 37; *Icon. grecque*, II, pp. 627, 628. Figured in Bernoulli, I, Taf. iv.

Sophonisba and Massinissa interrupted by Scipio. Jahn¹ believed that the scene depicted was the moment when Sophonisba was about to drink the cup of poison handed her by Massinissa. But if the artist aimed at historical accuracy in his painting, as he was of course not required to do, we should not expect to see Scipio here, for according to all ancient writers who refer to the incident, he was not present at either scene. Livy says² that Massinissa sent the cup of poison to Sophonisba by a slave; Diodorus³ and Appian⁴ relate that Massinissa himself brought the potion to Sophonisba, representing to her the necessity of immediate death. The face and a part of the head of the figure at the left of the scene, said by Visconti and Jahn to be that of Scipio, are fairly well preserved. The profile of the face, the thick neck, and the apparently bald head,⁵ all bear a certain resemblance to our marble busts. But among other things the dress would be difficult to explain. Why, as Bernoulli pertinently asks,⁶ does the general in the field appear clad thus, without helmet and breastplate? Moreover, figures with bald or shaven heads are seen in other Pompeian paintings,⁷ where no one would think of supposing that Scipio is represented. We cannot therefore accept this painting as evidence for the identification of a type that is not positively fixed from other sources.

This concludes the evidence that is brought forward by those who attempt to show that the elder Africanus is portrayed in this series of busts: (1) the mark on the head, which, if taken to be symbolic of wounds received in battle, might indicate many other Romans as well as Scipio, there being no early evidence that Scipio was even wounded at the Ticinus; (2) the inscription on the Capitoline bust, this inscription not being ancient; (3) the provenience of the Rospigliosi head, which, by itself at least, is no proof at all; (4) the coin, whose obverse

¹ *Der Tod der Sophonisba*, Bonn, 1859.

³ XXVII, 10.

² XXX, 15.

⁴ *Pun.* VIII, 28.

⁵ Scipio wore long hair at the time of his first conference with Massinissa, Liv. XXVIII, 35.

⁶ *Röm. Ikon.* I, p. 58.

⁷ *E.g.* Helbig, *Wandgemälde*, 1206.

may or may not represent Scipio ; it does not, at any rate, agree with the type of some of the marble copies ; (5) the Pompeian wall painting, in which the supposed representation of Scipio is not definitely identified from other sources.

It is clear that none of these arguments is convincing, while even the complete array of them carries but little weight. On the other hand, to say nothing of the difficulty of accounting for so large a number of likenesses of Scipio the Elder at so late a period, the language of ancient writers with reference to Scipio's personal appearance is not descriptive of the busts that bear his name. We know that plastic representations of the conqueror of Hannibal were in existence in antiquity, and in comparatively early times. We recall the statement of Livy¹ with reference to a statue of Scipio placed upon his tomb at Liternum. From Valerius Maximus² we learn that a degenerate son of Scipio wore a ring bearing as a seal a likeness of his father. The same author writes³ that a bust of Africanus was kept in the temple of Jupiter Capitolinus, and that it was brought out and carried in the funeral processions of members of the Cornelian family.⁴ Strangely enough, then, Livy,⁵ who actually saw a statue of Scipio at Liternum, and Silius Italicus,⁶ who also must have been familiar with extant copies, describe the hero as having full, flowing hair, the suggestive word, *caesaries*, being employed. In explanation of these passages, Visconti,⁷ and others who supported the Scipio theory, assumed that a fashion prevailed in antiquity, during a certain period not yet definitely fixed, of shaving the head entire. Now it is well known⁸ that about 300 B.C. the practice was introduced at Rome of shaving the beard and trimming the hair, the

¹ XXXVIII, 56.

² III, v, 1.

³ VIII, xv, 1 ; cf. Appian, *Hisp.* 23, and Livy, XXXVI, 19.

⁴ In 1877 a base, bearing the inscription P · CORNELIVS · P · F · SCIPIO was found at Rome, *Arch. Zeit.* 1877, p. 176.

⁵ XXVIII, 35, "adornabat promissa caesaries."

⁶ VIII, 561, 562, "facilesque comae nec pone retroque | caesaries brevior."

⁷ *Icon. rom.* I, pp. 36, 37.

⁸ Varro, *De Re Rust.* II, 11, 10 ; Pliny, *N.H.* VII, 59, 211.

Romans before this time being described as *barbati* and *intonsi*. But there is not the slightest evidence that this included the practice of shaving also the head. In fact, the time of the introduction of such a practice and the extent to which it prevailed are questions that have not been thoroughly investigated. Pliny's remark¹ concerning Scipio plainly refers to the shaving of the beard only. Judging from extant portraits it is questionable whether a general practice of shaving the head existed at all among the higher classes of society to which Scipio belonged.

The troublesome problem of the "Scipio" portraits has engaged the attention of many scholars. Among the most recent attempts at its solution is that of Arndt,² who supposes that all the heads belonging to this series represent the same man; that they were made, however, at different periods, long after the lifetime of the individual whom they represent.³ In viewing some of these portraits one receives possibly the impression of a general resemblance between them, but this impression is produced by certain common features, namely, a smooth head, a full, fleshy face and double chin, and a contented and self-satisfied expression.⁴ If one examines details, however, the types of face and head are so varied that it is impossible to recognize the same individual in all, or even in any two, of these portraits.

¹ *N.H.* VII, 59, 211, "Primus omnium radi quotidie instituit Africanus sequens." Faber (*op. cit.* p. 29) omits *sequens* from this passage, although the text is perfectly sound. In this Winkelmann (*Werke*, II, p. 202, VI, 1, p. 191; *Mon. Ined.* II, p. 231) declares Faber guilty of wilful deception (*Bosheit*) in his desire to identify the Rospigliosi portrait as Scipio the Elder. Winkelmann himself, also apparently misunderstanding Pliny, suggests that these heads may portray Scipio the Younger.

² *Griech. und Röm. Porträts*, text appended to no. 201.

³ Wolters suggests (*Jahrb. d. Inst.* V, 1890, p. 214) that they represent Ennius, basing his identification upon a fancied likeness to the mosaic of Monnus (*Ant. Denk.* I, Taf. 49). See also the explanation of Six, p. 27, note 2.

⁴ See p. 31 and note 1. There is really no "Scipio type," that is, these portraits do not possess the definite resemblances in detail which are necessary to form a type. So Brunn-Bruckmann-Arndt, *Griech. und Röm. Porträts*, publish the portraits nos. 204-209, "die physiognomisch diesen Scipioköpfen verwandt sind, aber natürlich keinen Anspruch auf die nämliche Benennung machen dürfen."

A comparison of the Capitoline head (No. 2, Fig. 1) with the Florence head (No. 8, Fig. 5), for instance, reveals a striking difference which is apparent at a single glance. The latter is round, the former angular; the latter has a fleshy, flabby face and a coarse, sensual expression; in the former, the face is thinner and its expression is of a stronger and more spiritual type. In sharper contrast still with the Florence head is the Rospigliosi copy (No. 5, Fig. 3). Here the flesh is drawn sparingly over the face and the lips are thin and tightly compressed. The copy in the Villa Albani (No. 6, Fig. 4) has a long, oval-shaped head and a more open and frank countenance, proclaiming its possessor to be good-natured and genial. The head in the Museo Chiaramonti (No. 4, Fig. 2) is very small in comparison, and of a serious and meditative aspect. The Oberlin head slightly resembles the Capitoline copy, but it portrays a man of stronger will and of undaunted spirit. And so one might continue to analyze the remaining types.

I cannot believe, therefore, that these portraits, so varied in type, represent one individual. They portray rather a class of individuals who belong to different periods of time.

I believe, too, that the artists who made these likenesses desired to portray men with heads shaven rather than bald. In a bronze bust of the Naples Museum (figured Bernoulli, I, Taf. III), the roots of the hair are indicated, that is, the head is shaven; in marble, of course, the sculptor could not indicate the shaven head as effectively as in bronze. Again, on none of the heads of this series is there the slightest trace of hair. This would be rather remarkable in the case of a man simply bald.¹

There were several classes of men in antiquity who shaved their heads. (1) Freedmen sometimes did so immediately after manumission, when they put on the *pileus*, the symbol of freedom. There is authority for this from Plautus to Nonius.²

¹ Apparently the Roman's taste in such matters was offended by baldness. See Suet. *Dom.* 18; Martial, VI, 57, 74.

² Following this suggestion, J. Six (*Röm. Mitth.* X, 1895, pp. 184 f.) explains these heads as portraits of freedmen, but the explanation is not satisfactory. Such

(2) The heads of incorrigible slaves were also occasionally shaved.¹ (3) Shipwrecked persons sometimes shaved their heads, in fulfilment of the last vow before embarking.² (4) The shaving of the head was sometimes practised as a mark of grief;³ although the custom of allowing the hair to grow, uncared for, is better known. (5) The shaving of the head was sometimes recommended in treating certain diseases.⁴ (6) Shaving the head was required of the members of the priesthood who served the Egyptian goddess, Isis.

Of these various classes the last-named was no doubt the most numerous, observed the practice most consistently, and was most likely to be represented in plastic art.

The practice was followed in Egypt by members of the priestly order, as Herodotus⁵ affirms, and Egyptian reliefs and paintings⁶ testify. According to Plutarch,⁷ the priests shaved their heads, as they wore linen garments, for the sake of cleanliness; while others⁸ reckoned the practice a token of grief at the death of Osiris.

a likeness, says this scholar, was intended to be set up in the house as a reminder to the *patronus* of his former slave. But such a practice could never have become popular, since when he was once freed the *libertus* would hardly care to have exposed to view so permanent a reminder of his former slave condition. The mark on the head is explained as a visual token of the mode of freeing a slave with the *festuca* used "hastae loco." But why two marks crossing each other to express this token? One would be sufficient. Six's theory does not find favor with Helbig (*Führer*², no. 491).

¹ Petron. 103 f.

² Juv. XII, 81; Petron. 103 f.; Lucian, *De Merc. Cond.* 1; Nonius, p. 528; Artemidorus, *Oneirot.* I, xxii; see also Mayor on Juv. XII, 81.

³ Suet. *Cal.* 5. This was in origin perhaps an Oriental custom; see note 8.

⁴ Celsus, VII, vii, 15. Cf. also Galen, *In Hippocrat. Epidem. lib. VI Comm.* IV, 9.

⁵ II, 36 f.

⁶ E.g. Wilkinson, *The Ancient Egyptians*, III, pl. lx.

⁷ *De Iside et Osiride*, 4.

⁸ Firmicius Maternus, *Patrologia Latina*, ed. Migne, XII, p. 985; see note 3 above.

Numerous passages in the Old Testament testify to the Oriental custom of shaving the head and of self-mutilation in mourning for the dead.

Lev. xix. 27-28, "Ye shall not round the corners of your heads, neither shalt thou mar the corners of thy beard. Ye shall not make any cuttings in your flesh for the dead, nor print any marks upon you."

Lev. xxi. 5 (instructions to the priests), "They shall not make baldness upon

The spread of the cult of Isis over the Roman world was complete, being found in the East, throughout Syria, Arabia, Asia Minor, and the islands of the Aegean Sea, in the lands bordering on the Danube, throughout the length and breadth of Italy, in Gaul and Germany and Britain, in Spain and North Africa. With the worship of the Egyptian deity came also its forms,¹ and the practice, transplanted from Egypt, of initiates and priests shaving their heads and eyebrows, is attested by numerous references in Roman writers.

The fullest accounts of the priests of Isis, their ritual and religion, are given by Plutarch, *De Iside et Osiride* (especially chaps. 3, 4), and by Apuleius, *Metamorphoses*, Book XI. The latter, in describing (XI, 10) a procession in honor of Isis at Cenchreae, the harbor of Corinth, speaks of the male priests as *capillum derasi funditus vertice praenitentes*. Later on (XI, *fin.*) Lucius, whose transformation had been wrought by the power of the goddess herself, enters the service of Isis at Rome: "Finally, therefore," says Lucius, "my hair being closely shaved off (*quaqua raso capillo*), I joyfully fulfilled the duties of that most ancient college . . . not shading or covering my baldness (*calvitium*), but freely exposing it to the public gaze, whithersoever I went." Juvenal² calls the priests of Isis *grex calvus*, an expression which suggests also that they were numerous. Martial³ describes them as *linigeri calvi*. Firmicius Maternus⁴ says of them, *radunt capita*. Aelius Spartianus⁵ relates with reference to Commodus, *quibus (sacris Isidis) Com-*
their head, neither shall they shave off the corner of their beard, nor make any cuttings in their flesh."

Deut. xiv. 1 (to the children of God), "Ye shall not cut yourselves, nor make any baldness between your eyes for the dead."

See also Jer. xvi. 6, xli. 5, xlvi. 37; Ezek. vii. 18, xlv. 20; Amos viii. 10. Hair was sometimes an offering made to the dead in antiquity, Homer, *Iliad*, xxiii. 135, 141 f.; see Frazer, ed. *Pausanias*, IV, pp. 136, 137.

¹ Lafaye, *Divinités d'Alexandrie*, pp. 44-63. The Isis rites were publicly encouraged by Otho (Suet. *Otho*, 12), and by Commodus (Aelius Spartianus, *Life of Pescennius Niger*, 6).

² VI, 535.

³ XII, xxix, 19.

⁴ *Patrologia Lat.*, ed. Migne, XII, p. 985.

⁵ *Life of Pescennius Niger*, 6.

*modus adeo deditus fuit, ut et capita raderet.*¹ Christian writers, who often ridicule pagan rites when comparing them with their own ceremonies, bear the following testimony: Minucius Felix,² *calvis sacerdotibus*; Prudentius,³ *ridendaque suis solemnia calvis*; Lactantius,⁴ *deglabrato corpore*; Ambrose,⁵ *capita et supercilia sua radant.*

Numerous pictorial representations and marble reliefs, which have been found in Italy, illustrate scenes in the worship of Isis, and incidentally throw light upon the dress and personal appearance of her priests. Of the paintings, the best known is the one discovered at Herculaneum⁶ (Fig. 11), which depicts a scene in the worship of Isis commonly known as the Adoration of the Nile Water. Six priests are represented here, one at the portal of the shrine, one at his left, one at the foot of the steps, two near the altar, and another at the left near the worshippers. All have shaven heads, the one approaching from the entrance of the temple, "ein geschorener Priester von blasser Hautfarbe."⁷

Marble reliefs are more numerous. In 1858 a column, 5 m. high, of gray granite was found on the site of the Iseum at Rome.⁸ About this column are figures in relief of priests or devotees of Isis. The heads are shaven and crowned with olive wreaths. One seems to be bearded, but has a shaven head. A similar column was found in 1883.⁹ An interesting sepulchral monument with reliefs of an Isiac character was reported in 1879 by O. Marucchi¹⁰ (Fig. 12). This monu-

¹ Cf. also *Life of Caracalla*, 9. ⁴ I, xxi, 21.

² *Octavia*, xxii, 1.

⁵ *Epist. Classis*, I, lviii, 3.

³ *Contra Symmachum*, I, 629.

⁶ Helbig, *Wandgemälde Campaniens*, 1111.

⁷ For other paintings with similar representations of priests, see Helbig, 1, 1095, 1099, 1112. No. 1098 (found at Stabiae) is described as "ein bärtiger Isis-priester," but the identification is not proved. No. 1097, "ein Isis-priester," is represented in *Museo Borbonico*, X, xxiv, 2, with head unshaven; the reproductions in the latter collection, however, are not accurate.

⁸ *Bull. Com.* 1883, pp. 49, 53, tav. x; 1887, p. 377; this column is now in the Capitoline Museum.

⁹ *Bull. Com.* 1883, p. 130; the column is now in the Capitoline Museum.

¹⁰ *Annali dell' Inst.* LI, 1879, pp. 158-175, tav. d' Agg. I.

ment, which was found just beyond the walls of Rome on the via Flaminia, is a rectangular cippus 58 cm. high. On two sides are reliefs respectively of Anubis and Harpocrates. On the wider, front face is a high relief of a priest of Isis, identified as such by his dress and the symbols he holds in his hands, as



FIGURE 11.—SCENE FROM THE WORSHIP OF ISIS. (From Mau-Kelsey, *Pompeii*, p. 171. By permission of the Macmillan Company.)

well as by the accompanying reliefs. The head is smoothly shaven, but the right side is badly damaged. The large and fleshy face and the smirk of contentment and self-satisfaction ¹

¹ The debauchery and excesses, practised at the temples of Isis in Italy, are often described by contemporaneous writers (Ovid, *Ars Amat.* I, 77, *Amor.* II, ii, 25; Juvenal, VI, 488; Josephus, *Bell. Jud.* XVIII, 3). From as early an account as that of Herodotus (II, 37) we learn that the priests "enjoy good

remind one of the type presented by some of the portraits under consideration.¹ This priest was a Roman, as the name,

M. Aurelius Cresces, indicates.²



FIGURE 12.—PRIEST OF ISIS. Sepulchral monument found on the Via Flaminia. (*Annali dell' Inst.* vol. LI, 1879, tav. d' Agg. I.)

In explaining this series of portraits, the questions that early confront us are, Why was a mark placed upon the head, and what is the significance of its form?

The Roman practice of branding evil-minded or unmanageable slaves is well known. The mark was a letter or

things not a few, for they do not consume or spend anything of their own substance, but there is sacred bread baked for them, and they have each a great quantity of flesh of oxen and geese coming to them

every day, and also wine of grapes is given them. They might not, however, taste of fish or beans."

¹ For other representations in relief or in the round, see Lafaye, *Divinités d'Alexandrie*, pp. 265-335, especially nos. 82, 105, 118; Matz-Duhn, *Ant. Bildwerke in Rom*, nos. 1580, 4007; a bust in *rosso antico* in the Louvre (Fröhner, *Sculpture Antique du Louvre*, no. 562), and a similar one in the Pal. dei Conservatori at Rome; and Roccheggiani, *Antichi Costumi*, I, lxxiv, 1, xcii, 2; II, xxiii, 4(2). It should be noted that occasionally in these reliefs, as in the last three, a man is represented with a beard, though with shaven head.

² It is clear that the rites of Isis were administered in Italy by native, not necessarily by Egyptian, priests. Names of priests selected at random are *L. Pacilius Taur(us)*, *C.I.L.* IX, 6099; *Cn. Stennius Egnatius*, *C.I.L.* X, 3759; *L. Tettius Hermetius*, *C.I.L.* XIV, 2589; *D. Fabius D. f. Pal. Florus*, *C.I.L.* XIV, 352. We should therefore not expect to find exclusively Egyptian types among this class of priests.

letters,¹ and indicated possibly the name of the owner. At any rate, it must have been a mark of identification. This mark was placed on the forehead,² or the face,³ and was branded,⁴ or possibly sometimes painted.⁵ Recruits (*tirones*) in the Roman army are known to have been branded,⁶ though not necessarily on the forehead. Persons condemned to punishment and criminals,⁷ or captives,⁸ were occasionally identified thus. A curious fragment, if it be genuine, is published by De Rossi, *Bull. Crist.* 1868, pp. 20 f. Upon the bottom of a cup is the portrait of a man, presumably a Christian, with head shaven,⁹ and an equilateral cross drawn on his forehead. De Rossi believed that it represented a Christian condemned to the mines, on whose forehead a cross was impressed in token of his condemnation (Pontius, *In Vita Cyprian.* VII).¹⁰ A portrait bust, in green basalt, in the British Museum also bears a cross incised on the forehead.¹¹ Our portraits obviously could not represent any of these classes of men.

But there existed a practice, especially in Oriental lands, which was of a somewhat different character. It consisted in placing a mark upon a human being, who thereby became the property of a god or was consecrated to his service. Herodo-

¹ "Frontes litterati," Apul. *Metam.* IX, 12; Plautus, *Cas.* 380.

² "Inscripta fronte," Macrob. *Sat.* I, xi, 19.

³ "Inscriptique vultus," Pliny, *N.H.* XVIII, 3.

⁴ "Uritur ardenti . . . ferro," Juv. XIV, 23; "signare oportet frontem calida forcipe," Novius, *Lignaria*, quoted by Priscian, p. 657 P.

⁵ Petronius, 103 f. For other references on the branding of slaves, see Mayor on Juv. XIV, 23. The custom of marking criminal or runaway slaves was common also in Greece; see Liddell and Scott, *s.v.* *στίζω*.

⁶ Vegetius, I, 8; II, 5.

⁷ Seneca, *De Ira*, III, iii, 6; Suet. *Cal.* 27; Cicero, *pro Roscio Amer.* XX, 57. Cf. also Plato, *De Leg.* IX, 853 (concerning one taken in the act of robbing temples, whether slave or stranger), *ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ γραφεῖς τῆν σμυφοράν*.

⁸ Plut. *Pericles*, 26; *Nicias*, 29.

⁹ The Romans sometimes shaved the heads of troublesome slaves as well as branded them. Petronius, 103 f.

¹⁰ Branding the face was finally forbidden by Constantine, Cod. Theodosianus, IX, xl, 2.

¹¹ *Cat. of Sculpture*, III, no. 1883, and pl. xv.

tus (II, 131) describes a temple of Heracles at Taricheiae, at the Canobic mouth of the Nile. "If a man's slave take refuge at this temple," says Herodotus, "and have the sacred marks (*στίγματα ἱερά*) set upon him, thus giving himself over to the god; it is not lawful to lay hand upon him."¹

This pagan rite is reflected in the pages of the Old and New Testaments, and it may have been the forerunner of the Christian custom, early established and still observed, of "signing the forehead." Significant passages occur in Revelation. In describing the Signs of the Earth (xiii. 16), John says, "And he (the beast) causeth all, the small and the great, and the rich and the poor, and the free and the bond, that there be given them a mark on their right hand, or upon their forehead"; xiv. 9, "If any man worship the beast and his image and receiveth a mark on his forehead or upon his hand, he also shall drink of the wine of the wrath of God." Kindred passages in Revelation are xiv. 11, xv. 2, xvi. 2, xix. 20, xx. 4. The language of Revelation is, of course, largely

¹ Paul, in Galatians vi. 17, says, "Henceforth let no man trouble me; for I bear branded on my body the marks (*στίγματα*) of Jesus," as if Paul were thus proven to be the slave of his Master. See above, p. 33, note 4. Irenaeus, I, 25, affirms that the followers of Carpocrates "employed outward marks, branding their disciples inside the lobe of the right ear."

Cf. also Herod. VII, 233; Lucian, *De Syria dea*, 59 (with reference to the Assyrians); Plut. *Lucullus*, 24 (of a sacred mark, *χάραγμα*, placed upon sacred cattle, the mark being a torch, *λαμπάς*); Plut. *De Iside et Osiride*, 31 (where we learn that it was the duty of a servant of Isis, called the *σφραγιστής*, to impress upon sacred oxen a stamp or mark); Augustine, *De Doct. Christ.* II, 30; and see Liddell and Scott, *s.v.* *στίγω*.

Ptolemy Philopator ordered (I Maccabees ii. 29) that the Jews of Alexandria be branded with an ivy leaf, the emblem of Bacchus. Cf. also III Maccabees vi. 7, where the Jews were compelled to carry an ivy leaf in procession to Bacchus. An echo of this, possibly, is to be found in Plut. *Symp.* 4, 6, and Tac. *Hist.* V, 5, where an intimation is given of a belief among the Romans that the Jews were worshippers of Bacchus.

Cf. Tertullian, *De Corona*, III, "frontem crucis signaculo terimus"; Augustine, *Serm.* cccii, 4, "Christianus es, in fronte portas crucem Christi"; *Enarr. in Psalmum*, XXX, 7, "in fronte figi"; *Serm.* ccxv, 5; *Serm.* clxxiv, 3, and *passim*. Perry, *Carthage and Tunis*, p. 274, speaks of a custom among the Kabyle women of tattooing a cross on their foreheads, "an evident trace of the primitive Christianity of the race."

symbolic; still, while these words may not relate exclusively to forms of Egyptian or Assyrian worship, they seem clearly to refer to a practice of pagan devotees receiving some kind of a distinguishing mark upon a conspicuous part of the body, and this mark claimed them as the property of their god.¹

More interesting and significant passages occur in the Old Testament. God commands Ezekiel (ix. 4): "Go through the midst of Jerusalem, and set a mark [*signa Tau*, Vulg.] upon the foreheads of the men that sigh and that cry over all the abominations that are done in the midst thereof," and later (verse 6), "Slay utterly the old man, the young man and the virgin, and little children and women; but come not near any man upon whom is the mark."² It is clear that the mystic Tau was, first a visible sign, and secondly a sign of protection.³

Tau was the last letter of the Phoenician alphabet, having the form τ ,⁴ and also of the archaic Aramaic with the form + .⁵ Moreover the Tau in the older Hebrew,⁶ as well as in southern Semitic alphabets⁷ is shaped like a cross. Curiously enough, too, the cross form is found in inscriptions of a later time (not earlier than the second century B.C.) in North Africa, the Barbary States, and in Spain.⁸ The relation of these latter

¹ See Keane, *The Anti-Christ Legend* (London, 1896), pp. 200-202; and cf. Ambrose, *De Interpellatione Job et David*, II, vii, 27, "signum suum posuit Christus in frontibus singulorum; ita quoque Anti-Christus sua signa ponet ut proprios recognoscat."

² There are clear references to cult signs elsewhere in the Old Testament, e.g. Gen. iv. 15, "And the Lord set a mark upon Cain lest any finding him should kill him"; also Lev. xix. 27-28, Isa. xlv. 5.

³ Cf. also the mark of the Passover, Exod. xii. 7, 13, 23; xiii. 9, 16. It is rather significant that the early Christian writers, as Cyprian, *ad Demetr.* XXII, comment in the same passage upon Ezek. ix. 4 and Exod. xii. 13, in connection with the sign of the Passover. It is probable, although by no means certain, that the sign of the Passover was a cross. The Hebrew letter, Tau, means by derivation "mark," or "sign," while the name of the Arabic letter, Tau, is to this day the same, and means both "sign" and "cross."

⁴ See Berger, *Hist. de l'Écriture dans l'Antiquité*, p. 170.

⁵ *Ibid.* p. 217, and plate following p. 300.

⁶ *Ibid.* p. 203. Cf. Jerome, on Ezek. ix., "Antiqui Hebraeorum litteris, quibus usque hodie Samaritae utuntur, extrema Tau crucis habet similitudinem."

⁷ Berger, p. 323.

⁸ *Ibid.* pp. 328, 336.

alphabets to the Phoenician or allied alphabets has not been conclusively shown.

The foregoing discussion may be summed up briefly. A custom of signing the forehead with a distinguishing symbol (cross-shaped?) prevailed in antiquity among pagans, Christians, Jews, and possibly also among other Oriental peoples. The symbol had a religious meaning and at once indicated a devotee of the faith. This, I believe, is the true interpretation of the mark on the portrait heads in question. This mark has a religious significance and was placed upon the head to stamp the individual represented as a devotee or priest of a deity.¹

There is abundant testimony from Herodotus to the late Christian writers that priests and devotees of Egyptian divinities practised a kind of self-mutilation. "How they celebrate the festival in honor of Isis at the city of Bubastis," says Herodotus (II, 61), "I have told before. For after the sacrifice they beat themselves (*τύπτονται* ²), all of them, both men and women, very many myriads of people; but for whom they beat themselves it is not permitted me to say. But as many of the Carians ³ as dwell in Egypt, do more even than the Egyptians themselves, inasmuch as they cut their foreheads also with knives (*τὰ μέτωπα κόπτονται μαχαίρησι*); and by this it is plain that they are strangers (*ξένοι*) and not Egyptians." Plutarch's ⁴ language is *τοὺς Αἰγυπτίους κοπτομένους ἐν ταῖς ἑορταῖς*; Firmicius Maternus, ⁵ "They beat their breasts, mutilate their arms, and tear open the wounds of old sores" in

¹ In the passages above discussed, the words *frons* and *μέτωπον* are used to indicate the place where the sign is made. In general *frons* describes the front of the head, as *occipitium* describes the back of the head, the space between being simply *caput*. The usage of the word justifies the general statement that the *frons* was the part bounded by the temples, the eyebrows, and the roots of the hair. But plainly the *frons* of a man with shaven head might properly extend some distance back. It is true that in the heads we are discussing the mark is not placed on the brow, that is, just above the eyes, but it is, nevertheless, placed in a conspicuous position, not *in capite*, but more properly *in fronte*. In some examples, however, the mark is far forward, as in Nos. 4, 6, 8, 11, 12.

² That is, in mourning for the death of Osiris.

³ On the Carians and Ionians settling in Egypt, see Herodotus, II, 152 f.

⁴ *De Superstitione*, 13.

⁵ *Patrologia Lat.*, ed. Migne, XII, p. 985.

their celebration of the death of Osiris. Similar descriptions are found in Minucius Felix,¹ Lactantius,² Athenagoras,³ Artemidorus,⁴ and Synesius.⁵

Furthermore, it is certain that in the Roman period pagan priests, not definitely named, branded themselves by way of self-consecration. This is evident from the passage in Prudentius,⁶ where the martyr, Romanus, ridicules the religious practices of the pagans. "Furthermore," he says, "the initiate before consecration is impressed with a seal; they place small needle-shaped instruments in the fire, and with these, glowing hot, they proceed to brand the body. Whatever part the fiery mark has sealed, this they declare is hallowed to their god."

This language may refer to priests of Cybele, whose rites are described in the lines immediately preceding, or to pagan priests in general, or to priests of Isis, as interpreted by some editors and commentators, including Brockhaus.⁷ It is worth while noting that the Christian use of the word *σφραγίζω* is "make the sign of the cross."

The language of Gregory Nazianz. *Contra Iulianum*, I, 70, *καύσεις . . . μυστικᾶς*, also plainly refers to the branding of secret symbols on some part of the body. The same practice is mentioned by Philo (Judaeus),⁸ who says, "there are some

¹ *Oct.* xxii, 1.

² I, xxi, 21.

³ *Legat. pro Christ.* 14.

⁴ I, 23.

⁵ *Encomium φαλακρας*, ed. Peter, p. 79.

⁶ *Peristeph.* X, 1076-1085:

Quid cum sacrandus accipit sphragitidas?
Acus minutas ingerunt fornacibus;
His membra pergunt urere, ut igniverint;
Quaecumque partem corporis fervens nota
Stigmatit, hanc sibi consecratam praedicunt.
Functum deinde cum reliquit spiritus,
Et ad sepulchrum pompa fertur funeris,
Partes per ipsas imprimuntur bracteae.
Insignis auri lamina obducit eutem;
Tegitur metallo, quod perustum est ignibus.

⁷ *Prudentius in seiner Bedeutung für die Kirche seiner Zeit* (Leipzig, 1872), p. 140.

⁸ *De Monarchia*, I, p. 819 (ed. Mangey, II, p. 221), *ἐνιοι τοσαύτη κέχρηται μανίας ὑπερβολῇ, ὥστε . . . ἴενται πρὸς δουλείαν τῶν χειροκμήτων, γράμμασιν αὐτὴν ὁμολογούντες, οὐκ ἐν χαριτίοις . . . ἀλλ' ἐν τοῖς σώμασι καταστίζοντες αὐτὴν σιδηρῶ πεπωρωμένῳ πρὸς ἀνεξάλειπτον διαμονήν· οὐδὲ γὰρ χρόνῳ ταῦτα ἀμυροῦνται.*

who display such an excess of madness that they worship things wrought by hand, confessing this by symbols, not placed upon paper, but impressed upon their very bodies with the glowing iron, an indelible seal, which fades not with time."

But that in the Roman period a sign was actually stamped on the forehead of a pagan initiate, is clear from Tertullian.¹ This Christian writer speaks of the resemblance, which is really remarkable, between pagan and Christian ceremonies. "They are the wiles of the devil," says Tertullian, "who in the rites of idolatry thus imitates the holy institutions of God. He [the devil] baptizes his believers, thus washing away their sins, celebrates a rite of consecrating bread and water, introduces an image of the resurrection, and rewards with a crown upon a sword; *et si adhuc memini, Mithra signat illic in frontibus milites suos.*" In commenting upon this passage Cumont² says: "Il semble cependant que le signe ou sceau qu'on apposait, n'était pas, comme dans la liturgie chrétienne, une onction, mais une marque gravée au fer ardent, semblable à celle qu'on appliquait dans l'armée aux recrues avant de les admettre au serment." The impression one receives in reading this passage of Tertullian is that the writer has no special deity in mind, but describes together various pagan rites of which he had heard. In the second and third centuries of our era, the most popular foreign divinities were Isis and Mithras. There was much in them to attract men; and in sacred ritual they resembled each other as they resembled the Christian religion.³ Their initiates received ablutions to remove moral imperfections, those of Mithras receiving a crown, those of Isis wearing one on their heads; the former celebrated a service for the consecration of bread and water, the latter a service which consisted in the adoration of the holy Nile water, while the chief ceremony in the worship of Isis was that of the Passion and Resurrection of Osiris.⁴ Small wonder, then, that Tertullian and

¹ *De Praescript.* II, 40. ² *Les Mystères de Mithra* (ed. 2, Paris, 1902), p. 131.

³ See Budge, *The Gods of the Egyptians*, pp. xv, xvi, 220, 221.

⁴ Lafaye, chap. vi, and Cumont, *Les Mystères de Mithras*, chaps. iv, vi.

others¹ classify together the mystic rites of these two deities.² If, with this in mind, we return to the language of Tertullian, *si adhuc memini*, we shall be forced to the conviction that the writer is not sure of his statement, is in fact in doubt and may be wrong. Priests of Mithras are represented in plastic art wearing a Phrygian cap and with thick, curly locks which protrude from the edge of the cap. But no example has ever been found bearing the mark of a cross upon the head. One is inclined, therefore, in view of the evidence to believe that Tertullian was mistaken and that the practice he describes was observed by the devotees of some other religion.³

The explanation of the form of the sacred symbol occurring on the heads in question is more difficult. It may possibly have some connection with the Egyptian symbol, ⚡, signifying "life."⁴ The latter occurs very often in Egyptian reliefs, and is usually held in the hand of a god or a king, being an almost invariable attendant of representations of Isis. In the Roman period it apparently signified "future life,"⁵ and would thus express the essence of the belief suggested or inspired by the rites of Isis and Osiris.⁶

The *crux ansata* and the Semitic Tau, which, as we have seen, had the shape of a cross, had much in common both in form⁷ and in meaning.⁸ What the relations of reciprocal influence

¹ Pseudo-Augustine, *Quaest. Vet. et Novi Test.* cxiv. Socrates, *Hist. Eccl.* V, 16.

² Instances are known of the same man being a priest of both Mithras and Isis, *C.I.L.* VI, 504, 846. These inscriptions belong to the end of the fourth century.

³ If we wonder that there is little information in the Roman writers explanatory of a custom of placing an ineffaceable mark upon the head of a priest of Isis, we should remember that, as Apuleius (*Metam.* XI, 23) and Plutarch (*De Iside et Osiride*, 21; cf. also 4) remark, there were mysteries in the worship of the goddess that might not be revealed.

⁴ This symbol is known ordinarily by the name of "Nile key," or better *crux ansata*.

⁵ See below, p. 40.

⁶ Lafaye, *Divinités d'Alexandrie*, pp. 93 f.

⁷ A priest in the painting from Herculaneum (Helbig, 1111) holds in his left hand a *crux ansata*, which apparently has the form of a cross.

⁸ On the significance of Tau, see above, p. 35, note 3.

between them were it is impossible with our present knowledge to say. The *crux ansata* occurs on both Phoenician¹ and Assyrian² monuments.

An identity in form between the Egyptian character meaning "life" and the Christian symbol of the cross was actually observed as late as the fourth century of our era. Socrates (born possibly *circa* 379 A.D.) and Sozomenes (born *circa* 380) relate³ that when the Serapeum⁴ at Alexandria was destroyed by order of Theodosius, some stones were found inscribed with hieroglyphic characters⁵ (*χαρακτήρων*) in the form of a cross (*σταυροῦ σημείω ἐμφερεῖς*), "which," Sozomenes remarks, "on being submitted to the inspection of the learned, were interpreted as signifying the life to come." "Christian and pagan," says Socrates, "interpreted it each according to the idea of his own faith. Some pagans, who had been converted to Christianity and who had a knowledge of such things, explained the cross-formed symbol as signifying the life to come. Thereupon the Christians eagerly seized upon this interpretation as favorable to their religion." With reference to the character of this symbol we find an illuminating passage in Rufinus.⁶ This historian describes how the symbols of Serapis were everywhere cut from the walls, entrances, and other public places, and in their stead the sign of the cross placed. When this was done a matter of some importance was recalled. "This sign of the cross of our Lord," Rufinus says, "the Egyptians are said to have in their alphabet among the letters which they call *ἱερατικάί*, that is, peculiar to the priests. The meaning of

¹ Seymour, *History of the Cross*, p. 21; Zueckler, *The Cross of Christ*, p. 5.

² Layard, *Nineveh and its Remains*, p. 213.

³ Socrates, *Hist. Eccl.* V, 17; Sozomenes, *Hist. Eccl.* VII, 15.

⁴ As is well known, the worship of Isis, Osiris, and Serapis was closely related.

⁵ In the temple of Isis excavated at Pompeii, a plate containing hieroglyphic characters was found, Overbeck-Mau, *Pompeii*, p. 108. Possibly the priests did not understand this writing, but books written in Egyptian script were consulted by them in a certain part of the ritual, and this doubtless created upon the worshippers a desired impression; cf. Apuleius, *Metam.* XI, 22.

⁶ *Hist. Eccl.* II, 29.

this letter or symbol they declare to be the life to come."¹ It is possible, of course, that the Christian cross thought of in this comparison was in the form of the monogram, Γ , the resemblance between which and the Egyptian symbol, \dagger , is apparent. But at least these passages suggest that the Egyptian sign and the Christian cross were equivalent in form.²

R. Wünsch has recently published³ a large number of lead tablets of the fourth century of our era, which were found at Rome, and contained curses addressed to certain Egyptian gods. On these tablets are scratched various "sacred signs," *ἄγιοι χαρακτῆρες*, which may refer to the deities addressed. If this is so, the sign \times would refer to Osiris, since it occurs more often by the side of that god.⁴

Another consideration is the fact that, at least so far as I have observed, no similar cult sign occurs on those portrait heads of Egyptian priests which, found in Egypt, are of a purely Egyptian type and period and represent men who administered the native rites of the deity.⁵ Two possible explanations suggest themselves. The worship of Isis, Osiris, and Serapis, after existing many centuries in Egypt, was

¹ "Signum hoc nostrum Dominicae Crucis, inter quas dicunt *λερωτικός*, id est, sacerdotales litteras habere Aegyptii dicuntur velut unum ex ceteris litterarum quae apud illos sunt, elementis. Cuius litterae seu vocabuli hanc esse asserunt interpretationem: vita ventura." See also Rufinus, *ibid.* II, 26, and Suidas, *s.v. σταυροί*.

² On the similarity between the form of the *crux ansata* and the Christian symbol, see Letronne, "La croix ansée égyptienne," *Ann. dell' Inst.*, 1843, pp. 115-143.

The *crux ansata* occurs in Christian reliefs and, after the fifth century, on Christian tapestries of Egypt; Lowrie, *Monuments of the Early Church*, figs. 22, 174. Baring-Gould, *Curious Myths of the Middle Ages*, p. 93, gives a copy of an inscription found upon a Christian church in the desert to the east of the Nile. In this inscription both the equilateral (+) and the Egyptian (\dagger) cross appear.

³ *Sethianische Verftuchstafeln*, Leipsic, 1898.

⁴ The Egyptian priest bore about with him a symbol or token indicating his rank. Porphyry, *De Abstinencia*, IV, 6, *καὶ σύμβολόν γε ἦν ἐκάστῳ τῆς τάξεως ἐμφαντικὸν ἦν ἔλαχεν ἐν τοῖς ἱεροῖς· πλείους γὰρ ἦσαν αἱ τάξεις*. Cf. also Diod. Sic. I, 83.

⁵ Cf. for example the heads in the British Museum, Third Egyptian Room, nos. 266, 267, 268.

revived in Italy. Here it may have been slightly modified, being influenced by the rites of contemporaneous religions in which the branding of cult signs was employed.¹ Or possibly from the passage in Herodotus cited above (p. 36), we may assume that an extraordinary test was required of foreign priests.²

Our portraits date roughly from the last years of the Republic to the end of the third century of our era.³ They belong, therefore, to the periods when the worship of Isis was either tolerated or actually encouraged. Some of these likenesses, the large number of which is explained by the popularity of the cult,⁴ may have been set up as dedications in a temple.⁵ It is interesting to note that several (Nos. 4, 5, 10, and p. 11, note 2, no. 7) are carved from basalt or nero antico, favorite materials with the Egyptians.⁶

In conclusion, we may well believe that the series of portraits which passes under the name of Scipio the Elder does not represent him; and in view of the distinctly different types we can hardly suppose that they represent the same individual. They portray rather a class of men having two characteristics in common: first, a shaven head, and secondly, a peculiar mark upon the head.

¹ See above, pp. 33-36.

² This test may not have been required of all classes of priests, for there were many grades of them (Lafaye, pp. 132 ff.); possibly we should recognize priests of Isis in some examples of shaven heads bearing no mark; e.g. Brunn-Bruckmann-Arndt, nos. 202, 203, 459, 460.

³ It is not always easy to date a portrait as belonging unquestionably to the Republic or early Empire. On differences of opinion of this kind, see the list above, p. 12, No. 2.

⁴ In the third century of our era the worship of Isis was perhaps the most extensive and at any rate the most important religion of the Roman world. Cf. Minucius Felix, 22, 2, "Haec tamen Aegyptia quondam, nunc et sacra Romana sunt."

⁵ Lampridius, *Life of Alexander Severus*, 26, says that statues were set up in the temples of Isis, "additis signis et Deliacis et omnibus mysticis." One recalls the statues of the priestesses of Vesta and of Mithras discovered in their respective temples or sacred places. On dedications of this nature, see Rouse, *Greek Votive Offerings*, pp. 263-266.

⁶ A large number of finds in basalt and black marble were made at the Iseum at Rome; cf. Blümner, *Technol. und Terminal*. III, 25, 189.

The mark upon the head is a cult sign, and has a religious significance. There is abundant evidence that in the Roman period priests of foreign religions were branded, and that in at least one priesthood the branding was done *in frontibus*. In the case of a man whose head is shaven the word *frons* may be applied to the place where we see the mark on the portraits in question. It seems reasonable to suppose, therefore, that these portraits represent men who were consecrated to some deity.

The shaven head suggests priests of an Egyptian religion; in the period represented by the portraits the most prominent and popular Egyptian cult, as proved by a large amount of literary and monumental evidence, was that of Isis. Of all the classes of men in Italy who shaved their heads, the priests of Isis are most likely to have been represented in plastic art; and such we may suppose were the individuals whose portraits have come down to us in the so-called Scipio busts.

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THE TEMPLE OF APOLLO AT CORINTH

[PLATES II, III]

MANY Grecian temples in a more or less ruined condition, but with columns still standing, have survived the changes and chances of time unto our own day and may be seen in Sicily, Southern Italy, and Greece. The remains are here, but the names have not descended with them. This is probably not surprising in the cities of Sicily and Magna Graecia, for we know but little of their inner life, but when we reach Greece proper and find ruins on prominent sites, of which descriptions have come to us from ancient writers, it is a matter for comment that names have not been attached to them with more certainty.

The spade of the archaeologist in our own day has changed many names for more certain ones; the traditional "The-seum" at Athens has become the temple of Hephaestus, the "Temple of Athena" at Sunium has been assigned to Posei-don, and the Doric temple on Aegina, after passing from Zeus Panhellenius to Athena, has now taken Aphaea as its mistress.

No ruin in Greece has suffered more on the score of nomen-clature than that of the old temple at Corinth, of which seven columns are now standing. Pausanias, in his description of Corinth, gives us passable guidance to the city of the second century A.D., and names a number of temples there. The root of the evil has been in the fact that we have had no starting-point for our topography, and, in consequence, almost



THE TEMPLE OF APOLLO AT CORINTH: FROM THE EASTERN END





every name of a temple mentioned by Pausanias has at one time or another been attached to the present ruin by different travellers. A survey of the accounts of these different travellers, with their conjectures, will be interesting and instructive.

After Pausanias visited Corinth there came a long interval of twelve hundred years until Cyriacus of Ancona visited Greece in 1436. The Corinth of Pausanias's time had passed away and only one prominent ruin remained. Cyriacus says,¹ "There still stand ten great columns entire of the temple of Corinthian Juno, with their architraves, any one having a diameter of 7 palms (*i.e.* 1.55 m.) and architraves 16 palms in length (*i.e.* 3.54 m.)." The measurements given correspond fairly accurately to the true measurements of the columns and the architraves on the side of the Old Temple as it exists to-day (*i.e.* 1.63 m. and *c.* 3.70 m.). Dr. E. Reisch has shown² that an X was probably written in the text instead of the true number XIII, which was used for the drawing originally given below, and this later was written out "decem." The true number XIII is really found in the text of Codex Parmensis, 1191 f. 37', so there can be no doubt that the number thirteen was intended. The drawing originally accompanying the text of Cyriacus has been lost unfortunately, but Reisch identifies some detached drawings found in the Codex Barberini of Giuliano di San Gallo as lost drawings of Cyriacus. After some drawings identified as belonging to Eleusis, there occurs a sketch of four Ionic columns having on their architraves the inscription, P XVI EPIΣTILIA; and then are given a section of wall of square blocks of masonry and also one of polygonal masonry. The length of the archi-

¹ Cyriacus, *Epigrammata per Illyriam*, p. xvii: ad eundem X. K. Maiarum diem Corinthum venimus, cuius et moenia undique conlapsa vetustate conspexi . . . et extant adhuc integrae ex Junonis Corinthiae templo decem immanes columnae suis cum magnis epistilliis habentes diametrum quaelibet p. Δ, epistilia vero longitudinis p. XVI. COLVMNAE IMMANES, N. XIII. deest icon.

² E. Reisch, 'Zeichnungen des Cyriacus im Codex Barberini des Giuliano di San Gallo,' *Ath. Mith.* XIV, 1889, p. 225.

traves corresponds to that given by Cyriacus in his text and the drawings of walls correspond to the fortifications (moenia) that were seen by him at the Isthmus.¹ We need not hesitate because the drawing gives the columns in the Ionic style instead of the Doric, as they really are, for the Parthenon at Athens on another page is treated in the Corinthian style. We may rest assured, then, that thirteen columns belonging to the present ruin were standing in 1436.

The Codex Ambrosianus (C, 61) contains many Greek and Latin inscriptions jotted down by Joh. Vinc. Pinelli (1535–1601), and at p. 88 of the manuscript begins a description of a journey in Greece, written in Italian of the Venetian dialect.² The writer visited Corinth, and says: "Below Corinth toward the Gulf of Patras were ancient buildings and great walls of squared blocks of masonry. There are still about twelve or fourteen columns of marble on bases, beautiful and very large; they are arranged on a square, and a little distance from them is a very high column, but this is in two pieces; the lower part is the shaft (butt-end) and the upper part is drawn into a point, above which was fixed some statue. The dwellings of Corinth are all on the mountain, which is very high and is for the most part inaccessible; and there ascended Berthold, Captain of the Signoria (Empire of Venice). . . . Only one road leads to it, and that is very difficult; nor does one see the buildings from any place, except from

¹ Cyriacus, *l.c.*: Ad Peloponnesiacum Isthmum venimus antiquis olim moenibus Lacedaemonum ope clausum.

² E. Ziebarth, 'Ein Griechischer Reisebericht des Fünfzehnten Jahrhunderts,' *Ath. Mitth.* 1899 (vol. 24), p. 78: Soto Corintho verso el colpho di patras erano aedificii antiqui, muri grossi de sassi quadrati. Sono ancora circa 12 over 14 colonne di marmaro in piedi belle et assai grande, e sono posti per squadro, e pocho distante da quelle è una colonna altissima, ma che sia di doi pezzi; la mità di soto è calce e la mità di sopra tra in punta, sopra le qual par fusse qualche imagine. Le habitatione di corintho sono tutte sopra el monte, el quale è altissimo, et è la mazzor parte inaccessible, e dove ascese bertoldo capitano de la S(ignoria), dove l dio fu morto e fatto domá d muro con una fortezza avce (?), chi tutto il mondo non possa intrare. Una sola via è da intrar e molto difficile, ne anche se vide le habitatio(ne) da nissuna parte, excepto da quella e sopra il monte; ma essendo al piano non si vede cosa alcuna de la terra.

that (road) and on the mountain ; but being in the plain one does not see anything of the country." There is only one thing by which this account may be dated, and that is the name of Bertoldo, Capitano de la Signoria. This seems to be Condottiere Bertoldo da Cà d'Este, who in 1463 in the Veneto-Turkish war besieged Corinth (24 August–20 October), but did not take the citadel. He was himself killed by a thrown stone. Ziebarth dates the manuscript about 1470, and says



FIGURE 1.—STUART'S DRAWING OF THE TEMPLE AT CORINTH (1766).

that the author may have been Francesco Squarcione, who was the teacher of Mantegna and who is known as a great traveller.

This traveller is disappointing in his off-hand way of saying twelve or fourteen columns without giving the exact number. I am inclined to think that there were thirteen still standing in the peristyle, and that Cyriacus in his reckoning had mentioned only these great columns and had not taken into account the extra column which this traveller mentions as standing at a short distance. This extra column is undoubtedly that shown by Stuart in his drawing (Fig. 1), about three hun-

dred years later, as belonging to the opisthodomus at the west end of the temple. Our writer evidently saw no immediate connection between this column and the others and thought, as came natural to a Venetian who had the two columns in the Piazzetta at Venice in mind, that the column supported a statue. The top of this column is so hidden in Stuart's drawing that we cannot say whether the capital of the column was in place or not; the contraction into a point noted by our author would tend to show that it was not; his idea of this contraction was, of course, the entasis of the column. He makes a mistake in the material of the columns, which are not of marble.

Martin Kraus visited Greece about the middle of the sixteenth century, and in his *Turcograecia* says that this ruin was a temple of Juno. He evidently followed the same tradition as Cyriacus. The only ground for such a hypothesis is that Pausanias mentioned a temple of Bunaean Hera below the Acrocorinthus.

Spon and Wheler¹ came in the next century, in 1676, and found only twelve columns standing; namely, eleven of the peristyle and the extra column, concerning which Wheler says that it had the same diameter as the others, but stood upon a higher level. He recognized the fact that it was part of the temple, and assigned it as a support to the roof of the pronaos. Of course, being at the western end it would belong to the opisthodomus. Du Loir, who had been in Corinth in 1654, saw only twelve columns. Dodwell² foolishly finds fault with Du Loir for his number twelve, and says that Wheler saw only eleven; but he himself is in the wrong in interpreting Wheler, who really saw twelve all together. Le Roy, however, who travelled sometime after Wheler, deludes himself into thinking that he saw fourteen columns.

Stuart, who came nearly a hundred years after Wheler (1766), made excellent sketches and plans of the temple (Fig. 1).

¹ Cf. Spon, *Voyage*, II, p. 173; Wheler, *Journey*, p. 440.

² Dodwell, *Classical and Topographical Tour through Greece*, vol. II, p. 191.

He shows twelve columns standing; namely, five across the west end, six along the south side, omitting the corner column, and the isolated column of the west entrance.¹ The measurements on these plans will be discussed later. At the time of Stuart's visit dwelling-houses occupied the eastern part of what had been the complete structure, and a boundary wall had been constructed in the intercolumniations on the south side. The architraves were complete for the standing columns of the south side, and the most western of these was not broken and sunken as it now is. The outer of the two architrave blocks spanning the first intercolumniation of the west end had already disappeared and the whole west end bore the appearance that it does to-day.

Dr. Chandler,² who travelled in Greece in 1776, found the temple in the condition portrayed by Stuart. He, without the least evidence to support his theory, suspected it to be the Sisyphæum mentioned by Strabo.

Colonel W. M. Leake, that prince of topographers, gives us valuable information concerning the ruin. He says³ that some drawings were made about the year 1785 by an artist named Mayer who was employed by the British ambassador, Sir R. Ainslee. These drawings show that between the visits of Stuart and Chandler and that time (*i.e.* between 1776 and 1785) the isolated column had disappeared. Mr. Hawkins, the British traveller, visited the ruin in 1795 and found that four columns of the south side had been removed, leaving the temple in its present condition. The Turk, who owned the house standing upon the site, had demolished the columns to make room for some new buildings which he intended to erect. Leake, from the unique proportions of the columns, dates the building of the temple at the middle of the seventh century B.C. and quite consistently argues that, inasmuch as the cult of Athena Chalinitis at Corinth as described by Pausanias, was very

¹ Cf. Stuart and Revett, *The Antiquities of Athens*, III, chap. vi. pls. i, ii, iii.

² Cf. Chandler, *Travels into Greece*, vol. II, p. 294.

³ Cf. Leake, *Morea*, vol. III, p. 246.

ancient, these columns probably belonged to the temple of that goddess.

E. D. Clarke, who published his volumes of travels in 1818, says¹ that the four columns last removed were blasted into fragments with gunpowder and used by the Governor in building a house. Clarke disputes Chandler's idea that the building was the Sisyphæum, and is inclined to call it the Temple of Octavia mentioned by Pausanias. He says, however, "I do not bestow



FIGURE 2. — THE TEMPLE AT CORINTH ABOUT THE YEAR 1820.

the name upon it, but leave its history to be hereafter determined, when future discoveries upon the spot shall have made the antiquities of Corinth better known than they are at present." A thought upon the relative ages of *this* temple and of a temple to the Roman Octavia would have saved Clarke even the mention of the ridiculous hypothesis. The accompanying sketch, taken from a volume called *Views of Athens*, published during the second quarter of the last century, shows the appearance of the temple at that time (Fig. 2). From the

¹ Cf. E. D. Clarke, *Travels*, vol. VI, pp. 551-553.

appearance of the first architrave block of the south side, this drawing must have been made before Blouet's visit in 1829, for he found the block broken. The Turkish buildings are here seen which were built out over the four dismantled columns of the southern peristyle; a large wall traverses the axis of the temple and incorporates in itself the third column of the western end. The second and third columns of the side are also bound together with a wall.

The "Expedition Scientifique de Morée" under Blouet in 1829 made a number of excellent drawings of the temple, giving a number of measurements and details which will be considered later.¹ A point worthy of notice is seen in the drawing of the ruin in pl. 80 of this work; the last block of the line of architraves on the south side had been broken between the visit of Stuart and that of Blouet, and the parts had become deflected to the precarious condition in which they are found to-day (Fig. 3).

Curtius² follows Leake in identifying the ruin as a temple of Athena, and Bursian³ (c. 1859) also is inclined to the same hypothesis.

Dr. Dörpfeld of the German Archaeological Institute at Athens made in 1886 the first excavations undertaken on this site.⁴ He made clear the plan of the temple from excavations at certain points, and discovered interesting details, but found nothing from which the temple could be named; he supposed from the division of the cella into two parts that the building was dedicated to two divinities, the entrances to either chamber being from the corresponding ends of the temple.

The excavations on the site of Corinth by the American School of Classical Studies were begun in the spring of 1896, and it needed only one campaign for the director, Dr. Richardson, to make a plausible guess at the name of the temple. A

¹ Cf. *Exped. Scientif. de Morée*, vol. II, pl. 77-80.

² Cf. Curtius, *Pelopon.* vol. II, p. 532.

³ Cf. Bursian, *Geographie von Griechenland*, vol. II, p. 16.

⁴ Cf. *Ath. Mitt.* XI, 1886, pp. 297 ff.



FIGURE 3. — PRESENT CONDITION (1901) OF THE WEST END OF THE TEMPLE AT CORINTH.

paved roadway was found¹ leading from the direction of the Corinthian Gulf toward the Acrocorinth and passing to the east of the Old Temple. It was conjectured that the Agora described by Pausanias lay a short distance up this road from the point where it was first tapped opposite the Old Temple, and then a road leading from the Agora to Sicyon would leave the Old Temple on the right, which would make it appear to be the temple of Apollo mentioned by Pausanias in his description.² Subsequent excavations have made this conjecture practically certain, and from the evidence given by Dr. Richardson we may rest assured that this was truly the temple of Apollo.³ Pausanias does not describe the temple, but simply mentions the fact that there was a bronze statue of the god there. The worship of Apollo at Corinth is known at an early date, for in the time of Periander (Herod. III, 52) oaths of fidelity were sworn in his name.

Dr. Dörpfeld had considered⁴ that no further excavation of the site of the temple was necessary, but in 1898 the work of completely clearing the site was begun,⁵ and in 1899 completed,⁶ with the exception of a few late walls of buildings⁷ which were removed in the spring of 1901. The only unexcavated portion at present is at the northeast corner under the wall of the uncompleted, roofless schoolhouse which was begun in 1858 and left unfinished when the earthquake destroyed the village in that year. The photograph of the site in the *American Journal of Archaeology*, vol. IV, 1900, p. 462, shows the condition of the ruin just before the last-mentioned walls were removed, whereas the accompanying photograph (PLATE II) shows its present condition. The completion of the excavation of the site gave the satisfaction that nothing of importance could

¹ Cf. *Am. J. Arch.* I, 1897, p. 464.

² Cf. Pausanias, II, 3, 5: ἐτέραν δὲ ἐκ τῆς ἀγορᾶς τὴν ἐπὶ Σικυῶνα ἐρχομένοις ἔστιν ἰδεῖν ἐν δεξιᾷ τῆς ὁδοῦ ναὸς καὶ ἀγαλμα χαλκοῦν Ἀπόλλωνος, καὶ ὄλιγον ἀπωτέρω κρήνη καλουμένη Γλαύκης.

³ Cf. *Am. J. Arch.* IV, 1900, pp. 458 and 474.

⁴ *L.c.* p. 300.

⁶ *Ibid.* III, 1899, p. 682.

⁵ *Am. J. Arch.* II, 1898, p. 501.

⁷ *Ibid.* Suppl. to vol. V, 1901, p. 30.

escape, and also furnished many additional details of interest. The plan (PLATE III) was made in the spring of 1901, and at that time I ascended to the architraves by means of ropes and ladders and made an examination of the upper part of the building, something that Dr. Dörpfeld was unable to do.¹

The temple of Apollo at Corinth, as has been seen, was situated to the west of the road leading from the market-place northwards to Lechaemum on the Corinthian Gulf and north of the road leading westwards from the market-place to Sicyon. It was thus just northwest of the market-place and at some elevation above it, for at this point there is an outcropping of the natural rock which formed a solid platform for the foundation of the temple. From this height a view could be obtained of the busy streets in the immediate foreground to the east and south of the temple. The ground slopes away from the temple in every direction except toward the west, and in this direction at a little distance was found the fountain of Glauce,² the chambers of which were hewn out of the natural rock belonging to the same stratum as that of the platform of the temple. The slopes to the south and east were flanked by colonnades and porticos in both the Greek and Roman periods,³ and these stoas, rising in terraces above the streets, formed a decorative base for the temple which severely and majestically surmounted its more ornate environment.

Immediate access from the market-place to the temple was gained at the southeastern corner of the platform, for here a broad staircase was constructed which conducted pedestrians to the eastern end or front of the temple.

The slope of the rock forming the platform is from the west toward the east, so that toward the east the foundation walls for the peristyle and walls of the cella had to be built up to a considerable height. The highest point of natural rock is found between the third and fourth columns of the western end; and

¹ Cf. *Ath. Mitth.* XI, 1886, p. 304, no. 1.

² Cf. *Am. J. Arch.* IV, 1900, p. 458.

³ *Ibid.* Suppl. to vol. VI, 1902, p. 19.

this is only 0.67 m. below the level of the flooring of the opisthodomus. Taking this fragment of the flooring at the entrance to the opisthodomus as a level, it is found that the levelled rock at the southeastern corner of the peristyle is 2.07 m. below it; the rock on the northern side just west from the wall of the modern schoolhouse is 2.55 m. below it, and the lowest point of levelling is found in the foundation for the wall of the cella on the northern side at some distance from the eastern end. Here a slot has been made for an inlaid stone, and one stone has been set in the levelled rock; this point is 2.61 m. below the level of the floor of the opisthodomus, and the slot is 0.15 m. below this level, making a difference between the highest and lowest points of the natural rock of 2.09 m.

The plan itself (PLATE III) needs but little explanation; practically all the measurements are indicated, the levelled rock is left white, the blocks of masonry still *in situ* are indicated with a shading of diagonal lines, the unworked natural rock is shaded dark, the existing columns are black, and the location of the others is shown by dotted circles. The dotted lines on the present plan show the extent of Dr. Dörpfeld's excavations.

Dr. Dörpfeld discovered that the temple was hexastyle, with fifteen columns on a side (*i.e.* thirty-eight columns in all), a proportion which is seen at a later period in the temple of Apollo at Bassae and Temple R at Selinus. The stylobate of the temple was 53.30 m. in length and 21.36 m. in width. The foundations for the peristyle, the walls of the cella, and the interior columns were placed on the solid rock which was levelled and so descends in a series of steps or planes in accordance with the natural slope of the rock from west to east.¹ These foundations consisted of walls of squared limestone masonry, the blocks of which had in general a surface measurement of *c.* 1.25 m. by 0.85 m. The breadth of the foundations for the peristyle was *c.* 2.50 m., but varies somewhat. The spaces between these foundation walls were filled with earth and chips of stone; the rock underneath was left in its original condition. The

¹ Cf. photograph from northeast corner (PLATE II).

spacing of the columns from axis to axis on the west end, beginning at the corner, is as follows: 3.70 m., 4 m., 4.02 m., and 4 m.; on the side, 3.48 m. and 3.70 m. From this we may conclude that the spacing was 3.70 m. all down the sides excepting the last space at each end. Dr. Dörpfeld discovered that there was a slight curvature in the stylobate at the west end, for at the bases of the two middle columns the stylobate is two centimetres higher than under the corner column. I also tested this by a series of levellings, and obtained the same result.

The passageway between the peristyle and the wall of the cella was somewhat more than 2.60 m. in width. None of the masonry which formed the foundations for the temple proper remains, but the outline can be made out from the cuttings in the rock. The temple was a temple *in antis*, not prostyle; the position of the column of the opisthodomus which was standing in Stuart's time and of which he shows the position in his drawings makes this certain. This column stood behind the third column of the west end, counting from the southern corner, and was distant from it 4.29 m. (14 feet $1\frac{1}{8}$ inches). This measurement brings the column in position on the preserved masonry at the entrance to the opisthodomus, where it has been indicated on the plan. An examination of the surface of the masonry shows a faint circular weathering or tooling of the stone at this point and also at the place for the companion column on the other side of the entrance.

The cuttings for the bedding of the wall of the cella average about 1.50 m. in width. The chambers of the temple had a width of nearly nine metres. The entrance chamber on the west has a much greater depth (4.23 m.) than the chamber at the east (2.71 m.). A large block of Pentelic marble found near the east end of the temple Dr. Dörpfeld thinks was the threshold of the eastern chamber. The interior between the two entrance chambers is divided by a cross-cutting into two chambers; that toward the east with a length of 16 m., that to the west of 9.60 m. This last is nearly square. Throughout the length of these two chambers run two parallel cuttings

(c. 3.45 m. apart), where rested the foundations for the interior columns supporting the roof. Dr. Dörpfeld conjectures two pairs of columns in the western chamber and four pairs in the eastern. On account of this cross-cutting, Dr. Dörpfeld supposed the temple to have been a double temple with two separate chambers,¹ where two different divinities were worshipped, but inasmuch as Pausanias mentions the structure as being sacred to Apollo only, it now seems more probable to him that the cross-cutting, which is much shallower and less sharply defined than any of the others, served as a bedding for some slight superstructure which was probably a screen placed across the cella of the temple to shut off the cult image from the larger chamber.

At a distance of 1.80 m. west of this cross-cutting were found the remains of what appears to have been the foundation for the base of the cult image. When Dr. Dörpfeld excavated here there were four blocks in place, but at present only two of these remain. The whole base had a breadth of 2.75 m. and a depth of about 2.25 m.

The columns of the temple are Doric in style with twenty flutings, which are c. 0.206 m. wide at the bottom. The columns are monolithic and the material is the rough native limestone of the neighborhood. The greatest diameter of the columns at the west end is 1.72 m., while those at the side measure only 1.63 m. The total height of column and capital is 7.215 m.; these measurements give massive proportions, *i.e.* 1 : 4.2 on the front and 1 : 4.4 on the side. The proportions of the axial distance to the height of the column are 1 : 1.8 on the front and 1 : 1.95 on the side. Dr. Dörpfeld was unable² to measure the height of the columns, but Blouet gives the measurement as 7.21 m. I have measured the fallen monolith on the south side of the temple, whose full length is preserved, and

¹ Professor J. B. Bury, in his *History of Greece* [1st ed.], p. 152, combines the idea that there were two separate chambers with the knowledge that Pausanias called this a temple of Apollo and guesses that the second chamber was dedicated to the worship of Artemis.

² Cf. *Ath. Mitth.* XI, 1886, p. 304, no. 1.

found it to be 6.33 m. When the thickness of the capital and abacus, 0.885 m., is added to this, it gives a total of 7.215 m. Stuart's measurements, 21 feet $4\frac{1}{4}$ inches (6.50 m.), height of column to the swell of the capital, + 2 feet $4\frac{3}{8}$ inches (0.72 m.), thickness of capital, give a total of 7.22 m. as the height.

The columns at the top have a diameter of only 1.295 m., and this great entasis and the flat, bulging capitals give an appearance of great solidity to the structure. The columns



FIGURE 4. — FALLEN COLUMN OF NORTH SIDE OF TEMPLE AT CORINTH.

were left slightly rough by the chisel in order to furnish a secure surface for the coat of reddish-yellow stucco with which the temple was finished in the earlier period. When the temple was repaired in Roman times a thicker coat of stucco of coarser texture was put on over this. These different coats can be clearly seen on the larger fragment of column lying on the north side of the temple (Fig. 4).

The details of the capital and the annulets given in Figs. 5 and 6 are self-explanatory; these are redrawn from Dr. Dörp-

feld's measurements. The capital proper has a thickness of 0.565 m. and the abacus of 0.32 m. The abacus of the third column from the southern corner on the west end has a surface 2.25 m. square. The photograph (Fig. 7) gives a near view of the capital of the last column remaining on the west end.

The sketch (Fig. 8) shows the arrangement of the architrave blocks that remain in position, together with the surface measurements. The height of the architraves as

I measured them is 1.32 m., but Blouet gives the measurement as 1.292 m., while Stuart gives

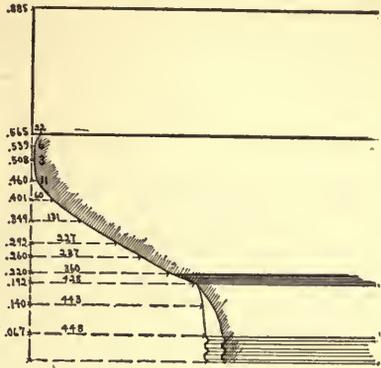


FIGURE 5. —DETAIL OF CAPITAL.

the total height in his time as 1.44 m. (4 feet 8 $\frac{3}{4}$ inches), but the height corresponding to what is now left was then given as 1.34 m. (4 feet 4 $\frac{1}{2}$ inches). The method of fitting the blocks over the corner column is interesting; the inner blocks were joined with bevelled faces, but the outer blocks show only square ends. The outside block on the side, which is now broken, came to the middle of the column, so the block across the end must have reached from the middle of the second column

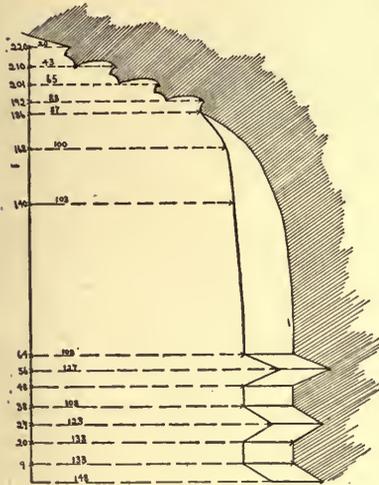


FIGURE 6. —DETAIL OF NECKING.

on the west to the outside of the corner column. On the third column of the western end the architraves are 0.27 m. from the outside edge of the abacus and 0.20 m. from the inside edge.

As may be seen from the photograph (Fig. 9), these architraves have weathered badly, and large spaces have been worn between them at the top, while the whole upper surface is honeycombed into cavities and sharp edges. The measurements of the architraves, which are given on the plan, were obtained from their lower surfaces where they are but little worn.



FIGURE 7. — CAPITAL OF NORTHERNMOST COLUMN OF WEST END.

On the remains of the seven architrave blocks, there are traces of the lower ends of the triglyphs, so that a few more measurements may be given. On the west end the lower end of the only triglyph which remains in place is 0.83 m. in width (Stuart, 2 feet $8\frac{3}{4}$ inches = 0.831 m.), and the space for the metopes between the triglyphs is 1.18 m. (Stuart, 3 feet $9\frac{15}{16}$ inches = 1.166 m.). The guttae which remain in place are 0.051 m. (Dörpfeld, 0.056 m.) in length and 0.06 m. (Dörpfeld, 0.066 m.) in diameter. The width of the band above the guttae is 0.115 m.; then comes a slight projection in the triglyph of 0.005 m.; and then another band which extends all along the top of the architraves, — this is 0.113 m. in width and projects 0.06 m. from the face of the architrave.

On the south side the space is 3.10 m. for two metopes and a triglyph. The remains of half a triglyph at the end of one block are 0.38 m. in width, giving a total width of 0.76 m. (Blouet, 0.75 m.) for the triglyphs on the side and a width of 1.17 m. for the metopes.

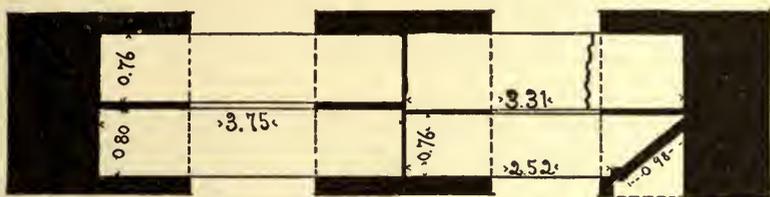
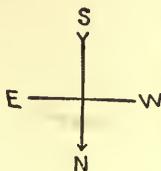
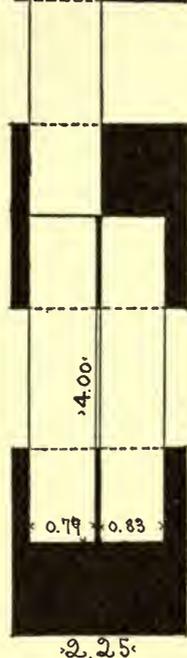


FIGURE 8. — ARRANGEMENT OF EXISTING ARCHITRAVES.



Of the superstructure above the architraves, nothing now remains. Dr. Dörpfeld found some tiles with the inscription *PONI*, which he supposes to date from Roman repairs upon the temple; he also found red pieces of ornamentation which probably came from the wall of the cella or the pavement. Many fragments of ornamental architectural terracottas have been found during the course of the excavations, but none of these can be assigned with certainty to this building, although their distance from the temple does not militate against the identification, for fragments of the columns of the temple have been found as far away as the vaulted chamber at the foot of the terrace bordering the platform of the temple on the south.



As far as the time of the construction of the temple is concerned there is but little to be said. Leake (*Morea*, vol. III, p. 249) would date it about the middle of the seventh century B.C.; Dr. Dörpfeld says that it belongs to the sixth century and perhaps earlier. The accompanying sketch (Fig. 10) of a fragment of a vase, which formed the upper part of the handle of a large *amphora à colonnette*, shows a typical Corinthian *motif* of the period when only animal forms of a



FIGURE 9. — VIEW FROM ABOVE OF THE ARCHITRAVES AT THE SOUTHWEST CORNER.

bizarre type were in use as decorative factors. This fragment may be dated from the early part of the sixth century B.C., and since it was found among the chips of stone lying between the cuttings for the foundation walls of the temple, it seems quite likely that it was contemporaneous with its construction or only a few years anterior.

In conclusion it is of interest to examine the plan of the temple to determine just which columns were standing until a late period. The seven existing columns are plainly indicated

in black at the western end and southern side. The twelve columns seen by Stuart were these seven and the four immediately adjoining them on the southern side, whose foundations are still standing, and in addition the more southerly of the two columns at the entrance of the opisthodomus. The thirteen columns of the peristyle standing in Cyriacus's time, in addition to the eleven just mentioned, probably included the two immediately following on the southern side, which are now lying prostrate as they fell outward. Farther back than this we have no written record, but



FIGURE 10.—DECORATION ON A FRAGMENT OF A VASE FOUND IN THE BUILDERS' REFUSE OF THE TEMPLE.

a further examination of the plan shows that many of the columns on the north side must have remained standing on their bases down to a comparatively late date, for the masonry between the places for the columns is gone, having been removed for building purposes, but the masonry under the columns remains.

The part first destroyed was in all probability the eastern end of the temple, and the eastern part of the southern side, for here the foundations were highest and now hardly a stone remains in place. The northwestern corner seems also to have disappeared at an early period.

BENJAMIN POWELL.

EDITORIAL NOTES

By authority of the Council, Dr. Charles Peabody, of Cambridge, Mass., has been made a member of the Editorial Board of the JOURNAL, and will have charge of the department of American Archaeology.

A Fellowship in Mediaeval and Renaissance Archaeology has been established by the Institute at the American School in Rome. This fellowship, with an annual stipend of \$600, is administered by a Committee of which Professor Allan Marquand, of Princeton University, is Chairman, and Professor Alice V. V. Brown, of Wellesley College, is Secretary. Applications for this fellowship for 1905-06 should be made to the Chairman before May 1, 1905.

The publication of the second and concluding volume of *The Argive Heraeum* is expected in April. The contributors are Professor Waldstein and Dr. G. H. Chase, "The Terra-Cotta Figurines"; Professors Waldstein and J. C. Hoppin, "The Terra-Cotta Reliefs"; Professor Hoppin, "The Vases and Vase Fragments"; Dr. T. W. Heermance, "The Inscriptions on Vases"; Mr. H. F. De Cou, "The Bronzes," "Inscriptions on Bronzes," and "The Coins"; Professor R. Norton, "The Engraved Stones, Gems, and Ivories"; and Mr. A. M. Lythgoe, "Egyptian Objects." The Index has been prepared by Miss M. L. Nichols. This volume is nearly twice as large as the first volume and contains over four hundred pages, with about one hundred full-page plates, most of which are reproduced by the lithograph process and some in colors; there are also numerous illustrations in the text.

The first volume of the *Supplementary Papers of the American School of Classical Studies in Rome* is now in press and will be published in the course of the spring. An account of this volume will be given in our next issue.

M. Pottier, of the Museums of the Louvre, in a letter to the Editor kindly calls attention to the fact that M. de Sarzec discovered in the palace at Tello in Babylonia the same use of bricks (grouped in triangular sectors) in the construction of columns as that described by Mr. Fisher in his article on "The Mycenaean Palace at Nippur" in the December number of this JOURNAL (1904), pp. 422-425, and that this construction is discussed by M. Heuzey in the *Découvertes en Chaldée*, p. 62, as also in the small volume by the same author entitled *Un Palais Chaldéen* (1888), p. 37 and pl. III.

MARCH, 1905.

Archaeological
Institute
of America

GENERAL MEETING OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

DECEMBER 28-30, 1904

THE Archaeological Institute of America held its sixth general meeting for the reading and discussion of papers at Boston and Cambridge, Mass., Wednesday, Thursday, and Friday, December 28-30, 1904.

The business meetings of the Managing Committee of the School in Rome, the Managing Committee of the School at Athens, and the Council of the Institute were held on the same days, at 9.30 A.M.

The meeting of Wednesday evening was held in the Rogers Building of the Massachusetts Institute of Technology, Boston, the meetings of Thursday afternoon and evening in the Fogg Art Museum of Harvard University, Cambridge; all the other meetings in the Walker Building of the Massachusetts Institute of Technology.

Addresses were delivered each day at 11.30 A.M. in the Museum of Fine Arts, as follows: Wednesday, by Mr. Edward Robinson, Director, on *The Collection of Vases* in the Museum; Thursday, by Mr. Matthew S. Prichard, Assistant Director, on *The Terra-cottas, Bronzes, and Coins* in the Museum; Friday, by Mr. B. H. Hill, Assistant Curator of Classical Antiquities, on *The Original Sculptures* in the Museum.

Friday, from 1 to 2 P.M., Mrs. John L. Gardner received about forty of the visiting members of the Institute and Managing Committees at Fenway Court.

Thursday, at 6.30 P.M., a dinner—at which one hundred and seventy persons were present—was given by the Boston Society to the visiting members of the Institute in the Living Room of the Harvard Union, in Cambridge. At 10 P.M. Professor and Mrs. John Williams White received the visiting members of the Institute at their house.

The museums of Harvard University were open to visitors every day during the meeting.

On Friday, at 1.30 P.M., the Boston Society gave a luncheon to the Council and the Managing Committees, at the Hotel Brunswick.

A joint resolution was passed, thanking the authorities of the Massachusetts Institute of Technology, of Harvard University, and of the Boston Museum of Fine Arts, the President and members of the Boston Society, Mrs. John L. Gardner, and others for the hospitable reception given to the Institute and the Managing Committees.

A joint resolution was also passed, thanking the Carnegie Institution for the generous grants of pecuniary assistance which it has made to the Schools at Athens and in Rome.

There were five sessions, at which addresses and papers, many of which were illustrated by means of the stereopticon, were presented. The brief abstracts of the papers which follow were, with few exceptions, furnished by the authors.

WEDNESDAY, DECEMBER 28. 3 P.M.

Professor Thomas Day Seymour, President of the Institute, presided.

Address of welcome by President Henry S. Pritchett, of the Massachusetts Institute of Technology.

Addresses in commemoration of the Twenty-Fifth Anniversary of the founding of the Institute by Professor Charles Eliot Norton, of Harvard University, President of the Institute from 1879 to 1890, Professor John Williams White, of Harvard University, President of the Institute from 1897 to 1903, Professor James R. Wheeler, of Columbia University, Chair-

man of the Managing Committee of the School at Athens, Professor Andrew F. West, of Princeton University, Chairman of the Managing Committee of the School in Rome, Professor George F. Moore, of Harvard University, Chairman of the Managing Committee of the School in Palestine, and Mr. Charles P. Bowditch, Chairman of the Committee on American Archaeology.

1. Professor James C. Egbert, of Columbia University, *Fasti recently found at Teano.*

While on an epigraphical tour last March through the towns of Campania, I found in the house of Signor Orazio Pasquale in le Curti an inscription on marble which proved to be fasti of a municipium. It was said to have been originally found at Teano, ancient Teanum Sidicinum. It measures: breadth $9\frac{3}{4}$ inches, height 9 inches, thickness $1\frac{1}{4}$ inch. There are ten lines, six of which are complete and easily read. The letters belong to the *scriptura actuaria*, and in this these resemble other fasti. Apices are found over *a* in *Silanus*, *a* in *Vipstanus*, *u* in *Iulius*, and over *ae* in *Laelius* and *oe* in *Coelius*. One tall *i* is seen in *Silanus*. The inscription reads as follows:

[M]agrus Sagit(ta) Fal(ernia tribu) Venid(ius) Vitul(us)
 Valerius Asiaticus M. Silanus
 K(alendis) Mart(iis) loc(o) Valer(ii) Vetus Antistius
 K(alendis) Iuliis D. Laelius Balbus
 K(alendis) Oct(obribus) C. Terentius Tullius Gemin(us)
 Q. Coelius Gallus A. Badius Sext(us) IV vir(i)
 M. Plinius Gall(us) M. Oppius Val(erius) aed(iles)
 Vipstan(us) Popl(icola) Mess(alla) Vips.....
 magistrat(us) ex.....
 August.....

The inscription therefore gives the names of consuls of 46 A.D., three consules suffecti, municipal quattuorviri, and aediles. The three consules suffecti for this year have never been known before. The consul suffectus given in the edict of Claudius *de Civitate Ananorum*, Q. Sulpicius Camerinus, is not named in these fasti from Teano. This is true also of Vellaeus Tutor, hitherto doubtfully assigned to this year. The exactness shown in the use of *loco Valerii* is not characteristic of other fasti, particularly of fasti minores. Vipstanus Popl(icola) Mess(alla) may be the consul of 48 A.D., or more probably *magistratus* indicated in the following line. The date may be the latter part of the first century. Finally,

it is noteworthy that the Emperor Claudius established a colonia at Teanum Sidicinum, and after that time inscriptions of that place have the names of quattuorviri and aediles. These fasti may therefore belong to the time of the founding of that colonia.

2. Professor William N. Bates, of the University of Pennsylvania, *A Signed Amphora of Meno*.

Among the vases of the Free Museum of Science and Art of the University of Pennsylvania is a large red-figured amphora, bearing the signature of the painter Meno. The vase, which is remarkably well preserved, has painted, in panels, on one side Apollo, Artemis, and Leto, and on the other a youthful warrior leading two horses. The signature is on the base MENONEΓΟΙΕΞΕΝ. Meno is not otherwise known, but there is some reason for thinking that he was the grandfather of the artist Meno who prosecuted Phidias. Meno's work resembles that of Andocides, but differs from it in the extensive use of unpainted lines put in with a dull tool and in the use of raised black lines. As an artist Meno must be ranked very high. It was argued from the character of the letters and from the technique that the vase was painted about 510 B.C. Two new names of horses, Σκόθων and Κρής, occur on the vase.

3. Professor C. C. Torrey, of Yale University, *A Greek Inscription from the Lebanon*.

The paper related to a Greek inscription which was found in the year 1901 *in situ*, just above the village of Jebâ'a, in the Lebanon, a few hours east of Sidon and perhaps twenty-five hundred feet above the sea. The inscription is on a limestone boulder, near the path to Jezzîn. The characters are about 6 inches high, well executed, and nearly all easily legible. It might be read: Ὀριάδ-Αλλάθ Οίας, and translated: "To the Mountain-(Goddess)-Allath of Oia." The goddess Allath is well known in several Semitic lands, but has not hitherto been found in Phoenicia.

4. Dr. Arthur Stoddard Cooley, of Auburndale, Mass., *Archaeological Notes*.

This paper was a brief report of recent archaeological work on the Erechtheum, at Corinth, on the Treasury of the Athenians at Delphi, on the Olympieum opposite Syracuse, and on the Rostra in the Roman Forum, illustrated by slides from photographs taken the past summer.

In the long trench dug at Corinth last spring in the western part

of the Agora a massive wall was found, apparently part of a great Doric stoa on the south side of the market-place. By plans it was shown that this probably has connection with walls found about four hundred feet to the east in Trench XXIII.

The Treasury of the Athenians at Delphi is being rebuilt by the city of Athens with the old blocks, some new marble, and casts of the sculptures now in the Delphi museum.

As accurate measurements as the scanty remains permit were made by Dr. Cooley this summer at the Olympieum opposite Syracuse, showing that the temple measured about 210×74 feet and had six columns on the ends and seventeen on the sides. The columns standing are the second from the south on the east front and the tenth from the east on the south side. They are monoliths about $18\frac{1}{2}$ feet high, with a basal diameter of about 5 feet 9 inches, intercolumnium of nearly 13 feet, and sixteen channels. A curious feature is a stone ring or hoop at the bottom of the column, noticed also in some of the oldest columns of the temple of Hera at Olympia.

WEDNESDAY, DECEMBER 28. 8 P.M.

Mr. Charles P. Bowditch, President of the Committee on American Archaeology, presided.

Addresses were delivered by Mr. Charles F. Lummis and Dr. F. M. Palmer, of Los Angeles. Mr. Lummis spoke on the importance of archaeological work in the southwest, where the Society of the Southwest of the Institute is actively engaged in collecting and preserving the relics of the aboriginal inhabitants and the Spanish settlers, and more particularly on *The Primitive Music of the Southwest*. His address was illustrated by means of the phonograph, which gave reproductions of Indian and Spanish melodies. Dr. Palmer spoke on *The Indian Archaeology of Southern California*, describing remains of Indian life and emphasizing the importance of work in this field.

THURSDAY, DECEMBER 29. 3 P.M.

Professor John Williams White, of Harvard University, Honorary President of the Institute, presided.

Address of welcome by President Charles W. Eliot, of Harvard University.

1. Professor Mitchell Carroll, of The George Washington University, *Thucydides and Pausanias and the Dionysium in Limnis*.

This paper endeavors to show that the literary references are sufficiently explicit to determine the site of the *Dionysium in Limnis*, if we interpret the text of Thucydides and Pausanias, in conjunction with other authors, upon the assumption that the site is unknown and without reference to any of the topographical theories still in dispute. The conclusion reached is that Pausanias (I, 20, 3) definitely locates the oldest sanctuary of Dionysus in Athens, namely the *Dionysium in Limnis*, as evinced by Thucydides (II, 15) and Pseudo-Demosthenes (LIX, 76), adjacent to the well-known Dionysiac theatre on the southeastern slope of the acropolis. The objections to this view — which prevailed until v. Wilamowitz-Moellendorff (*Hermes*, XXI, p. 615 ff.) and Doerpfeld (*Athen. Mitth.* XX, pp. 161 ff.) complicated the situation by their topographical theories, but is now generally abandoned — were found to be based chiefly on a narrow interpretation of the term *ἱερόν*, uniformly applied to the *Dionysium in Limnis*, which signifies primarily the sacred enclosure inclusive of the buildings upon it, and secondarily the temple exclusively. Within the peribolus of the sanctuary of *Dionysus in Limnis* at Athens were later erected the temple of Dionysus Eleuthereus and other temples. In this sacred enclosure, certainly from 499 B.C. forward (Haigh, *The Attic Theatre*, p. 112), were celebrated the three festivals of the Anthesteria, the Lenaea, and the Greater Dionysia, each in its season. Into the controversy known as "the Enneacrunus Episode" the discussion of two different primitive settlements enters, one along the Ilissus, the other about the Acropolis, each of which had its sanctuaries of Zeus, of Apollo, of Gē, and of Demeter, and its fountain Callirrhoe, and this fact has led to the great divergence of opinion among archaeologists on this question. But there was only one sanctuary of Dionysus ἐν Λίμναις. Hence, if after an interpretation of the text of the ancient authorities, we are justified in locating this south of the Acropolis adjacent to the theatre, it follows that the Enneacrunus fountain, and all the sites mentioned in connection with it by Thucydides and Pausanias, were in the neighborhood of the Acropolis.

2. Professor Clifford H. Moore, of Harvard University, *The Introduction of the Taurobolium into the Cult of the Magna Mater*.

The view as to the origin of the taurobolium in the worship of the Great Mother which has thus far won most favor is that first proposed by Cumont, who finds its source in the worship of the Persian Anahîta, as identified with Ἄρτεμις Ταυροπόλος, whom he sees in Venus Caelesta of the earliest taurobolic inscription (Puteoli, *C.I.L.* X, 1596). Granting the identification of the Persian goddess with Artemis, this view is still without warrant; the gloss of Hesychius, on which Cumont lays much stress, says nothing to the point — ταυροπόλια· ἃ εἰς ἐορτὴν ἄγουσιν Ἄρτέμιδι. Furthermore, we find nowhere a statement that bulls were sacrificed to Anahîta, but on the contrary Plutarch tells us that cows were so offered, *Vita Luc.* 24, βόες ἱερὰ νέμονται Περσίας Ἄρτέμιδος . . . χρῶνται δὲ ταῖς βοῦσι πρὸς θυσίαν μόνον.

The origin of the sacrifice, however, is clearly indicated in Stephanus of Byzantium, *s.v.* Μάστανρα· ἐκαλείτο δὲ καὶ ἡ Ἰέα Μᾶ καὶ ταῦρος αὐτῇ ἐθύετο παρὰ Λυδοῖς. We may believe then that it was an ancient custom to sacrifice bulls to the Mother Goddess among the Lydians at least. That Venus Caelesta of the Puteoli inscription is identical with the Magna Mater, who is elsewhere clearly named in inscriptions of this class, cannot be doubted. It was apparently at the time of the great expansion in the worship of this divinity during the early second century of our era, and under its influence, that the taurobolium was imported into the west from Asia Minor.

3. Professor Ettore Pais, of the University of Naples, *The Topography of the Temple of the Sirens on the Sorrentine Peninsula*. (Read by Dr. E. K. Rand. See above, pp. 1-6.)

The location of the temple of the Sirens on the Sorrentine peninsula has been a widely discussed question. Strabo, who derives his information from Timaeus, merely says that the temple was near Sorrentum, and that it contained ἀναθήματα παλαιά. A marble fragment of an archaic (or archaistic) Greek head, which was discovered by the writer in a stonecutter's shop on the peninsula, furnishes a solution to the problem. This fragment, with many others that have been very widely scattered, is traceable to the remains of an ancient temple which once stood where are now the remains of the mediaeval church of Santa Maria della Fontanella, not far from the still existing church of Santa Maria della Lobbra (derived from the Latin *delubrum*). This ruined church, which lies on an elevation near the seashore, appears to be the descendant of the Graeco-Roman temple of the Sirens, lying near the only safe harbor

between Punta di Campanella (*Promunturium Minervae*) and Sorrento. In mediaeval times sailors used to salute the little church "with the firing of mortars and arquebusses," and were answered "by the sound of the bells of the church." Whether the marble fragment from this temple is archaic work of the sixth century B.C., or a Graeco-Roman copy of the work of this period, is immaterial.

4. Professor David M. Robinson, of Illinois College, Jacksonville, Ill., *Terra-cotta "Finds" at Corinth in 1903.*

In 1903 there was discovered at Corinth, southwest of the Old Temple, packed together in a mass between two pavements of crushed and compacted *poros*, an instructive deposit of terra-cottas. The main types are standing female figures, mirrors, tablets with horse and rider in relief, reclining figures both male and female, shields of the "Argive" type, a tablet with a relief of a cuirass, a tablet with helmet of "Corinthian" type in relief, and, of especial importance, a large number of *stelae* surmounted by a "Corinthian" helmet in relief, and bearing a sinuous serpent below. The argument was advanced that this deposit came from the sanctuary of some chthonian deity, or, more probably still, from that of some hero. Since some of these terra-cottas date from the sixth century, others from the fifth, and still others, it may be, from the fourth, the sanctuary where they were *anathemata* must have been destroyed long before the days of Pausanias, and we can only conjecture what particular one it was.

5. Professor Rufus B. Richardson, of New York, *Mountain Climbing in Greece.*

We did not climb mountains in Greece for mere pleasure, but for the enlightenment in topography and history which the views from the mountain tops afforded. These views give lessons which strike deeper than those obtained from books.

From the tops of the Kerata, just west of Eleusis, low as they are, one gets a view of the narrow and tortuous channel between Megara and Salamis which demonstrates that that island belonged by nature to Megara rather than to Athens. The slight elevation afforded by Lykabetos gives views of Attica and Aegina, "the eyesore of Piraeus," which make clear the irrepressible conflict between Athens and Aegina.

The small extent of Greece is realized when from the top of Parnes one sees to the north Olympus and to the south Taygetus. From the top of Cithaeron the battle of Plataea is understood better

than from any chart. All Boeotia also, that "orchestra of Ares," is unfolded before us.

From Pelion, which is only a little over five thousand feet high and may be climbed on horseback, but which makes up in bulk what it lacks in height, a grand view of Thessaly, with its border of giant mountains, Ossa, Olympus, the Cambunian range to the north and the Pindus range to the west, is obtained. Athos, "the holy mountain," rises sheer out of the sea over six thousand feet on the east.

Of course one loses the game in many honest trials by the unkindness of fortune. But one who spends a long time in the country can by careful watching usually succeed. One perfect view from Taygetus and another from Kiona, the highest mountain in Greece, told us more of Greece "than all the sages can." From the former the Island of Pelops is visible from one corner to another and the plain of Sparta explains its own eventful history. From Cyllene, Aroania, and Erymanthus come supplementary views which reveal the relation of the other small plains to one another.

Happy is the mountain climber in Greece who is never obliged to hurry. He comes to bless those mountain peaks as familiar friends and instructors.

6. Professor W. H. Goodyear, of the Brooklyn Institute, *Lotus Ornament on Cypriote Vases.*

This paper summarizes a portion of the results announced in *The Grammar of the Lotus* in 1901, all of which were originally suggested by the study of Cypriote vases in the Metropolitan Museum of Art. The motive for returning to the subject at this time is to call attention to the acceptance of many of these results by the Swedish archaeologist, Professor Oscar Montelius, in his *Typologische Methode* (1903) and of calling attention to the importance of the elaborate review of *The Grammar of the Lotus* which was published by Alois Riegl in 1893 in his book entitled *Stilfragen*, in which some 120 pages were devoted to the discussion of this work.

The speaker reaffirmed his own conclusions regarding the following patterns, which have either not been mentioned or not accepted by Riegl or Montelius as lotus motives: the Egyptian meander announced in the *Grammar* as probably derived from the Egyptian spiral scroll; Egyptian concentric rings, announced as probably derived from the spiral scroll; the Egyptian spiral scroll, announced as probably derived from the spiral scroll with lotuses. These motives are held by Riegl not to be lotus motives, and they are not mentioned either with approval or disapproval by Montelius.

The following motives, announced as lotus derivatives in *The Grammar of the Lotus*, are republished as lotus derivatives by Riegl and Montelius: the so-called Assyrian palmette, first announced by the speaker as a lotus-palmette and as derived from Egypt; the so-called Assyrian rosette, first announced by the speaker as a lotus-rosette and hence as derived from Egypt, wherever found in the Mediterranean world; the Egyptian palmette, a motive previously unnamed, unspecified, and unnoticed, announced by the speaker as the original of the Assyrian palmette and of the Greek anthemion; the Greek anthemion, first announced by the speaker as derived from the Egyptian lotus-palmette; the Ionic capital, first published by Colonna-Ceccaldi, by Dieulafoy, and by Lange as a lotus motive, with demonstration materially improved, corrected, and supplemented by the speaker; the egg-and-dart moulding, first announced by Owen Jones as a lotus motive, with demonstrations materially corrected, improved, and supplemented by the speaker.

7. Professor Arthur Fairbanks, of the State University of Iowa, *Excavations in the Roman Forum during 1904*.

The speaker gave a brief summary of what had been accomplished in the Forum during the present year, *viz.* (1) the uncovering of the Lacus Curtius, (2) the opening of a stone box in the base of the equus Domitiani, (3) the discovery of a base before the temple of Castor, supposed to be the base of the equestrian statue of Tremulus (Liv. ix. 43), (4) the discovery of a road running east and west just east of the arch of Augustus, (5) the uncovering of much of the pavement of Constantine's basilica, (6) the work now going on in the house of the Vestals and along the nova via, and (7) the excavations now in progress west, south, and east of the south pier of the arch of Titus.

8. Dr. George J. Pfeiffer, of Watertown, Mass., *Stamps on Bricks and Tiles from the Aurelian Wall at Rome*.

A piece of the Aurelian wall, 100 Roman feet long, situated east of the Porta San Giovanni, collapsed in October, 1902. From the débris over 800 bricks and tiles were collected bearing Roman stamps and other marks. These have been studied by the speaker, together with Messrs. A. W. Van Buren and H. H. Armstrong, Fellows of the School in Rome.

About 594 lettered stamps were found, belonging to about 336 different kinds, 26 of which appear to be unpublished. Those that may be exactly or approximately dated range from the first century

of the present era to the time of Theodoric, the greatest number (ca. 309) belonging to the reign of Hadrian.

About 235 figured stamps and other marks were collected, belonging to about 125 different kinds. Only ten of them occur on the same bricks with lettered stamps, seven of which are of the time of Hadrian.

The classification of the stamped bricks and tiles by their thicknesses shows that, generally speaking, they grew thinner with the progress of time. In the first century the predominant thickness, judging from a limited number of specimens, was 41-43 mm., ca. $\frac{1}{4}$ Roman foot; in Hadrian's time it was 37-38 mm., $\frac{1}{5}$ Roman foot; in the times of Pius and Severus, 33 mm., $\frac{1}{3}$ Roman foot. The dated bricks of other times were not sufficiently numerous to permit an equally definite statement.

The predominant thickness of the bricks bearing figures is 30 mm., $\frac{1}{6}$ Roman foot, for which reason most of them are probably not of earlier date than the first half of the third century. This seems to be confirmed by the occurrence of some of the figures also in the centre of certain lettered stamps, which are assigned by G. B. Lugari (*B. Com. Roma*, 1895, pp. 60-80) on other grounds to the same date.

The figures are either stamped or drawn by hand, and comprise a great variety of designs: scrolls, disks, circles with or without a central dot, concentric circles, combinations of circles and dots, spirals, leaves, hexagons, crosses, the swastika or fylfot, stars with six and eight rays, tridents, palm-leaves, zigzags, dotted letters and other figures, etc. Their purpose is not known; on account of their variety they were probably, indeed, used in various ways. Some resemble Oscan letters and the stonemasons' marks described by O. Richter (*Ueber antike Steinmetzzeichen*, 1885) and A. Sogliano (*Notizie degli Scavi*, 1898, p. 69, and 1901, pp. 357-361). Others may represent paterae or shields, and occur also on leaden tokens (M. Rostowzew, *Tesserae plumbeae*, 1903). Still others may have been associated with Mithraism and early Christianity, or have been merely ornaments, ornamental trademarks, or potters' marks. Comparison shows that many of the simple geometric designs, considered apart from their purpose, are of high antiquity, being evidently survivals of that system of geometric ornamentation common to the early and even prehistoric pottery, metal-ware, bone-carvings, and stone-sculptures of both the Mediterranean basin and northern Europe.

The Aurelian wall was built in 272-ca. 279 A.D., and repaired as early as 403 A.D. Parts of it were repeatedly repaired in the Middle

Ages, the particular piece here studied as late as the sixteenth century. Hence the stamps found in it throw no light on its early history: they merely prove that many of the bricks and tiles composing it at the time of its fall were of Roman origin, and that—since most of the dated ones belong to the first and second centuries—if any of these bricks and tiles were used in the original construction, they were already then quite old.

The extraordinary number and variety of lettered stamps found have enabled the authors, however, to confirm, correct, and amplify the records of those already known. Figured stamps have not been so fully described and illustrated before.

The original treatise will be found in Volume I of the Supplementary Papers of the School in Rome.

9. Miss Alicia M. Keyes, of Concord, Mass., *The Acanthus Motive in Greek Decoration*.

Grecian artists represented the stems, flowers, and seed-vessels of the *acanthus spinosus* and of the *acanthus mollis* as well as their leaves. The "egg-and-dart" and "tongue-and-dart" motives closely follow the pistil, seed, and seed-vessel forms.

As the acanthus stem withers, the walls of the outer cells break (being thinner) before those of the inner cells, causing the stem to divide and curl back in fluted volutes to the basal leaf. Greek Ionic volutes are modelled from these living curves, as are also Corinthian volutes. The Solunto Ionic capital emphasizes the natural ending of the volute at the basal leaf.

Acanthus tendrils, joining their voluted stems like dandelion tendrils, are copied in the handles of a fifth century B.C. bronze crater (*Burl. F. A. Club Ex.* 1904).

Acanthus blossoms, drying like immortelles, "bloom continually" (Hellanicus, *ap. Athen.* XV, 680 a). Therefore carved acanthus garlands adorn the Erechtheum, while the plant is carved on cymae, stelae-acroteria (Conze, *Attische Grabreliefs*, pl. clxv) and antefixes (Lycian Payava Tomb), and is sketched from life on white Athenian lecythi (*Brit. Mus. Coll.* pl. xiv), which, conventionalized, it constantly encircles.

Artistic Greeks, having studied this plant for decoration (with its perfectly proportioned relations), have given to each part—stem, leaf, flower, and seed—"the splendor of its truth."

THURSDAY, DECEMBER 29. 8 P.M.

The President of the Institute presided.

1. Mrs. Blanche E. Wheeler Williams, of Boston, *The Pottery from Gournia, Crete.*

Excavations were continued at Gournia and neighboring sites during 1903 and 1904 by Miss Boyd, for the American Exploration Society of Philadelphia. The pottery from these excavations is divided into a series of eight distinct stages extending from the third millennium B.C. to the Iron Age. The stages are as follows:

(1) Sub-neolithic and primitive geometric ware, like that of the Cyclades, with dark ornament on light ground, from rock shelter burials at Gournia and Aghios Joannis, and from the lowest stratum at Vasilike.

(2) A remarkable new fabric from Vasiliké with Trojan shapes, long beaks, decoration in black and red, mottled, with highly hand-polished surface; the technique perhaps borrowed from Libyan methods and to be compared with Cypriote "red ware."

(3) White paint on black with geometric ornament from an ancient dump heap north of Gournia town.

(4) Kamares ware and prototypes of local Gournia forms found beneath Gournia floors. Also Kamares ware from a bone enclosure north of Gournia town.

(5) Gournia pottery with subdivisions ranging from the Theraean stage of the Cycladic style to the "Palace style" of Knossos.

(6) Late Mycenaean style belonging to the period of reoccupation of the west slope of Gournia with burials in pithoi and "caselles."

(7) Sub-Mycenaean, with iron introduced, from Oronta, Kavousi, with burials in beehive tombs.

(8) Fully formed geometric style of the early Iron Age from Skouriazmenos, Kavousi, with burials in beehive tombs.

2. Dr. William Hayes Ward, of New York, *The Origin of Babylonian Civilization and Art.*

It is now the tendency of scholars to seek the origin of the earliest Egyptian civilization and art in Babylonia. Have we any evidence as to the source from whence the Babylonians drew their art and civilization, or may we regard these as the product of the land, quite indigenous? The object of the paper was to give evidence that these influences came from the east, in Elam.

For this study we must consider only the very earliest objects of

art as found especially on the seal cylinders. We must go back of the time of Sargon the elder, when a Chaldaean civilization had already reached a high state, that is, back of the period usually represented as 3800 B.C., although this may be an extreme date for Sargon.

Not a few very old cylinders represent the sun-god, Shamach, as rising between two mountains, or stepping in a mountain. Other very old seals show us a sun-god pushing a foe, probably a spirit of cloud, against the mountains, as if to clear away the morning mists as the sun rises. But there are no mountains visible in southern Babylonia. The designs must have originated in a land of mountains.

Again, quite a number of archaic cylinders show us a cedar or cypress tree. But no such tree grows in Babylonia, only the cultivated date-palm. They do grow on the mountains to the east, hardly in the mountains of Arabia.

Again, the cylinders of the time of the elder Sargon show us Gilgamesh fighting a buffalo (*bos bubalus*) with long corrugated horns resting back on his shoulders. This is the wild bull of the Chaldaean swamps. But the early cylinders do not know this buffalo, but only a different animal, the bull of the mountains and forests, *bison bonasus*, a different animal with short, round horns, like those of our American bison. This animal must have become familiar to the artist not in Chaldea, but in Elam.

It is to be considered that the fabulous monsters, or gods, bore on their heads the horn of the bison of the forests and hills, and never of the water buffalo. Such is Eabani, half man and half bull, with stout, short horns. Again, the human-headed bull always has the same horns; and both of these figures are of the very earliest period that has left any relics for us. Equally the gods themselves, when they have horns, have only the short round horns of the mountain bull, not of the swamp buffalo.

And, further, the other animals with which on the earliest seals human figures fight, or which fight among themselves, are not, except the lion, which occupies both regions, those of the Chaldaean swamps, but of the Elamite mountains and forests, the deer with branching horns, the ibex, and the oryx.

It is not so much any single point, but the combination of evidence peculiar to the very earliest works of art — the mountains, the cedars, the bison, the bison-horned heroes or monsters, the deer, the ibex, and the oryx — which all point to the Elamite country as the origin of the Sumerian civilization of primitive Chaldea, none of which, and certainly not all of which, could have had their origin in an indige-

nous Chaldaean population, and to this must be added the fact that of the materials used to make the earliest seals, serpentine, lapis-lazuli, and jasper, all, except shell, were to be found not in Chaldea, but only in the land of cliffs and mountains.

3. Mr. Albert M. Lythgoe, of Harvard University and the Boston Museum of Fine Arts, *The Egyptian Expedition of the University of California; An Early Prehistoric Cemetery at Naga ed-Dêr.*

The Egyptian Expedition of the University of California was sent out in 1899 under the direction of Dr. G. A. Reisner, with A. M. Lythgoe of Harvard and F. W. Green of Cambridge (England) as the other members of the expedition, the latter replaced later on by A. C. Mace of Oxford. During the years 1901-03 the expedition was centred near Naga ed-Dêr, where a part of its work was the excavation of a cemetery of the early prehistoric period. This cemetery proved to be of unique value, owing to the remarkable condition of preservation in which the burials themselves were found, and to the fact that, in consequence of their perfect state of preservation, they afforded invaluable material for determining the racial type and characteristics of the Egyptians of that period. Furthermore, the archaeological evidence which the cemetery furnished proved to be of almost equal importance, and a mass of material was collected which is now in preparation for the complete publication of the cemetery. From a total of 635 graves, of which the cemetery consisted, a series of 1850 negatives were taken, including not only a complete photographic record of every burial in position, but also a record in detail of all the material occurring with the burial. From the facts thus recorded final evidence was obtained on previously undetermined points, such as types of matting and the manner of their employment; the number and kinds of garments in which the burial had been clothed; the occurrence of wooden-box burials; and various methods of roofing the grave.

4. Professor Allan Marquand, of Princeton University, *The Temple of the Didymaeon Apollo near Miletus.* (Published in *Records of the Past*, IV, 1905, pp. 1-15; 10 figs.)

The excavations on the site of the temple of the Didymaeon Apollo have raised the problem of the date of the façade. Three solutions have been offered: (1) that of Rayet, who assigns it to the fourth century B.C., (2) that of Haussoullier, who assigns it to

the second century B.C., and (3) that of Wernicke, who assigns it to the first century after Christ. Rayet's theory was enunciated before the figured capitals and Gorgon frieze came to light. These have strong Pergamene affinities, and reinforce Haussoullier in assigning the façade to the second century. In my opinion he is wrong in relegating the frieze and dentils to the time of Caligula. In style and spirit they belong to the same period as the vases and capitals. Wernicke compares the Zeus head from the façade at Didyma with the sculptures by Damophon. But the analogy is far from close, and Damophon's date is quite as problematical as that of the façade of the temple, if not more so. Evidence has not yet been presented to justify so late a period for this temple.

FRIDAY, DECEMBER 30. 3 P.M.

Mr. Edward Robinson, Director of the Boston Museum of Fine Arts, Vice-President of the Institute, presided.

1. Professor G. Frederick Wright, of Oberlin College, *The Physical Conditions in North America during Man's Early Occupancy*. (Published in *Records of the Past*, IV, 1905, pp. 15-26; 10 figs.)

The oldest definite evidence of man in America connects him with the waning stages of the glacial period. Such evidence is found in the valley of the Delaware at Trenton, N.J.; in the valley of the Ohio at Brilliant, near Steubenville; at Newcomerstown on the Tuscarawas River; at Madisonville, near Cincinnati, on the Little Miami; and at Lansing, on the Missouri River, near Leavenworth, Kan. Farther to the north they are credibly reported in deposits connected with the glacial period at Little Falls, Minn.; near New London, O.; and on the old beach line surrounding Lake Ontario.

The climatic conditions, however, were not so unfavorable as might at first seem, being far less rigorous than those in Greenland, where man exists at the present time. Protecting forests of cedar and other evergreens flourished up to the southern edge of the ice-sheet; while the mammoth, the Greenland reindeer, the moose, and the musk-ox roamed through the forests, and the walrus frequented the inlets of the middle Atlantic coast.

The implements found are in gravel deposits laid down by immense floods of water produced by the melting of the ice sheet. Primitive man witnessed annual floods of 100 feet in the Delaware, 150 feet in the Ohio, and 200 feet in the Missouri.

All along the watershed between the Great Lakes and the Mississippi valley he also witnessed that remarkable change in the course of the streams which took place when the ice had melted back from the watershed to open the present channels of northward flowing streams. There was a time during man's early occupancy of this watershed when the streams flowing over the many waste weirs into the Mississippi valley suddenly began to flow northward toward the Red River of the North, the St. Lawrence valley, and the valley of the Mohawk. In all this there are many scenes which can be worked up to good effect by some novelist who shall lay his plot ten thousand years ago and familiarize himself with the evidence of the natural events which then took place.

2. Professor Lewis B. Paton, of the Hartford Theological Seminary, *Some Excavations on the Supposed Line of the Third Wall of Jerusalem.*

Jerusalem at the time when it was besieged by Titus was protected by three walls on the north. The course of the first, or inner, wall is certain from the description of Josephus and from archaeological discoveries. It ran due east from a point near the present Jaffa Gate to the west wall of the temple. The courses of the second, or middle, wall, and of the third, or outer, wall cannot be determined from the account of Josephus, and the archaeological evidence is still uncertain. Only one fact is clearly established, namely, that an ancient wall followed the line of the present north wall of the city from the Jaffa Gate to the Damascus Gate. The determination whether this was the second or the third wall described by Josephus is one of the fundamental problems of Jerusalem archaeology.

The theory which identifies this wall with the third wall appeals to the location of the Church of the Holy Sepulchre inside of this wall. Christ was crucified outside of the second wall, hence it is claimed that this wall cannot be the second. Unfortunately, the genuineness of the sepulchre rests upon too slender historical evidence for its location to be a decisive argument in the case. It is also claimed that remains of the second wall are found inside of the Church of the Sepulchre, but a careful examination of these remains makes it very doubtful whether any of them ever belonged to a city wall. The wall laid down by Schick on the basis of these remains follows an inconceivably bad course, running on low ground all the way, and making three rectangular bends without reason. It does not correspond with Josephus's description of it as *κυκλοῦμενον*, and

if it had made the singular inward bend at the Church of the Sepulchre that Schick assumes, Josephus must have mentioned this fact. Moreover, the identification of the present north wall with the third wall does not do justice to Josephus's statements in regard to the distance between the third wall and the second, the size of the city, its large population, and the distance of the third wall from the monument of Helena and from Scopus.

Accordingly, we are forced to conclude that the remains along the line of the present north wall cannot be identified with the third wall of Josephus, but must belong to the second wall. In that case the third wall must be sought at some distance to the north of the present city wall. In 1838 Robinson found numerous traces of this wall and was able to determine its course for a considerable distance. Since that time the spread of the city toward the north has obliterated all signs of this wall, so that now people are able to assert that it never existed and that Robinson was mistaken.

During my stay in Jerusalem I made diligent search for this wall. The only remains that I could find above ground were some immense drafted stones in the side of a cistern about a third of a mile north of the Damascus Gate. These were not noticed by Robinson, but they were slightly examined by Wilson in 1865 and by Schick in 1875. Schick regarded them as part of a tomb. Conder supposed that the stones had belonged to the third wall, but that they had been moved from their original position. It seemed worth while to make them the object of a more thorough investigation, and I obtained permission to excavate. Examination showed that the stones were native rock, cut to imitate masonry, and revealed no traces of the tomb that Schick declared would be found under them. These stones are a rock ledge that has been cut into steps in order to allow a wall to be built upon it, and that has been dressed to match the masonry of this wall. The most likely hypothesis is that it served as a foundation for the third wall of the city that was built by King Agrippa.

3. Professor James M. Paton, of Wesleyan University, *The Death of Thersites on an Amphora in the Boston Museum of Fine Arts.*

According to our literary sources, Thersites was murdered by the fist or spear of Achilles, because of his ill-timed insults after the death of Penthesilea. The representation of the murder on the Tabula Iliaca is too indistinct to show clearly the version of the early epic. The vase in Boston—a Tarentine amphora from

near Bari—presents several novel features. Thersites has been beheaded, and lies among overturned vases and other vessels. Diomedes is hurrying to avenge him, but is restrained by Menelaus. Agamemnon also is hurrying to intervene. This version is probably not derived from the epic, nor can any literary source be named with certainty. It is possible that it refers to a story that Thersites was killed by Achilles for stealing the sacred vessels of Apollo. If so, it accords well with Usener's explanation of the original nature of Achilles and Thersites, and of their enmity.

4. Professor Samuel Ball Platner, of Western Reserve University, *The Rostra*.

This paper was a résumé of the latest theory of O. Richter, published in his monograph, *Die Römische Rednerbühne*, Berlin, 1903. This theory is based on recent study of the existing remains, which seems to show that the curved portion behind the rectangular Rostra, commonly called the Hemicycle, is older instead of younger than the other, and dates from the time of Julius Caesar. Richter therefore believes that this Hemicycle was the Rostra erected by Caesar and dedicated in 44 B.C. by Antonius. Trajan built the rectangular structure in front, and joined the two together, making one wide platform, approached by a curved flight of steps from the rear. Additional evidence for this view is afforded by a coin of Palicanus and the marble balustrades.

5. Professor Theodore F. Wright, of Cambridge, Mass., *Lamps with Christian Inscriptions*.

Hundreds of lamps have been found in tombs in Palestine and many of them show letters encircling the opening in the centre. It has been difficult to decipher these until it was seen that one sentence, ΦΩC XY ΦΕΝΙ ΠΑCΙΝ, is the basic common inscription, but put on in various ways. The letters are sometimes not in proper order, and again a few of the letters may be repeated so as to fill the whole space. Some of these lamps are figured in *Quarterly Statements* of the Palestine Exploration Fund, 1904, January, p. 24; October, pp. 327, 349; *Excavations at Jerusalem*, 1894-97, pl. xxvi. In *Recueil d'Archéologie Orientale* (1888), Vol. I, p. 171, M. Clermont Ganneau has treated of another common inscription, ΑΥΧΝΑΡΙΑ ΚΑΛΑ, and regards it as also Christian because of two lamps described in the *Revue Biblique*, October, 1898, p. 485, which have ΦΩC XY ΦΕΝΙ ΠΑCΙΝ ΚΑΛΗ, 'the light of Christ shines beautiful for all.' He believes these lamps to represent the

descent of the holy fire at the Greek Easter because these words are found in St. Basil's Liturgy, used at that time. They are derived from John i. 5, 9, and 1 John ii. 8.

6. Dr. Paul V. C. Baur, of Yale University, *A Terra-cotta Tityrus in the Cincinnati Museum.*

A terra-cotta statuette, 4 in. high, representing a combination of animal and man, was discussed. The figure stands upright and is human with the exception of the head and the feet. The head is that of a goat, and instead of human feet the creature has cloven hoofs. It was probably found in the Kabirion, Thebes, and is now in the Cincinnati Art Museum. As attributes it holds an unidentified object in its right hand and a horn of plenty in its left. From the cornucopia and the fact that this goat-demon is ithyphallic, we may safely conclude that he belongs to the attendants of the Thracian Dionysus, the most prominent of the group being Satyrs, Pans, Titans, Corybantes, and Curetes. All of these are essentially deities of procreation, and were, as Kaibel proved, closely allied to the Phrygian Mother of the Gods. Originally, however, they were *phalli*.

The name *Tityrus* seems to the writer of the paper to be the most appropriate appellation of this goat-demon, especially in view of Bücheler's explanation of the Greek *titos* and the Latin *titus* as meaning *bird* used metaphorically for *phallus*, an explanation accepted by v. Wilamowitz and others.

7. Dr. Oliver S. Tonks, of Columbia University, *Exekias : a Master of the Black-figured Style.*

Exekias is interesting because of his technique and because he belongs in the period just preceding the red-figured style. He signs ten times as maker and twice as maker and painter. On the neck of the signed *deinos* is a Sicyonian dedicatory inscription, which Brunn (*Bull. d. Inst.* 1865), dating it about 600 B.C., believed archaic. Helbig (*Bull. d. Inst.* 1876), more rationally admitting a later date for the dedication, is wrong in placing the vase early in the fifth century B.C. With the rest of the works of Exekias it belongs about 550-540 B.C. This time reconciles the dates of the dedication and the signature.

The style of Exekias, free so far as is possible in the black-figured style, is marked by a fineness of execution comparable with that of the François vase. The characteristics peculiar to our artist are

(1) the doing of the hair in a cue bent against the head but not bound by a fillet (*Mon. d. Inst.* II, 22; Gerhard, *A.V.B.*), (2) a method of outlining the bony structure of the hind legs of horses (Gerhard, *Etrus. u. Camp. Vas.* 12, and *A.V.B.* 107), (3) the binding of the reins with a strap (*A.V.B.* 107), (4) the decoration of the horse-collar (*Etrus. u. Camp. Vas.* 12), (5) the binding of the foretop of horses into a pompon, and (6) the decoration of the crest-support of the helmet with a line that zigzags from one side of the support to the other (*A.V.B.* 107).

During the above investigation the following unsigned vases were found to belong to Exekias. That illustrated in *A.V.B.* 137 was identified by characteristics Nos. 2 and 3; that given in *A.V.B.* 122-123 by characteristics Nos. 3 and 6 (the vase is signed by Cholchos as maker, thus showing that Exekias worked with another artist), and the vase illustrated in *Etrus. u. Camp. Vas.* 20 by characteristic No. 5. In the last vase the female figure at the left has the same decoration on the chiton as Athena on the "Cholchos" vase.

8. Professor Karl P. Harrington, of the University of Maine, *The Topography of Cicero's Boyhood Home.*

Otto Eduard Schmidt, in his study of Cicero's Villas, has taken, it seems to me, essentially the right view with regard to Cicero's birthplace, after the previous confusion between conflicting authorities. The purpose of this paper was to offer a rapid review of the grounds upon which the question must be decided; to sum up certain reasons for settling upon one of the two proposed sites between which Schmidt wavers; and, in confirmation of the position taken, to reproduce before the eyes of those present the localities concerned, most of which are not shown by Schmidt.

The walk described in section 14 of the *De Legibus* must have been up the right bank of the Liris to the ancient bridge, of which remains are still visible opposite the Fibrenus delta. Crossing there, Cicero spoke at once of being at his boyhood home, and afterwards reached the small island in the Fibrenus to which Cicero says he was wont to retire for study. But his remark that his home was surrounded by ice-cold streams makes it clear that it was on the Fibrenus delta.

There are two deltas of the Fibrenus. The site was probably fixed on the smaller one, to save the best land and to set the house properly back from the road that led from the bridge. The many ancient marbles in the church and cloister of San Domenico confirm this view.

9. Dr. Cyrus Adler, of the Smithsonian Institution, *The Exhibit of the United States National Museum in Historic Archaeology at the St. Louis Exposition.*

The United States National Museum, being largely dependent upon Government exploring expeditions, and having as its primary duty in archaeology the preservation of monuments and objects belonging to the territory of the United States, has, nevertheless, if only for purposes of comparison, been engaged during the past ten years or more in bringing together a study collection of objects of historic archaeology. With the very slender means allowed by Congress to the Museum, these collections must of necessity consist of casts, although occasionally, through the generosity of foreign governments or individuals, originals of interest and value have been received. As the exhibit of the Smithsonian Institution and National Museum at St. Louis was intended to give a full idea of the operations of both establishments, the subject of historic archaeology was given a space, though small, in the Smithsonian exhibit. It is mainly to bring to the notice of this Institute the fact that the national collections include the archaeology of other parts of the world than America that this brief description of the collection that was set up at St. Louis was written. There was but one original of importance, a good example of Graeco-Egyptian portraiture, one of the famous Graf collection. Ancient Egypt was represented by casts of the lid of the sarcophagus of Sebaski, an Egyptian priest of about 700 B.C., the lid of the sarcophagus of Queen Ankhneferabra, the wife of Amasis II, 572-528 B.C., an Egyptian recumbent lion, the divinity Horus and his altar, and Hapi, the Egyptian God of the Nile. The originals of all these casts are in the British Museum.

Of Assyrian and Babylonian objects there were casts of the Human-headed Lion and the Assyrian four-winged Female Figure, in the British Museum; the Famous Wounded Lioness; a Babylonian Altar with Bas-reliefs, in Paris, discovered by M. de Sarzec in the ruins of Telloh; one of the eagle-headed winged figures in front of the sacred tree; one of the winged figures, holding in one hand a basket and in the other a fir cone; Sennacherib receiving the Submission of Lachish; the well-known Babylonian Votive Tablet of the Sun-god, and probably more important than all, as being more recently discovered and more in the public eye, a cast of the famous Code of Hammurabi.

Of Greek objects, a Group of the Two Fates; the Hermes from

the Island of Andros, the original of which is in the national museum at Athens; the Eleusinian Relief from the Museum at Athens; and the Laocoön Group, in the Vatican Museum.

Of Roman objects, Cast of Ceres, in the Vatican Museum; Head of the Discus Thrower, in the Lancelotti Palace at Rome; Orpheus, Eurydice, and Hermes, in the Villa Albani, at Rome; and portions of the reliefs in the triumphal arch of Trajan at Beneventum, purchased through the American School of Classical Studies in Rome; finally, the most noteworthy modern piece of sculpture, the Moses of Michelangelo.

The following papers were read by title:

1. Professor F. B. Tarbell, of the University of Chicago, *Notes on the Ceiling of the Greek Temple-Cella.*

Modern authorities on Greek architecture commonly assume the existence of a flat wooden ceiling over the cella of a Greek temple. Inasmuch as this assumption has been called in question, the present paper attempts to review the relevant evidence — literary, epigraphical, and monumental. As a result, a ceiling over the cella seems to be guaranteed or made highly probable for the temples of Zeus and of Hera at Olympia, of Asclepius at Epidaurus, of Poseidon (so-called) at Paestum, of Aphaia on the island of Aegina, of Concord (so-called) at Agrigentum, and for the Parthenon, the Erechtheum, and the Theseum (so-called) at Athens. On the other hand, there is reason to believe that some Greek temples had no ceiling over the cella. This is fully recognized by Choisy, *Histoire de l'architecture*, I, p. 444.

2. Rev. Walter Lowrie, of Boston, *The So-called Coptic Tiles in the Boston Museum of Fine Arts.*

3. Professor Arthur Fairbanks, of the University of Iowa, *Notes on White Lecythis.*

4. Professor D. Cady Eaton, of Yale University, *The Heads of St. Germain.*

5. Professor Francis W. Kelsey, of the University of Michigan, *Pompeii and St. Pierre.*

6. Dr. T. L. Compagette, of Chicago, *Some Problems of Roman Engineering.*

7. Dr. George H. Chase, of Harvard University, *Some Unpublished Terra-cotta Figures in the Boston Museum of Fine Arts.*

8. Dr. Theodore Woolsey Heermance, Director of the School at Athens, *Report on the Excavations at Corinth in 1904*. (See *Am. J. Arch.* VIII, 1904, pp. 433-441.)

9. Dr. Hans H. Spoer, of Astoria, N.Y., *The Inter-relation of Menhirs, Dolmens, and Cupmarks in Palestine*.

10. Professor Thomas D. Seymour, of Yale University, *Sea Life in Homer*.

The following members of the Institute were registered as in attendance at one or more of the sessions of the General Meeting:

Of the Baltimore Society:

Mr. James Teackle Dennis, Baltimore; Miss Esther B. Van Deman, The Woman's College, Baltimore; Professor H. L. Wilson, Johns Hopkins University.

Of the Boston Society:

Mr. Edwin H. Abbot, Cambridge; Mr. Harlan P. Amen, Phillips Exeter Academy; Miss C. Borden, Boston; Mr. C. P. Bowditch, Boston; Miss Harriet A. Boyd, Smith College; Professor Alice V. V. Brown, Wellesley College; Miss Mary H. Buckingham, Boston; Professor H. E. Burton, Dartmouth College; Miss Eva Channing, Boston; Dr. George H. Chase, Harvard University; Rev. Dr. Edward Lord Clark, Brookline; Dr. Arthur Stoddard Cooley, Auburndale; Professor William K. Denison, Tufts College; Professor Howard F. Doane, Charlestown; Mr. William W. Dove, Andover; Mr. Thomas H. Eckfeldt, Concord School; Mrs. Samuel Eliot, Boston; Mrs. John W. Elliot, Boston; Mr. W. Amory Gardner, Groton School; Professor William W. Goodwin, Harvard University; Professor John C. Gray, Harvard University; Mrs. John C. Gray, Boston; Dr. Walter D. D. Hadzits, Smith College; Professor William F. Harris, Harvard University; Professor Adeline B. Hawes, Wellesley College; Professor Henry W. Haynes, Boston; Professor John H. Hewitt, Williams College; Mr. B. H. Hill, Boston Museum of Fine Arts; Professor George E. Howes, University of Vermont; Mr. Ernest Jackson, Boston; Miss Margaret Jackson, Auburndale; Miss Alicia M. Keyes, Concord; Miss Helen F. Kimball, Brookline; Professor John C. Kirtland, Jr., Phillips Exeter Academy; Mr. Gardiner M. Lane, Boston; Professor George Dana Lord, Dartmouth College; Professor John K. Lord, Dartmouth College; Professor David G. Lyon,

Harvard University; Mr. Albert M. Lythgoe, Boston Museum of Fine Arts and Harvard University; Dr. E. von Mach, Cambridge; Professor H. W. Magoun, Cambridge; Miss Ellen F. Mason, Boston; Professor Clifford H. Moore, Harvard University; Professor George F. Moore, Harvard University; Mrs. John H. Morison, Boston; Miss Frances R. Morse, Boston; Dr. Charles Peabody, Harvard University; Mr. M. S. Prichard, Boston Museum of Fine Arts; Professor F. W. Putnam, Harvard University; Miss Ellen D. Putnam, Boston; Rev. James Reed, Boston; Mr. Edward Robinson, Boston Museum of Fine Arts; Mrs. Sara P. Rohde, Boston; Miss Theodora Sedgwick, Cambridge; Professor J. B. Sewall, Brookline; Miss Anna D. Slocum, Jamaica Plain; Mrs. W. E. Stone, Cambridge; Miss Harriet S. Tolman, Boston; Professor C. H. Toy, Harvard University; Professor Henry M. Tyler, Smith College; Professor Charles St. Clair Wade, Tufts College; Professor Alice Walton, Wellesley College; Miss Mary Lee Ware, Boston; Professor John Williams White, Harvard University; Mrs. E. F. Williams, Boston; Rev. Dr. W. C. Winslow, Boston; Professor F. E. Woodruff, Bowdoin College; Rev. Dr. Theodore F. Wright, Cambridge.

Of the Chicago Society :

Mr. Allison V. Armour, New York City.

Of the Cleveland Society :

Professor Harold N. Fowler, Western Reserve University; Professor Samuel Ball Platner, Western Reserve University.

Of the Connecticut Society :

Professor Frank C. Babbitt, Trinity College; Mr. William L. Cushing, Westminster School, Simsbury; Professor George D. Kellogg, Williams College; Professor James M. Paton, Wesleyan University; Professor Lewis B. Paton, Hartford; Professor Tracy Peck, Yale University; Professor Louise F. Randolph, Mt. Holyoke College; Professor H. M. Reynolds, Yale University; Miss Elizabeth H. Rockwell, Winsted; Professor Helen M. Searles, Mt. Holyoke College; Professor Thomas Day Seymour, Yale University; Professor H. De F. Smith, Amherst College; Professor Charles C. Torrey, Yale University; Dr. Charles H. Weller, Hopkins Grammar School, New Haven; Miss Mary C. Welles, Newington; Professor Mary Gilmore Williams, Mt. Holyoke College.

Of the Detroit Society :

Professor Francis W. Kelsey, University of Michigan.

Of the Iowa Society :

Professor Arthur Fairbanks, Iowa State University; Professor Herbert B. Foster, University of South Dakota.

Of the Missouri Society :

Dr. Paul V. C. Baur, Yale University.

Of the New York Society :

Professor Henry F. Burton, University of Rochester; Professor Mortimer L. Earle, Barnard College; Professor James C. Egbert, Jr., Columbia University; Professor William H. Goodyear, Museum of Brooklyn Institute; Professor Karl P. Harrington, University of Maine; Professor Abby Leach, Vassar College; Professor Allan Marquand, Princeton University; Professor J. Leverett Moore, Vassar College; Miss M. Louise Nichols, Miss Porter's School, Farmington; Professor Edward D. Perry, Columbia University; Dr. Oliver S. Tonks, Columbia University; Professor William R. Ware, Milton, Mass.; Professor Andrew F. West, Princeton University; Professor James R. Wheeler, Columbia University; Professor George M. Whicher, Brooklyn; Professor Clarence H. Young, Columbia University.

Of the Pennsylvania Society :

Professor George A. Barton, Bryn Mawr College; Professor William N. Bates, University of Pennsylvania; Rev. Walter Lowrie, Boston.

Of the Pittsburg Society :

Professor Hamilton Ford Allen, Washington and Jefferson College.

Of the Southwest Society :

Dr. Charles F. Lummis, Los Angeles; Dr. Frank M. Palmer, Los Angeles.

Of the Washington Society :

Professor Mitchell Carroll, The George Washington University; Mr. George Horton, Washington; Professor E. M. Pease, Washington.

Of the Wisconsin Society :

Mr. Grant Showerman, Princeton University.

The sessions were attended by the following persons, also,—either members of the Council or of the Managing Commit-

tees, officers of the supporting institutions, or former members of the Schools in Athens, Rome, or Palestine,—not members of the Institute:

Dr. Francis K. Ball, Phillips Exeter Academy; Professor Charles E. Bennett, Cornell University; Professor Caroline M. Breyfogle, Wellesley College; Professor William S. Burrage, Middlebury College; Mr. L. D. Caskey, Yale University; Miss Mary Caswell, Wellesley College; Professor George D. Chase, Wesleyan University; Mr. D. T. Clark, Williams College; Professor William L. Cowles, Amherst College; Professor W. B. Owen, Lafayette College; Dr. George J. Pfeiffer, Watertown, Mass.; Rev. Professor John Winthrop Platner, Andover Theological Seminary; Professor William Carey Poland, Brown University; Dr. E. K. Rand, Harvard University; Professor Rufus B. Richardson, New York; Professor David M. Robinson, Illinois College; Rev. Dr. William Hayes Ward, New York; Dr. Willis P. Woodman, Morristown, N.J.; Professor George F. Wright, Oberlin College; Dr. Henry B. Wright, Yale University.

The next General Meeting of the Institute will be held at Cornell University, Ithaca, N.Y., in Convocation Week (January), 1906, in connection with the annual meeting of the American Philological Association.



ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor-in-charge*
Western Reserve University, Cleveland, O.



GENERAL AND MISCELLANEOUS

ORGANIZATIONS TO AID MUSEUMS. — The Société des Amis du Louvre, founded in 1903 to acquire objects to offer to the Louvre, now numbers 1650 members, and has an income of 40,000 fr. a year. (*Rass. d'Arte*, September, 1904, Cronaca.) The recent extensive purchases by foreign museums and private collectors of valuable works of art in the London sales has brought about the formation in England of the National Art Collections Fund of Great Britain, with Lord Balcarras as chairman. The object of the Fund is to help the British Galleries to compete with the foreign buyers, and though only a year old, the society has already presented a valuable Watteau to the Dublin National Gallery and to the British Museum a fine Greek bronze plaque from the Hawkins Collection. In Germany the Berlin Kaiser Friedrich Verein has been in existence for some time. It has given many works of art to the National Gallery, among them the two Van Dycks from the Peel Collection, purchased for \$150,000. The money was afterward refunded to the Verein, by a vote of the Reichstag, with the thanks of the nation. Amsterdam has a society, organized in 1883, for the purpose of keeping the De Vos Collection in the country. This society became permanent and has been instrumental in preventing the exportation of many art treasures. (*New York Evening Post*, November 26, 1904.)

NECROLOGY. — **Anatole de Barthélemy.** — Anatole de Barthélemy was born at Reims, July 1, 1821, and died at Ville d'Avray, June 27, 1904. He was the author of many articles in the *R. Arch.*, *R. Num.*, *Gazette Arché-*

¹ The departments of Archaeological News and Discussions and of Bibliography are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1904.

For an explanation of the abbreviations, see pp. 145, 146.

ologique, *B. M. Soc. Ant. Fr.*, and other periodicals, of a *Manual of Numismatics*, and, in collaboration with J. Geslin de Bourgogne, of a work in four volumes on the history and monuments of the diocese of Saint-Brieuc. He was generous and kind in giving valuable advice and encouragement to many workers in the field of archaeology. (SALOMON REINACII, *R. Arch.* IV, 1904, pp. 137 f.)

Louis Palma di Cesnola.—The death of General Louis Palma di Cesnola took place in New York, November 21, 1905. He was born at Rivarolo, in Piedmont, June 29, 1832. At the age of seventeen he took part in the war against Austria, and became a lieutenant. In 1860 he came to New York. He served as a cavalry officer in the war of the Secession, and was finally made Brigadier General. From 1865-77 he was United States consul at Cyprus, where he carried on archaeological excavations. Since 1878 he has been Director of the Metropolitan Museum of Art, in New York. He was the author of *Cyprus, its Cities, Tombs, and Temples*, and of a folio, *Atlas of Cypriote Antiquities*, besides numerous articles. The announcement is made that Sir C. Purdon Clarke, art director of the South Kensington Museum, has been chosen to succeed General Cesnola as Director of the Metropolitan Museum.

Frederic William Madden.—Frederic William Madden, who died on June 21, 1904, was, like his father Sir Frederic, for many years in the British Museum, being in the Department of Antiquities and of Coins and Medals, 1859-68. He was Secretary of the Numismatic Society of London, and joint editor of the *Numismatic Chronicle* (1860-68), to which he contributed many papers. After a period of work on international exhibitions, he went to Brighton College as secretary and librarian in 1874. Finally he was chief librarian of the Brighton Public Library, 1888-1902. His work in numismatics was considerable, and includes two books on the coins of the Jews, and the *Handbook of Roman Numismatics*, 1861, besides a number of contributions to popular publications. (*Athen.* July 2, 1904.)

Leone Nardoni.—August 22, 1904, occurred the death of Leone Nardoni, the last survivor of those who inaugurated palethnological researches in Rome and Latium. (*B. Paletn. It.* X, 1904, p. 228.)

George Frederick Watts.—This greatest of contemporary English painters died in London, July 1, 1904, at the age of eighty-seven years. Born in London in 1817, he studied at Florence and began his career as an historical painter, from which he turned to portraiture. His later works formed a sort of cycle of philosophical conceptions. He was also known for his works in sculpture and lithography. He had been a member of the Royal Academy since 1898, was knighted by Queen Victoria, and was a Chevalier of the Legion of Honor. (*Chron. d. Arts*, July 16, 1904, pp. 218-219.)

THE FRENCH SCHOOLS AT ATHENS AND ROME.—In *C. R. Acad. Insc.* 1904, pp. 530-547, is a report by R. CAGNAT on the activity of the French Schools at Athens and Rome in the years 1902-03. The rebuilding of the Treasury of the Athenians at Delphi, the excavations at Delos, Tegea, the Fayoum, Tenos, Ceos, and Argos are briefly described, and the written work presented by the members of the Schools is discussed.

ARCHAEOLOGICAL DISCOVERIES IN SOUTHERN RUSSIA IN 1903.—Most important are the gold and other objects from royal tumuli at Stanitza in the Kuban, especially a sword-sheath and a unique battle-

axe, elaborately ornamented with motives from Assyrian, Persian, Scythian, and Siberian art, probably of Mesopotamian manufacture and from the seventh or sixth century B.C. Tumuli in Zurovka, in the Government of Kiev, show the Scythian civilization of the fifth and fourth centuries, with many Greek articles, including a dedication to Apollo Delphinus, pottery, bronzes, etc. Gold, silver, bronze, and terra-cotta objects of the first and second centuries after Christ are also found in the Kuban region. Horse graves are usually found near the human graves, and in one case thirty horses are buried in a trench encircling the grave. At Olbia (Parutino), more interesting even than the contents of tumuli are the evidences of successive strata of occupation. A tumulus which contains in the upper portion a tomb of the second or third century after Christ shows four levels below that of the tomb. The lowest is of the archaic period, and the fourth, which was destroyed by the Getae in the first century B.C., and abandoned, is Hellenistic. Remains of mosaic floors, walls painted in imitation of mosaic, storerooms, etc., are found, as well as shards of all periods. In the cemetery is Attic pottery and jewellery, especially of the sixth and fifth centuries. A considerable portion of the old city wall is extant. A large archaic cemetery on the island of Borysthenis, now Beresan, contains vases of the older styles, Melian, proto-Corinthian, etc., and is comparable with that of Thera. The graves at Panticapaeum, now Kertsch, contain chiefly Roman and Hellenistic objects. From Chersonese comes a large red-figured crater of late fine style, and from Gursuf, in the Crimea, "Gothic" antiquities from a cemetery of the seventh and eighth centuries after Christ. (B. PHARMAKOWSKY, *Arch. Anz.* 1904, pp. 100-106; 3 cuts.)

ARCHAEOLOGICAL WORK IN ROUMANIA.—Little new in the way of excavation has been done recently in Roumania. Study of a pillar from the hexagonal Trophaeum at **Adam Klissi** confirms the view that the inscription occupied only one slab. The scarcity of remains here suggests that the material of the great altar was used in building the later town of Trophaeum Trajani. In **Constanza** traces are found of a temple, apparently of the early years after Christ. In **Mangalia** some plundered burial chambers and slab-graves have yielded a bit of embossed silver from a lady's jewel casket, a fibula, and a fine pottery vase with black glaze. A small treasure found on the Danube between **Calafat** and **Cetate** contains barbaric gold and electrum arm-bands and rings, both of which are probably forms of money, and a silver vase of Graeco-Roman work, similar to those from Hildesheim and Boscoreale. (TOCILESCU, *Arch. Anz.* 1904, pp. 184 f.)

ARCHAEOLOGICAL DISCOVERIES IN BELGIUM IN 1903.—Among the new Roman bronzes are a beautiful tripod and a candelabrum, found near Liège, which apparently belong to a deposit buried in time of impending danger. From a Belgo-Roman villa at Vervoz comes a set of counters, *calculi*, *lapilli*, which were used in calculations or in a game, and which bear inscriptions of some epigraphic interest. A curious statuette of a beardless Mars Ultor shows the influence of a numismatic type. (L. RENARD-GRENSON, *Arch. Anz.* 1904, p. 144.)

ARCHAEOLOGICAL DISCOVERIES IN SWITZERLAND IN 1903.—A Roman building, possibly gladiators' barracks, has been found near Königsfelden (Aargau); coins from Augustus to Arcadius, at Basel-augst; further details of the large building, many times rebuilt, at Chur

(Grisons); a portable house-altar with inscription, at Geneva. The clasp-knife with figures of two gladiators for a handle, found at Avenches (Freiburg), is given in three views in *Arch. Anz.* 1904, p. 148, with H. BLÜMNER'S summary of recent finds.

SCANDINAVIAN ANTIQUITIES.—In the Journal of the Swedish Academy of History and Antiquities (*Kongl. Witterhets Historie och Antiquitets Akademiens Månadsblad*), two numbers of which, 1898–99 (212 pp.; 155 figs.), and 1901–02 (209 pp.; 85 figs., with an appendix of 13 pp.), have appeared in 1904, are several illustrated articles on Scandinavian antiquities, partly in the form of reviews of recent publications, besides the reports and accounts of the Academy.

SWEDEN.—**A Settlement of the Stone Age.**—The *Antikvarisk Tidskrift för Sverige*, XVII (1904), 3, is entirely devoted to a description and discussion by KNUT KJELLMARK of a settlement of the stone age at Limhamn (pp. 1–144; 6 pls.; 34 figs.) recently excavated.

GAMBIA.—**Tumuli.**—In *C. R. Acad. Insc.* 1904, pp. 560–569 (2 figs.), E. T. HAMY publishes a description and discussion of tumuli discovered by Captain Duchemin in the Gambia Valley (Senegambia). Thirty-seven groups of monuments consisting of tumuli surrounded by large cylindrical monoliths were found, and one of these monuments was excavated. It contained skeletons of most pronounced negritic type and fragments of coarse pottery. Tumuli still raised by various negro tribes of the same region, especially by the Sereres, are compared.

WORK OF THE GERMAN ARCHAEOLOGICAL INSTITUTE IN 1904.—The Institute has suffered an unusual number of severe losses in the deaths of Th. Mommsen, U. Köhler, virtual founder of the school at Athens, C. Belger, M. Fränkel, G. von Kieseritzky, A. Milchhöfer, A. S. Murray of the British Museum, and H. von Prott of the Institute at Athens. Besides the regular issues of the *Jahrbuch* and *Anzeiger*, an index to the first ten volumes has been prepared by HEINRICH REINHOLD, and a fifth supplement, devoted to the excavations at Gordium, has been issued. Other publications are a number of the *Antike Denkmäler* comprising the finds at Thermon; the section Hippolytus-Meleager of *Antike Sarkophag-Reliefs*; *Antike Terracotten*, catalogue of types, by WINTER; two volumes of *Campana Reliefs*, nearly ready; *Karten von Attica* with Milchhöfer's place-names finished; the twelfth number of *Attische Grabreliefs*; *Südrussische griechische Grabreliefs*, interrupted by the death of von Kieseritzky; *Griechische Grabreliefs Kleinasiens und der Inseln*, undertaken by Pfuhl; Domaszewski's *Römische Militärreliefs*, increased by new material from Hungary; Vol. 18 of the *Römische Mitteilungen*; Vol. 1 of Amelung's *Skulpturen des Vatikanischen Museums*; Delbrück's *Das Capitolium von Signia: Der Apollotempel auf dem Marsfelde in Rom*; Vol. 3 of the catalogue of the Institute library in Rome; Wolters's *Akropolisvasen*, ready for the final touches. The usual meetings and excursions of the Athenian and Roman branches took place. Excavations were carried on at Cos under Herzog, at Pergamon under Dröpfeld, and at Haltern under the Roman-Germanic Commission. The activity of this new branch is already far reaching and effective. (*Arch. Anz.* 1904, pp. 93–97. Report made to the Prussian Academy of Sciences, June 7, 1904.)

THE CORPUS INSCRIPTIONUM GRAECAURUM.—The volumes of the *C.I.G.* are henceforth to be numbered as follows: I. Attica

before Euclides; II. Attica, from Euclides to Augustus; III. Attica, Roman period; IV. Argolis; V. Arcadia, Laconia, Messenia; VI. Elis and Achaea; VII. Megaris and Boeotia; VIII. Delphi; IX. Northern Greece; X. Epirus, Macedonia, Thrace, Scythia; XI. Delos; XII. Islands of the Aegean with the exception of Delos; XIII. Crete; XIV. Sicily and Italy. This does away with the old cumbrous nomenclature.

EGYPT

WORK OF THE SERVICE DES ANTIQUITÉS IN 1903-04.—

In *C. R. Acad. Inscr.* 1904, pp. 548-549, is a brief report by Mr. MASPERO on the work of the Service des Antiquités in 1903-04. At **Edfu** and **Kom-Ombo** the reparation of the temples has progressed. At **El-Kab** the tombs have been strengthened as much as possible. Negotiations for the complete excavation of the temple at **Esneh** have been entered upon. At **Philae** the temple has been little damaged by the water, and only slight repairs were needed. At **Abydos** parts of the temple that threatened to fall have been strengthened. At **Sakkarah** the excavation of the pyramid of Unas has been finished and that of the pyramid of Teti begun; in the course of this work fine jewels of the Saite period have been found. At **Zaouïet-el-Aryân** tombs of the Thinite period have been opened containing objects marked with the name of king *Serpent*. Many of the great monuments discovered by Mariette at **Tanis** have been brought to the Cairo Museum. At **Thebes**, on the left bank, Mr. Carter has cleaned out the tomb of Menephtah and opened, at the expense of Mr. Theodore M. Davis, the tomb of Queen Hatshepsoutou. At the same time he has continued his excavations at the Ramesseum and supervised the work of Mr. Mond at the tombs of Sheik Abd el Kurnah. At **Karnak** Mr. Legrain has continued the repairs of the temple, and has found a vast store of discarded *ex votos*, more than seven thousand statuettes of bronze and five hundred statues of various kinds of stone, for the most part from 30 cm. to 1.20 m. in height, though some are several metres high. Most of these are dated between the twentieth dynasty and the Persian conquest, and are covered with valuable inscriptions. Nearly all are good work, and some are real masterpieces. A full report of a paper by Mr. Legrain dealing with this most important discovery is in the *London Times*, weekly edition, November 25, 1904; a popular account, fully illustrated, is given in the *Illustrated London News*, January 14, 1905.

GRAECO-ROMAN DISCOVERIES IN 1903.—The rich finds at **Oxyrhynchus** are chiefly documents of the Roman period, with some literary pieces and art objects. The French at **Tehneh** found a great variety of papyri, all later than the fourth century after Christ, and the ruins of a large temple of Nero's time and later, used for the worship of various Egyptian and Hellenic gods and having records of the inundations of the Nile painted on its columns. The site is identified as that of Achoris. At **Abusir**, near Sakkarah, the pyramid of Ne-woser-re was opened and the funeral chapel and other subordinate buildings examined by the Germans, who also excavated the large cemetery at Abusir el Mälâq. Here are the rock-cut tombs of the priests of Harsaphes opening off a long corridor nine metres underground. They were in use for many generations. The sarcophagi show Greek influence. A new form of sarcophagus has the cover in the form of a pair of bronze doors, the doors of the After World. In the poorer

quarter many burials are enclosed in cases of papyrus pasteboard with or without an outer coffin of wood or plaited reeds. The dry sand preserves everything well. At **Hermupolis** the columns of the Greek or Roman agora are standing. No important new discoveries have been made. Near the wharves in **Alexandria** is a stone yard for preparing Greek imported building material. There have been important discoveries of gold and silver coins in several places. In sculpture, a small fourth-century marble head from a girl's statue, resembling somewhat the "Peitho" of the Parthenon; a small replica of the Lansdowne Heracles type, with variations; a figure of Aphrodite and one of an anointing athlete, from Dr. Reinhardt's collection; a Hellenistic bronze group of two captive negroes bound back to back; and two bronze statuettes of a bearded actor, of a type familiar in terra-cotta, are to be mentioned. (O. RUBENSOHN, *Arch. Anz.* 1904, pp. 107-110; 4 cuts.)

ABUSIR.—**The German Excavations.**—In *Records of the Past*, III, 1904 (July), pp. 195-212 (15 figs.), is a report, translated from the German of L. BORCHARDT, of the excavations conducted by Borchardt for the German Orient-Gesellschaft in 1901-02 and 1902-03. The temple and pyramid of Ne-woser-re and several mastabas are described. Many interesting objects, besides the manuscript of the *Persians* of Timotheus, were found. Especially fine is a gargoyle in the shape of a lion's head. These excavations have been mentioned in previous numbers of this JOURNAL (1902, p. 347; 1903, pp. 103, 360; 1904, pp. 96, 342).

DEIR-EL-BAHARI.—**The Temple of Mentuhotep.**—In *C. R. Acad. Insc.* 1904, pp. 451-455 (2 figs.), is a report by ÉDOUARD NAVILLE on excavations begun by him and continued by Mr. Hall at Deir-el-Bahari in the winter of 1903-04. At the south of the temple of Hatshepsu, near the speos of Hathor, remains of a temple of the eleventh dynasty were found. The plan is analogous to that of the great temple of Hatshepsu. The newly found temple is built in terraces, two of which have been discovered. On the upper terrace, which was approached by a ramp through a granite door, the sill of which is still in place, was a hypostyle hall with eight-sided "protodoric" columns. These are all stuccoed and bear the name of King Mentuhotep Nibkherura. The columns are 0.75 m. in diameter and have circular bases. A limestone wall with reliefs surrounds the square hypostyle hall, but before the wall, on the edge of the platform, was a row of square pillars. At each side of the ramp, in front of the retaining wall, was a double row of square pillars. The sculptures found are in general of very good style. The colors are well preserved and bright. The scenes represented are the coronation of Mentuhotep, tributes, and processions of sacred barks or soldiers. Apparently this was a funerary temple. It soon became a cemetery for the nobles of the period. Under the Ramessides it was already used as a quarry.

KARNAK.—The important discovery by Mr. Legrain of a great number of statues, which were buried in Ptolemaic times, is mentioned above under the heading 'work of the service des antiquités.'

LUXOR.—**Ostraca.**—Two ostraca from Egypt are published by P. JOUGUET and G. LEFEBVRE in *B.C.H.* XXVIII, 1904, pp. 201-209 (2 pls.). One, dated in 140-141 A.D., contains a school exercise dealing with a story of the Scythian Anacharsis. Unfortunately the pupil omitted the last part

of the story. (See also F. LEO, *Hermes*, XL, 1905, pp. 159 f.) The other contains six lines of unintelligible writing, and on the side a very rude drawing of the head and shoulders of a man, with one arm raised, and in the other hand a staff surmounted by a cross. Around the figure is the inscription ὁ ἅγιος Πέτρος ὁ εὐαγγελ[ισ]τ[ής]. In an appendix the authors publish two inedited texts. (1) A wooden tablet containing a somewhat mutilated copy of *Iliad*, I, 1-7. (2) A diptych, containing on one face four repetitions of an iambic trimeter, and on the other seven epic verses, interpreted by Henri Weil as an address by the shade of Achilles, claiming from the victorious Greeks his γέρας.

MAGDOLA.—**Papyri.**—In *B.C.H.* XXVII, 1903, pp. 174-205 and 232, P. JOUGUET and G. LEFEBVRE publish nineteen more papyri from Magdola (see *Am. J. Arch.* VII, 1903, p. 362), complaints or appeals to the king. It seems clear that the whole series belongs to the last years of Euergetes I and the first of Philopator. For many of the documents positive dates are assigned, extending from January 28, 222, to May 12, 218 B.C.

TEHNEH.—**Late Inscriptions.**—During 1903 the ruins of Tehneh on the right bank of the Nile, perhaps the ancient Acoris, were explored by P. Jouguet and G. Lefebvre. They gave but a few days to the mound, which conceals the ancient town, and which promises good results to a later expedition, devoting their time to an unsuccessful search for the Ptolemaic necropolis. They found, however, Roman and Christian cemeteries, rich in funeral stelae. One hundred and sixty Greek inscriptions are published by G. LEFEBVRE in *B.C.H.* XXVII, 1903, pp. 341-388. One, a dedication to Ammon, Souchos, and their σύνναοι (apparently the Dioscuri) is from the mound. Two of the ninety-six from the Roman necropolis are dated, one in 72 A.D., the other in 22-23 A.D. Of forty-three from the Christian cemetery, one dated in the year 239 of Diocletian (or of the martyrs), i.e. 527 A.D., is important as being the only certain example of this era before the Arab conquest. The last twenty are from rock-cut graves west of the city. As the chief importance of these inscriptions lies in the proper names an index is appended.

WADY MAGHARAH.—**A New Monument of Snofrou.**—In *C. R. Acad. Insc.* 1904, pp. 342-350, R. WEILL describes and discusses a relief of Snofrou, the first king of the fourth dynasty according to Manetho, which was discovered by L. Borchardt at Wady Magharah. This relief belongs to the type of Thinite monuments of the first three dynasties, whereas most of the other monuments of Snofrou are Memphite in character. This is the only king whose monuments certainly belong to these two types. Evidently the transition from Thinite to Memphite took place without a break in continuity. The step pyramid of Sakkarah, which seems, according to the inscriptions within it, to belong to Snofrou, is certainly not his tomb, as his tomb has been found at Bêt Khallâf by Garstang. The pyramid must have been restored and dedicated to Snofrou under the Saite kings.

BABYLONIA AND ASSYRIA

FARA.—**The German Excavations.**—In *Records of the Past*, III, 1904, pp. 233-243 (map; 6 figs.), is an account of the German excavations at Fara and Abu Hatab, derived from the *Mittheilungen der Deutschen Orient-Gesellschaft*. (Cf. *Am. J. Arch.* 1904, p. 346.)

KALEH SHERGAT.—Inscription of King Tukulti-Ninip.—A cuneiform inscription of great historical value has been acquired by the British Museum. This is the foundation-tablet of Tukulti-Ninip, who ruled over Assyria about 1275 B.C., and conquered Babylonia in the time of the Kassite Dynasty. It was found near Kaleh Shergat, and will shortly be published with a full transcription and translation by Mr. Leonard W. King. (*Athen.* October 1, 1904.)

KUYUNJIK.—The Palace of Sennacherib.—*Athen.* December 17, 1904, summarizes from the *Recueil de Travaux* some results of the excavations of Mr. Leonard King at Kuyunjik. The sculpture in the palace of Sennacherib has been damaged by fire. Perhaps the palace was burned by the last king. It was built on the site of an earlier palace, which seems to date partly from the reign of Tiglath-pilezer I and partly from that of Assur-nazir-pal.

NIPPUR.—The Excavations of the University of Pennsylvania.—In the *Transactions of the Department of Archaeology* of the University of Pennsylvania, Vol. I, 1904, pp. 67-125 (56 figs.), H. V. HILPRECHT gives an account of the excavations at Nippur carried on, with interruptions, since 1889 by the University of Pennsylvania. The article, which was originally a lecture, contains little that is strictly new, but gives a connected account of the discoveries. While a large part of the site has been excavated, much more remains to be done. Walls of buildings and various other remains from 4000 B.C. or earlier down to post-Christian times have been found. Most important as yet are the great temple of Bél and the library, from which an immense number of inscribed tablets has been removed.

TELLO.—Decorated Pottery.—In the excavations conducted by Captain Cros at Tello, black pottery has been found adorned with incised lines filled with white paste. This technique is familiar in many other regions, but has hitherto not been known in Babylonia. These vases have not only geometrical patterns, but also real scenes, especially river scenes, water fowl, fish, and boats with standards surmounted by the crescent of the god Sin. Other vases found in the same excavations have elaborate geometrical ornamentation. (*C. R. Acad. Insc.* 1904, pp. 115 f.)

UD-NUN.—A Statue of the Time of King Daddu.—In excavations on the site of the city of Ud-nun a headless marble statue was discovered in January, 1904. An archaic inscription of three lines on the right upper arm shows that the statue was erected in the time of King Daddu, whose exact date is unknown. In February the head of the statue came to light. (E. S. BANKS, *Records of the Past*, III, 1904, p. 316.)

SYRIA AND PALESTINE

BEERSHEBA.—A Dated Inscription.—In *C. R. Acad. Insc.* 1904, pp. 175 f., two Greek epitaphs from Beersheba, sent by the Rev. Father PROSPER from Jerusalem, are published by CLERMONT-GANNEAU. They seem to belong together. One is dated the first of the month Artemisios, of indiction 3; the second the 8th of May, corresponding to the 18th of Artemisios, indiction 12, year 365. The era must be that of the neighboring Eleutheropolis, beginning 199 B.C. The date is 564 A.D. The correspondence of May 8 with Artemisios 18 shows that the calendar is the

"calendar of the Arabs," preserved in the *Hemerologion* of Florence, in which the year began the first of Xanthicos (= March 22) and consisted of twelve months of thirty days, plus five supplementary days.

SIDON.—**New Painted Stelae.**—In *R. Arch.* IV, 1904, pp. 1-16 (3 figs.), LOUIS JALABERT describes nine painted sepulchral stelae found by Macridi Bey at Saïda. Three similar stelae are now in Constantinople. The stelae belong to the Seleucid period. They marked the graves of mercenary soldiers from various places in Asia Minor, Crete, Greece, and Thrace. The paintings, which are rapidly deteriorating under exposure, represent armed men, architecture, and garlands.

TELL EL-MUTESELLIM.—**The Ancient Megiddo.**—In *Mith. d. Pal. V.* 1904, pp. 14-20 (2 figs.), and 33-56 (15 figs.), G. SCHUMACHER describes his excavations in the spring of 1903 at Tell el-Mutesellim, 32.5 km. from Haifa, 17.2 km. from Djenin, and 20 km. from Nazareth. The arrangements for excavating and the methods of work are described, the site and its surroundings are discussed, and a historical sketch of the place, probably the ancient Megiddo, is given. The site was inhabited from very early times. Fortification walls, with a gate ascribed to the ninth or tenth century B.C., house walls, a sanctuary, and graves were discovered. Several large earthen jars contained the remains of children's bodies. Many small objects of Egyptian manufacture were found. In the neighborhood a Roman theatre was investigated. The excavations in the autumn of 1903 were conducted by J. BENZINGER, who describes them, *ibid.* pp. 65-74 (7 figs.). In the northern part of the hill a wide trench was dug, which laid bare numerous walls, apparently a sort of outwork. The position of the central fortress was determined. Several rock-cut tombs were opened in the neighborhood, and some pottery was found in them. The importance of the site is evident.

A Syrian Seal.—In *C. R. Acad. Insc.* 1904, pp. 337 f. (fig.), is a note from Father RONZEVALLE on a seal discovered by Schumacher at Tell el-Mutesellim. It is a jasper upon which is finely carved a lion, standing, with raised tail and open mouth. The inscription reads: *of Šama', servant of Yarob'am*. There is no connection between this Yarob'am and Solomon's contemporary Jeroboam. The date of the seal is probably earlier than the Persian period. In *Mith. d. Pal. V.* 1904, pp. 1-14 (2 figs.), the seal is discussed by E. KAUTZSCH, and further notes on the subject are published, *ibid.* pp. 81-83.

COELESYRIA.—**Various Monuments.**—In *Records of the Past*, III, 1904 (August), pp. 227-233 (12 figs.), G. C. DOOLITTLE briefly describes several monuments in Coelesyria: the temples near Kefr Zebed, Shlufa, Niha, and Mejdal 'Anjar, a façade cut in the rock near Kobb Elias, the Ya'at column, and the Kamu'at Hirmil. The last is a solid rectangular monument ending in a pyramid at the top. It has a frieze representing hunting scenes.

ARABIA

'ABDEH.—**Archaeological Exploration.**—In *C. R. Acad. Insc.* 1904, pp. 279-305 (4 pls.; 3 figs.), is a report by Father LEGRANGE on an archaeological exploration in Negeb, especially at 'Abdeh, the ancient Eboda. Many ancient rock-cut tombs, which had afterward been used as dwellings, are described. The most important of these, the lintel of the door of which was adorned with sacred emblems (altar, disk, crescent, and two columns,

or torches), is identified as the tomb of Obodas, whom the Nabataeans worshipped as a god. Within the chamber a stone bench runs round three sides. Above this are arched niches, and twenty-two tombs are in, or rather under, the niches. A Nabataean place of worship at 'Abdeh consists of a circular levelled space 31 m. in diameter, with a cavity 9 m. in diameter in the centre. Radiating arms give the whole the appearance of a gigantic rosette cut in the rock. Numerous Nabataean *graffiti* and Christian inscriptions in Greek, almost all from tombstones, are published. The remains of the Byzantine city of Eboda and of the baths of El-Hammâm are described.

ASIA MINOR

BITHYNIA AND PAPHLAGONIA. — **Inscriptions.** — More inscriptions from Bithynia and Paphlagonia are published in *B.C.H.* XXVII, 1903, pp. 314-333 (cf. *Am. J. Arch.* VI, 1902, pp. 350-351), by G. MENDEL, as the result of a tour in the vilayet of Castamouni. Fifty-one texts are given, divided as follows: Plain of Ada-Bazar, three, one metrical; Plain of Dusdje, one; Plain of Boli, five, including a dedication to Hadrian; two routes between Boli and Doert-divan, eighteen, one reading [ὄ]ροι τοῦ ἀγ[ί]ου ἀρχανγέλου Μιχαήλ, the rest mortuary; Tach-Keupru (Pompeiopolis), twenty, of which three are in honor of Cn. Claudius Severus, and three more are in honor of Commodus by the officers of the ephēbi. Texts relating to this institution are rare in Bithynia. Four others are Christian. In conclusion are published four short inscriptions from the littoral of the Black Sea, including a dedication to Heracles, and the epitaph of the wife of a centurion of Legio XI, Claudia.

COS. — **The Repulse of the Gauls at Delphi.** — In *C. R. Acad. Insc.* 1904, pp. 157-173, an inscription from Cos is published, with a Latin translation and commentary by the discoverer, R. HERZOG, and French translation and remarks by S. REINACH. It is a decree of the Coans, providing for sacrifices at Delphi to the Pythian Apollo by the *architheoros* and the *theoroi* and for a holiday at Cos, with sacrifices by the *προστάται* to Apollo Pythius, Zeus Soter, and Nike, on account of the repulse of the Gauls at Delphi and the appearance (*ἐπιφάνεια*) of Apollo. The decree was passed soon after the news of the event reached Cos, apparently between April and July, 278 B.C. The repulse of the Gauls took place toward the end of 279 B.C. The story that Apollo appeared to protect his temple is, then, not a later invention, but was current immediately after the event.

CYPRUS. — **KERYNIA.** — **An Honorary Decree.** — In *R. Étl. Gr.* XVII, 1904, pp. 212 f., TH. REINACH publishes an inscription at Kerynia, said to have come from Nicosia. It is a decree in honor of a gymnasiarch who paid for a sacrifice and, apparently, for gymnastic and equestrian games at the *ἐπιπέδεια* in honor of Augustus. Reinach adds remarks on two inscriptions from Famagusta, *C.I.G.* 2634 and 2619, the second of which he republishes.

DORYLAEUM. — **Inscriptions.** — *B.C.H.* XXVIII, 1904, pp. 191-200, contains thirty-one inscriptions from the neighborhood of Dorylaeum, communicated by Father C. ARMANET. They are for the most part sepulchral or votive. One is metrical and two are Latin.

EPHESUS. — **Reliefs from the Library.** — In *Jh. Oesterr. Arch.* I. VII, 1904, Beiblatt, pp. 157-159, R. HEBERDEY reports that slabs and fragments

of the reliefs from the library at Ephesus (cf. *Am. J. Arch.* 1904, p. 351), having been removed to Vienna and put together, are seen to represent M. Aurelius, L. Verus, and Commodus. The reliefs commemorate the Parthian War (161-166 A.D.).

PANAMARA.—**Inscriptions.**—In *B.C.H.* XXVIII, 1904, pp. 20-53; 238-262; 345-352, G. COUSIN publishes the inscriptions from the sanctuary of Zeus Carios at Panamara. The first two articles contain eighty-seven inscriptions in honor of the priests, all seemingly of Roman times. They are published with a few very brief notes. The third article contains the text of seven decrees. To these M. HOLLEAUX (*ibid.* pp. 353-363) adds a commentary. The first three belong to the time when Philip V of Macedon held Stratonicea (201-197 B.C.), and are in honor of the king himself and two of his officers. Nos. 4-6 seem to belong to the Rhodian period (192-166 B.C.), and prove, what was suspected, that the *κοινὸν Παναμαρπέων* was a deme of Stratonicea.

PERGAMON.—**The Excavations of 1902-03.**—The results of the German excavations at Pergamon during 1902 and 1903 are reported in *Athen. Mith.* XXIX, 1904, pp. 113-211 (14 pls.; 38 figs.; cf. *Am. J. Arch.* VII, 1903, pp. 109-111). The work was chiefly near the second agora and at the gymnasium terraces. The report is in three chapters:

I. 'The Buildings' (pp. 114-151), by W. DÖRPFELD. (1) The southwest corner of the agora, including the row of chambers below the southern wall, was completely cleared. It was found that the agora was surrounded by streets, and across the one to the west was a large dwelling. (2) This house was built around a large court, and in several rooms were remains of marble pavements and incrustation. It was evidently altered in Roman times. (3) Along the street leading from the agora to the gymnasium and upper city chambers were uncovered containing large vases, fireplaces, and mills. In several were found inscriptions and sculptures, including the Hermes of Alcamenes. These seem to have fallen from a large building on a higher level, to be excavated in 1904. (4) The chief scene of labor was the series of terraces above the great fountain. Here on three terraces, supported by double and even triple sustaining walls, strengthened by strong cross-walls and buttresses, was built, during the regal period, a great gymnasium in three divisions; that for the boys on the lowest terrace, that for the ephebi on the middle terrace, and that for the young men on the upper terrace. Only the two lower terraces have been cleared, and the excavation of the much larger upper region is expected to occupy several seasons. The lower terrace is triangular, and there are no clear remains of buildings on it. Between the buttresses of the north wall was a row of niches, in one of which was a stele erected by the boys in honor of Attalus. The middle terrace was reached from the semicircular propylon near the fountain by a fine winding stairway in five flights with large landings, constructed within the wall, and in part covered by well-preserved vaulting. The terrace of the ephebi was a large open space with a long stoa on the north side. Probably the present remains supported an upper story, which extended over some chambers at the east end, and may have formed the covered track, or *xystus*, of Vitruvius. One of the chambers was built as an exedra and dedicated to the *θεοὶ Σεβαστοί*, Hermes and Heracles. At the eastern end of the terrace are the foundations of a small Corinthian temple. The

marble walls and columns have been burned for lime, but numerous fragments remain, showing that the walls were covered with lists of names. From the northeast corner a narrow staircase leads to the upper terrace.

II. 'The Inscriptions' (pp. 152-178), by B. SCHRÖDER, H. SCHRADER, and W. KOLBE. Twenty-three are published. Important is a long decree in honor of a gymnasiarch, who had contributed to many offerings and festivals, among them that of the Cabiri. This festival lasted several days, and was accompanied by a great feast. This gymnasiarch also revived the *κριοβόλια* for the amusement of the epebi; apparently this was a chasing of rams. The inscription also contains the first mention of a torch race at Pergamon. The other inscriptions are for the most part fragmentary and of minor importance. Two are metrical.

III. 'The Miscellaneous Objects' (pp. 179-207), by W. ALTMANN. Of these the most important is the copy of the Hermes of Alcámenes, which the inscription seems to date in the second century after Christ. The head recalls strongly the general character of the Zeus of Phidias on coins of Elis. There are five replicas, more or less close, in Rome, and several others at Berlin and Athens, though none seems so true as this from Pergamon, which best preserves the characteristics of Phidian art. The Dionysus of Alcámenes, so far as can be judged from coins, was of a similar type. Among other sculptures are fragments of copies of archaic female figures, a part of a Hellenistic relief, and a frieze of masks and ivy branches. Several terra-cotta statuettes are described, and a collection of bronze household utensils from Byzantine times. Among the pottery are noteworthy remains of vases from the fourth century after Christ, decorated in relief with marching warriors. To the early Byzantine period belongs a series of rather coarse glazed dishes.

In conclusion (pp. 208-211), F. WINTER dissents from the views of Loescheke (see *Am. J. Arch.* VIII, 1904, p. 473) as to the date of the Hermes of Alcámenes. He doubts the existence of an elder Alcámenes, and considers the Hermes little nearer to the sculptures of Olympia than is the Athena Parthenos. It was probably erected after the completion of the Propylaea, and is therefore later than both the Zeus and Athena of Phidias.

A MAP OF PERGAMON.—Captain Berlet's map of Pergamon and the environs (1:25000), engraved for the *Altertümer von Pergamon*, is also to be had separately. (*Arch. Anz.* 1904, p. 158.)

RHODES.—Inscriptions.—In *R. Ét. Gr.* XVII, 1904, pp. 203-212, TH. REINACH publishes, with more complete text and commentary, the inscription published in *Jh. Oesterr. Arch.* I. 1904, p. 92 (cf. *Am. J. Arch.* 1904, p. 353) by Hiller v. Gaertringen. Six other Rhodian inscriptions are published by Reinach. One relates to a captain (?) of a ship with two banks of oars (*πλοίου δικρότου*), who had rendered service to M. Antonius, praetor, proconsul (no doubt M. Antonius Creticus, sent to put down the pirates in 74 B.C.), and A. Gabinius, quaestor in Cilicia (doubtless the tribune in 67 B.C.). This inscription is very fragmentary, as are two others which are dated by the names of the priest and the agonothetes. The three remaining inscriptions are simple epitaphs, one of which is carved on a stele on which is a relief representing a funeral banquet.

The Excavations at Lindus.—Kinch's report on his excavations at Lindus, Rhodes, was reviewed by F. HILLER VON GAERTRINGEN at the

July (1904) meeting of the Berlin Archaeological Society. The signature-inscription of Boethus settles the date and personality of this artist. The only marble temple on the acropolis was that of Athena Lindia, the supposed temple of Zeus or earlier Athena temple being apparently a large propylon. An epigram of the hero Psithyrus declares that he gave for a drachma good advice to all applicants. His name recalls the origin of such oracles as that at Dodona in the whispering of the leaves (*ψιθύρισμα*); cf. Theocritus, *Idyl.* I, 1 (*Arch. Anz.* 1904, pp. 185 f.).

SMYRNA. — **Many Discoveries.** — In excavations at the Aphrodisium in August, 1904, many discoveries were made: a group of three Hellenic friezes representing the battle of the gods and giants; four slightly injured panels; various fragments found in a Byzantine palace, which is supposed to be the Roman gymnasium and which is 100 m. long and 50 m. wide, with halls adorned with mosaics; outside of this the gate of Smyrna with three mythological friezes of Byzantine date; the gate of Heraclea was cleared and twelve further friezes found. In the propylaea of the temple there were uncovered a series of friezes of Roman date representing hunting scenes, and a group representing the cortège of Dionysus. In the temple of Aphrodite the remains of the Christian church and many sarcophagi were discovered. Elsewhere about ten broken sarcophagi with reliefs and inscriptions were found. The excavations at the larger monument of Aphrodisia are nearing completion and an astonishing number of architectural members, many of them well preserved, have come to light, such as lions, Medusas, richly decorated panels, reliefs of the Roman period, etc. (**Astr.*, September 19 [6], 1904.)

SMYRNA. — **A Child's Gravestone.** — A stele from Smyrna, bearing a Carian name, has in relief an infant clasping a female breast. The hexameters below suggest that the child perhaps died from some trouble with its mother's milk. The representation of a separate part of the body in this way was familiar to makers of *ex-votos*. (PFUHL, July meeting of Berlin Arch. Gesellsch. *Arch. Anz.* 1904, pp. 186 f.; fig.)

TRALLES. — **Ruins and Sculptures.** — During 1902 and 1903 excavations were conducted at Tralles near the place where in 1902 three statues were found. The outer wall of an irregular rectangular building with a long gallery, terminating in an apse at the eastern end, and with a stoa at the west, was laid bare. Agonistic inscriptions found in a Byzantine wall on the north side warrant the conjecture that it was a gymnasium.

The most important sculptures are published by Collignon in *Mon. Mém. Acad. Insc.* X, 1904, pp. 6 sqq., though some of his views seem open to criticism. Among other pieces are (1) a veiled female head, a copy of a Phidian type, probably earlier than the Parthenos; (2) female head, apparently of the second century B.C.; (3) female head, a Roman copy of an Attic type of the fourth century; (4) a child's head, copy of an Hellenistic work; (5) a small head of Serapis; (6) a tragic mask; (7) a good relief of the early third century, representing a kneeling man, who seems to fasten a rope through a ring fixed in a rock. It is perhaps a hunter stretching his net. (See *Am. J. Arch.* VIII, 1904, p. 353.) Apart from twenty-eight fragmentary inscriptions, one in Latin, there were found seventeen fairly complete texts, all honorary, and for the most part relating to victors in various games at many places. (EDHEM BEY; *B.C.H.* XXVIII, 1904, pp. 54-92; 7 pls.)

GREECE

DISCOVERIES IN 1903 IN GREECE AND ASIA MINOR.—

The archaeological work of the year 1903, in the Greek and Graeco-Roman field, is summed up in *Arch. Anz.* 1904, pp. 97-100 (2 cuts). The work at **Baalbek** was brought to a close with the study of the inner foundations of the great temple, the stage buildings of the Roman theatre, and the Roman temples on Mt. Hermon. At **Ephesus**, the Austrians found on a terrace near the agora the colonnaded front of a library building begun by Polemaeanus (cos. 92 A.D.), which is decorated with allegorical sculptures and has been repaired with large reliefs of battles, sacrifice scenes, etc., from an older building. At **Miletus**, the Germans found the sanctuary of Apollo Delphinus, numerous inscriptions, and a relief representing the statue of Apollo at Didyma by Canachus. At **Pergamon** was found the copy of the Hermes Propylaeus of Alcamenes, now in the Ottoman Museum. In **Rhodes**, work was done on the temple of Athena and propylaea at **Lindus**, where inscriptions were found illustrating the art history of the Hellenistic period. In **Samos**, work was carried on at the temple of Hera; in **Cos**, at the Asclepieum; in **Crete**, at the eastern and southern parts of the palace at **Cnossus**, and in part of a city and a cemetery at **Palaeokastro**, in the eastern end of the island; vases and other early art objects were found at **Hagia Triada** near **Phaestus**, streets, houses, and an imposing building at **Gournià**. At **Delos**, the ground was cleared south from the sacred enclosure to the sea. At **Tenos**, the sanctuary of Poseidon was excavated, at **Ceos**, that of Apollo and another unidentified shrine. In **Naxos** were found prehistoric marble idols, pottery, and implements of bronze and obsidian; in **Leucas**, the remains of an ancient settlement. At **Athens**, in the restoration of the Erechtheum, the roof was found to contain a hole corresponding to the trident marks below. At **Oropus**, the theatre and dwelling houses at the Amphiareum were further uncovered; in **Boeotia**, the Ptoan sanctuary; in **Aetolia**, a neolithic settlement, near **Dimini**; near **Megara**, the sites of Nisaea and Minoa; at **Corinth**, the agora and the Isthmian sanctuary. At **Epidaurus**, the plan of the sanctuary was completed. Work went on at **Argos** and at **Lycosura**; while on the **Lykaion**, both the great altar, with its colonnaded hall, and the earlier and simpler altar, farther up the slope, were discovered.

EXCAVATIONS IN THE SUMMER OF 1904.—The chief excavations in Attica have been at **Sunium**, where the Greeks have discovered parts of the town wall, several ancient houses and some sculpture, and in the Amphiareum near **Oropus** in Northern Attica, where the long-interrupted work has been resumed by Mr. Leonardos. A large part of the audience room of the little theatre there has been cleared and its drainage channels followed, while across a brook a group of four buildings—probably lodgings for visitors to the festivals—has been discovered. Excavations by Mr. Staëß at the **Isthmian Sanctuary** have confirmed the opinion of Monceaux that an unusually complete destruction of ancient remains has taken place here, and only scattered traces of the stadium, theatre, etc., remain. At **Epidaurus**, a building about 650 feet long, perhaps a stoa, has been discovered west of the stadium, and the vaulted entrance to the stadium itself has been completely cleared. The foundations of a temple

were also discovered outside the sanctuary. In **Arcadia**, the Greek Archaeological Society investigated the famous altar of Zeus Lykaïos on the summit of Mt. Lykaion, finding that it had a conical form, was about 50 feet high, and consisted of a core of natural rock covered with black earth mixed with pieces of charred bones from sacrifices, the whole supported by great stones. The hippodrome, in which the Lykaïan games were celebrated, was found in pretty good preservation, especially on the west side. At **Delphi**, little has been done except the partial restoration of the Treasury of the Athenians, which is being paid for by the city of Athens. The walls of the temple-like building have been reërected, largely with the original blocks. One new column has had to be cut for the porch, and the places of the sculptures which are preserved in the Museum are supplied by casts. Dr. Soteriades, the discoverer of the tomb of the Macedonians at **Chaeronea**, has been opening tumuli in Aetolia and Boeotia. In a mound at **Gavalou**, near the ruins of **Trichonium** in Aetolia, dating about 200 B.C., he found a number of gold and silver ornaments, coins, a bronze candelabrum, and a collection of silver dishes, heavily oxidized, to be sure. In another at **Moustianou** was a grave built of stone slabs and containing, besides the skull and larger bones of a man of about forty, an ivy wreath of gold, silver dishes, a clay amphora and other vases, a lamp, a lance-point, and a strigil. He has also superintended at **Chaeronea** the restoration of the famous Lion. A new base has been built on the same site as the original in the northeast corner of the polyandrion, or common tomb of the Theban Sacred Band, and it is hoped that the Lion will be completely restored and set in place before the Archaeological Congress meets in the spring. (A. S. COOLEY, *Boston Evening Transcript*, October 11, 1904.)

AMYCLAE.—**A Stamped Tile.**—In *Berl. Phil. W.* 1904, p. 1480, LA RUE VAN HOOK publishes a fragment of a roof-tile which he found in 1902 on the hill of Hagia Kyriake, near Sparta. It bears the inscription Ἀπόλλωνος | [ἐν Ἀμυκ]λαίαι.

ARGOS.—**Vollgraff's Excavations.**—In *B.C.H.* XXVIII. 1904, pp. 364-399 (2 pls.; 34 figs.), W. VOLLGRAFF publishes the first of a series of reports on his excavations at Argos in 1902, 1903, and 1904, describing a Mycenaean necropolis in the Deiras or ravine between the Aspis and Larissa. Eight rock-cut tombs, approached by passages, were cleared, but only one was found un plundered. The site was occupied during the "geometric" period by a village, and many fragments of geometric pottery were found in the tombs, and in wells. The tombs are described in detail. Their contents were of small importance, though the intact tomb yielded two fine vases, and many little ornaments of gold, bronze, and ivory, including an ivory plaque, decorated in relief with a palm-tree and sphinx. In two tombs were vases containing carbonate of lime, which seems to have been used as a disinfectant. One tomb showed plain traces of incineration, and a brief discussion of the evidence, linguistic, ceramic, and architectural, leads to the conclusion that survivals of earlier customs may reasonably be expected to occur sporadically in the Mycenaean age.

Inscriptions.—Thirty inscriptions from Argos are published by W. VOLLGRAFF in *B.C.H.* XXVII, 1903, pp. 260-279. Most of them are fragmentary or very brief dedications or epitaphs. One is metrical, one from the gravestone of a Jew, invoking Divine vengeance on any who may

injure his monument. Of considerable length and interest is the record by two *προμάντιες* and two *προφήται* of their offerings and services to the temple of Pythian Apollo at Argos. It shows the existence here of a γὰς δμφαλός and other resemblances to the Delphian sanctuary. There are four short Latin inscriptions from the monument of L. Naevius Callistus. *Ibid.* XXVIII, 1904, pp. 420-429. W. VOLLGRAFF publishes fourteen inscriptions from Argos. One is a fragment in the local alphabet, another relates to the renewed recognition by the Argives of their kinship to the inhabitants of Aegeae in Cilicia, another contains the *cursus honorum* of a Prifernius Pae-tus, and a third contains remains of a commercial edict. The others are fragments or of small importance.

ATHENS.—Tombs by the Sacred Way.—In October, 1902, and the following months, more than two dozen tombs were excavated by the Sacred Way, near the crossing of the Peiraeus-Peloponnesus railway and the carriage road to Eleusis. The tombs were built of brick and stone. In one tomb was a thin disk of gold which reproduces the reverse of a silver drachma, dating between 146 and 87 B.C. The tombs date from the early part of the first century B.C. to the first century after Christ. Only three tombs show cremation. Among the objects found are a large silver jar, a curious head, evidently reproducing an actor's mask, two late sepulchral stelae, upon each of which is represented a draped woman before whom stands a small slave holding a box, a terra-cotta mould with a representation of a man holding in his arms a nude child, and another mould on which is a head of a bearded Pan. A much defaced marble head, found in a tomb, resembles the portraits of Hippocrates, and may indicate that the deceased was a physician. Twelve simple sepulchral inscriptions were also found. The excavations also determined the position and direction of the Sacred Way at this point. (D. PHILIOS, 'Εφ. Ἀρχ. 1904, pp. 61-88; 3 pls.; 11 figs.)

A Votive Sandal.—The National Museum at Athens has recently acquired a unique monument. It is a lofty pillar, slightly broadened at the top. On the front is carved a huge snake; above his head is inscribed Σίλων ἀνέθηκε. On the broader panel was fastened a marble slab, representing the sole of a sandal, bearing in delicate relief the figure of a bearded man wrapped in his mantle. The stone was found near the military hospital, and seems to have been brought from the Asclepieum. (H. S., *Athen. Mitth.* XXIX, 1904, p. 212.)

The Archaeological Congress.—The Congress will be opened on Saturday, the 8th of April, and the sessions will close on Thursday, the 13th of April. On the 14th of April the special archaeological journey will begin, and will continue until Tuesday, the 2d of May. A special steamer will convey the party taking the journey to some of the more important sites in Greece accessible by sea, and to some of the Cyclades and other islands, to Crete, to Rhodes, and to some of the coast cities of Asia Minor, and finally to Troy and to Mt. Athos. (W. C. POLAND, *The Nation*, January 12, 1905.)

Meetings of the French School.—At the open meetings of the French School in Athens the following papers have been presented: 1903, February 25, HOMOLLE, 'The Date of the Erection of the Old Temple of Apollo at Delphi'; JARDÉ, 'Roads of Communication in Aetolia; their influence on the formation and development of the Aetolian state.' March 11, MEN-

DEL, 'Sculptured Monuments discovered in the Temple of Athena Alea at Tegea'; VOLLGRAFF, 'Discoveries at Argos.' March 25, HOMOLLE, 'Work of the School in 1902'; DEMOULIN, 'Discoveries at Tenos.' 1904, March 9, JARDÉ, 'Discoveries at Delos in 1903, The Port and the Mercantile Quarter'; HOMOLLE, 'Remarks on a Bronze Patera of Oriental Style found at Delphi.' March 23, BIZARD, 'Discoveries on the Site of the Sanctuary of Apollo Ptoios in 1903'; HOMOLLE, 'The Reconstruction of the Treasury of the Athenians at Delphi.' April 6, GRAINDOR, 'Discoveries at Ceos in 1903'; HOMOLLE, 'The Acanthus Column, and the Group of Dancers at Delphi.' (*B.C.H.* XXVII, 1903, p. 405; XXVIII, 1904, p. 435.)

BOEOTIA. — **Inscriptions.** — Eleven inscriptions from Boeotia are published in *B.C.H.* XXVIII, 1904, pp. 430–434, by L. BIZARD. All are very short, epitaphs or dedications. One reads Πουθοδώρα ἡ μάτερ | Εὐταγειν Κορδώνδαο τῆς θιῶς.

CARTHAEA (CEOS). — **Buildings and Inscriptions.** — At Carthaea (Ceos) PAUL GRAINDOR has found that the building at the right of the entrance to the acropolis was sacred to Athena, while that at the left served as the prytaneum, and as the sanctuary of a hero. In the valley toward the southwest, he has partially excavated a Doric building, apparently a tetra-style peripteral temple of the third century B.C. The columns have nineteen channels. In the building were dedications to Demeter, Asclepius, Hygieia, and the Mother of the Gods. Fifty new inscriptions in all were found, among them fragments of the accounts of the temple of Apollo, a decree in honor of Bucchon, nesiarch under the first two Ptolemies, and one in honor of Hiero of Syracuse, a delegate of Ptolemy Philadelphus. Fragments of sculpture — archaic and of the fifth and fourth centuries B.C. — and coins and shards of various dates were found. (P. GRAINDOR, *C. R. Acad. Insc.* 1904, p. 438 f.)

CHALCIS. — **Reliefs with Inscriptions.** — Three sepulchral reliefs in the museum of Chalcis are briefly described, and their inscriptions published by A. JARDÉ in *B.C.H.* XXVIII, 1904, p. 407.

CRETE. — **ARTSA.** — **A Tomb.** — In January, 1903, a tomb, excavated in the soft rock, was accidentally discovered at Artsa, about six miles from Candia. It was cleared and examined by S. A. Xanthoudides. The chamber, of somewhat irregular shape, is about 2.15 m. long, 1.75 m. wide, and 1.10 m. high. It was approached by a *dromos*. In it were two rectangular terra-cotta coffins, each containing a skeleton. Two corpses had also been laid in the tomb between the coffins. One coffin is quite unadorned, the other has a row of rosettes at each end of each of the four sides. The inside length of the coffins is 1.10 m. and 1.20 m. The corpses (of a grown man and a woman) were laid on their backs, with the knees bent upwards. This is seen, by examination of other coffins, to have been the usual method of interment. The rectangular coffins, with lids like these, are copied from household chests, and in some cases were doubtless used as chests before they were used as coffins. Similarly, the coffins of bath-tub shape were sometimes real bath-tubs. In this tomb were found a few vases of Mycenaean style, a razor, and a few other articles. A three-sided seal of steatite was found in the field near the tomb. (S. A. XANTHOUIDES, *Ἐφ. Ἀρχ.* 1904, pp. 1–21; 1 pl.; 4 figs.)

CRETE. — **CNOSSUS.** — **Excavations in 1904.** — Dr. A. J. Evans, during this last season at Cnossus, has opened one hundred tombs evidently

dating from the last period of the palace. The most conspicuous of these, on a height about two miles away, seemed at first quite plausibly to associate itself with the legendary tomb of Idomeneus. But the more non-committal title of Royal Tomb has been finally adopted. Among the numerous vases in this tomb was one of brilliant porphyry. The shape of it is unmistakably Egyptian, and alongside of it were found alabaster vases which were certainly imported from Egypt at the time of the early Eighteenth Dynasty, and show the then persisting style of the Middle Kingdom. Among the other tombs excavated on a hill nearer to the palace, the largest contained a skeleton crowded into a rectangular cist, in much the fashion exemplified at Mycenae. Near by were remains of an ivory casket, a bronze dirk, and a tripod-hearth of plaster with charcoal above. A curiously primitive type of bronze tripod, with two riveted handles and three legs soldered on to the caldron sides, was also found, along with a remarkable assemblage of vases, all of bronze. In other tombs, stirrup vases of the familiar Mycenaean type were constantly found. One example of a stirrup vase had previously been found, not in the palace, but in the royal villa northeast of the palace, while on one clay tablet in the palace proper had been found an outline sketch of this same type of stirrup vase. Forms approximating to this were found at Hagia Triada by the Italian excavators, so that the Mycenaean stirrup vase or *Bügelkanne* seems to have been evolved in Crete at about the end of the latest period of the palace. The style of decoration and modelling of these funeral stirrup vases shows affinities with the latest pottery of the palace, but is later. These tombs, then, belong to a period shortly after the destruction of the palace. One long sword (like all the rest of them made for thrusting, and not for cutting) has rich chasing in gold upon its handle, which shows a definitely "Mycenaean" design. In general, the traces of Mycenaean design unearthed in these tombs belong to the maturer period of that name, as contrasted with the earlier phase exemplified in the latest period of the palace. Taking this into consideration, and also the fact that no fibulae have come to light anywhere upon the site, one must conclude that there was no great break or change in Cnossian handiwork and civilization immediately after the palace at Cnossus was sacked. Another year's campaign, to be devoted mainly to the opening of a series of magazines just discovered northwest of the palace, and some further investigation of tombs, will be necessary before work on the site is closed. Only in the tombs and these remaining magazines can handiwork in metal be recovered, since the palace itself, including its magazines, has been completely denuded of everything of the kind. (*Nation*, August 11, 1904.)

CRETE. — GOURNIA. — Excavations in 1901-03. — In the *Transactions of the Department of Archaeology* of the University of Pennsylvania, vol. I, parts i, ii, 1904, pp. 7-44 (plan; 21 figs.), HARRIET A. BOYD gives an account of the American Excavation Society's excavations at Gournia, carried on under her directions in 1901-03. The account is preceded (pp. 7-28) by a narrative of her preliminary travels in eastern Crete, and a description of various ancient sites in that region. (See *Am. J. Arch.* 1902, p. 71, 1904, p. 359.)

CRETE. — LATO (GOULAS). — *Discoveries in 1899-1900.* — The excavations at Lato (Goulas) in 1899-1900 are described in detail in *B.C.H.* XXVII, 1903, pp. 206-232 (plan; 4 figs.), by J. DEMARGNE. (See

Am. J. Arch. VII, 1903, p. 375.) Beginning at one of the city gates, a street was followed which mounted the hill by steps between a row of shops and a wall with towers, through which access to the northern part of the city was obtained. This led to the agora, which contained a temple, apparently of Ares or Zeus. At the north end a broad flight of steps led to the prytaneum, consisting of an inner room with a bench and altar, and an outer chamber which probably contained the sacred fire. The most important inscription is a treaty of the third century, between Gortyna and Lato, providing for a cessation of hostilities and the legal settlement of future disputes. Fourteen fragments of two stelae, containing religious regulations, are also published. Nineteen terra-cottas are briefly described, as well as some fragments of vases, with decorations in relief, a few bronze and silver coins, and some miscellaneous objects.

CRETE.—MOULIANA.—Late Mycenaean Tombs.—Two tombs were discovered in 1903 at a place called Σελλάδες, near the village of Mesa Mouliana in the district of Seteia. They are excavated in the soft rock and built up in courses within. At the bottom they are rectangular, but are dome-shaped above, the domes being formed by projecting horizontal courses of stone. The first is 2.42 to 2.48 m. long, 1.82 m. wide, and 1.60 m. high. It has no *dromos*. The doorway is 0.70 m. high within, but only 0.45 m. high at the outside. The real entrance was probably from above. Under the doorway is a pit, probably for offerings. This tomb was found by a peasant, and the arrangement of the objects found in it is known chiefly from his account, which seems to be accurate. Remains of buried bodies were found on the floor, but burnt remains were found in two large geometric vases. Apparently the Mycenaean tomb was re-used in the geometric period. Mycenaean objects found include false-necked amphorae (*Bügelkannen*), swords, fibulae, some small bronze plaques, and several fragments. A large bell-shaped crater of geometric style has representations of a man hunting two goats and a man on horseback. These are very rudely painted in red and brown on a yellowish slip. White is applied upon the red. This is a survival of the Kamáres style, the influence of which persisted in Crete throughout the entire Mycenaean epoch and even later. A large cylindrical vase has on one side a figure like a double axe and linear ornaments. The pigment is brown. A flat dish or plate was probably the lid of this vase. Other objects are a large gourd-shaped flask decorated with circles, two gold rings, a disk of bone, a bead of whitish paste, and some fragments. The second tomb was intact. It is 1.90 to 2.12 m. long, 1.97 m. wide, and 0.80 m. high. The door, which is 0.70 m. high, 0.70 m. wide at the top, and 0.90 m. at the bottom, was walled up. Two bodies were buried in the tomb, one on the floor, the other in an uncovered terra-cotta coffin of bath-tub shape. The heads were toward the entrance (W.) as was also the case at Arta. All the objects in this tomb belong to the Mycenaean period. The coffin has handles, and is decorated on the outside with checkerboard pattern and a series of lines mainly vertical, but curving at top and bottom so as to form a sort of continuous spiral. Inside are serpentine lines arranged in systems, and between these are fish. Four false-necked amphorae (*Bügelkannen*), three bronze disks (perhaps cymbals), two swords, two spear-heads, a simple gold ring, a small gold face-mask, and a few other objects were found in this tomb. One of the amphorae is decorated with a remarkable pattern devel-

oped from the cuttlefish. Other similar tombs were found fifteen years ago by a peasant at Vourlia near Mouliana. In one of these was a gold ring with a pattern of curved lines and dots. Some ancient walls in the neighborhood testify to the existence of a settlement in Mycenaean times. At the harbor of Seteia a Mycenaean tomb was found by a peasant, and in it was a broken terra-cotta sarcophagus adorned with spirals and a pattern of wavy lines proceeding from a conventional cuttlefish. All the objects found in these tombs are now in the museum at Candia. (S. A. XANTHOUIDES, *Ἐφ. Ἀρχ.* 1904, pp. 21-56; 2 pls.; 8 figs.)

CRETE. — PALAEOKASTRO. — British Excavations. — The British School has uncovered a large part of the ancient city, many streets, and houses. Many shards of Mycenaean times were found, some with new decorative forms. Two ivory statuettes, of "Egyptizing" execution, many seal impressions, and many engraved gems came to light. An inscription with a hymn to Zeus Dictaeus fixes the site of the Dictaeum. It was the building to which the frieze belongs, the reliefs of which (now in the museum at Candia) represent chariots. The inscription calls the town Eleia (Heleia), thus giving the ancient name of Palaeokastro. Some excavations were also carried on at Praeso. (*Berl. Phil. W.* 1904, p. 1118.)

DELOS. — French Excavations in 1903. — The excavations at Delos undertaken by the French School in 1903, in consequence of the gift of the Duc de Loubat, are briefly described and part of the inscriptions published by F. DÜRRBACH and H. JARDÉ in *B.C.H.* XXVIII, 1904, pp. 265-307 (pl.). The work was largely devoted to clearing away the piles of rubbish from the sanctuary and other parts already excavated. Many inscriptions were found, sixty of which are published, including all the Delian decrees. All are honorary, and in general of small importance. Of interest is the vote of a laurel crown to Publius Cornelius Scipio, evidently the elder Africanus. New excavations were conducted along the east side, where several unimportant houses were found, and a larger building, which seems to have been the home of a worker in marble.

Continued Excavations. — The excavations in 1904 were conducted by Mr. Jardé, assisted by Mr. Bizard and Mr. Bulard. In the western part of the terrace of the sanctuary of Apollo several archaic statues of the "Apollo" type, which is rare at Delos, were found. Even more important is a deposit of small archaic bronzes, ex-votos offered to the god, such as have not been unearthed at Delos before. With these were fragments of early pottery. In the same region one of the hands of the Colossus of the Naxians was found. At the northeast angle of the sanctuary a building, still covered with painted stucco, was discovered. It seems to have been sacred to Dionysus. Here were found: a statue of a youthful seated god (perhaps Dionysus), two fine well-preserved statues of Sileni, and a cippus with reliefs on three sides, representing, apparently, scenes from the Dionysiac legend and peculiar symbols. On one side, above the relief, is an inscription in honor of Dionysus. In the sanctuary of the Syrian Posidoniasts was found a well-preserved marble group of Aphrodite, Eros, and a satyr. Here, too, a statue-base was found with the inscription *Διονύσιος Ζήνωνος τοῦ Θεοδώρου Βηρύτιος εὐεργέτης ὑπὲρ ἑαυτοῦ καὶ τῶν τέκνων θεοῖς πατρίοις*. The same person is mentioned in an inscription in Oxford. The sanctuary of the Posidoniasts was evidently extensive, and its architectural adornment

was rich. In a house near the theatre a Hermes and an omphalos of marble and fragments of a richly adorned table of fine slate were found. Here also a fine mosaic, representing Dionysus riding a tiger, came to light. It belongs, probably, to the third century B.C. (M. HOLLEAUX, *C. R. Acad. Insc.* 1904, pp. 402-404; cf. pp. 423, 474. Cf. *Berl. Phil. W.* 1904, p. 1118.)

A Metrical Inscription. — In *B.C.H.* XXVII, 1903, p. 61, T. H(OMOLLE) publishes a metrical inscription recently found at Delos, containing a dedication by Timothemis to Hestia. It is in three lines, two hexameters and a pentameter.

Temple Accounts. — In *B.C.H.* XXVII, 1903, pp. 62-103, T. HOMOLLE publishes the accounts and inventories of the Delian sanctuary for the archonship of Sosisthenes (250 B.C.). They are of value for their perfect preservation, and the light they throw on the management of the temple during the time between the archonships of Hypsoles and Demares. The accounts occupy two hundred lines and the inventories one hundred and fifty-four. There is no commentary. Later articles are to contain a selection from the documents of the period of Athenian management after 167 B.C. *Ibid.* pp. 401-404, Homolle publishes a fragment of a Delian inventory in the British Museum communicated by the late A. S. Murray. It is similar to the inventory of Demares.

A Decree of Proxeny. — In *R. Ét. Gr.* XVII, 1904, pp. 201-203, an inscription from Delos is published by S. REINACH, from a copy made by him more than twenty years ago. TH. REINACH adds brief notes. The inscription is a decree of proxeny in favor of a certain Leon of Massilia and resembles other inscriptions of the kind.

DELPHI. — A Guide Book. — Of Luckenbach's *Abbildungen zur alten Geschichte*, four numbers, Rome, Athens, Olympia, and Delphi, the last two appearing together as a double number, have been issued in a somewhat enlarged form and brought up to date, with bird's-eye views and ground-plans. They are good popular treatises and useful as guide books for travellers. Especially is this true of the Delphi number, which, although it omits the suburb of Castalia, is more correct than Baedeker and is the only form in which the material from the French excavations is readily accessible. (H. POMTOW, *Arch. Anz.* 1904, pp. 155-158.)

The Tariff of Diocletian. — The excavations at Delphi have yielded five fragments, including one of considerable length, of the maximum tariff of Diocletian. These are published in their proper order, and collated with the text of Mommsen and Blümner by E. CAVAIGNAC in *B.C.H.* XXVIII, 1904, pp. 400-407 (2 pls.).

IOS. — Belgian Excavations. — P. GRAINDOR has recently conducted excavations for the Belgian government at Ios. Before the church of St. Catherine, on a site which may have been that of the temple of Apollo, fifteen inscriptions and some remains of architecture were found. At the southern end of the island some pre-Hellenic tombs were opened, of the same type as those of Melos and Amorgos. At the east side of the island, near the ruined church of St. Nicolas, were found remains which are referred to a temple of Poseidon *φντάλιμος*. Most of the inscriptions are honorary, but there are two fragments of ritual laws. Corrections of previously published inscriptions of Ios are also appended to the account of these excavations in *B.C.H.* XXVIII, 1904, pp. 308-333; cf. *C. R. Acad. Insc.* 1904, p. 439.

A Decree in Honor of Zenon. — In *B.C.H.* XXVII, 1903, pp. 394-400, P. GRAINDOR publishes a proxy decree from Ios in honor of Zenon, who seems to be the commander of Ptolemy, honored about 288 B.C. by the Athenians. Zenon had been deputed by the nesiarch, Bacchon, to investigate complaints about certain runaway slaves who had escaped from Ios on the ἄφρακτοι, and was rewarded by the city for his energy. This inscription is published also in *R. Ét. Gr.* XVII, 1904, pp. 196 f., with notes by TH. REINACH, from a copy by A. E. CÖNTOLEON. This copy is (*ibid.* p. 296) not free from errors.

ITHACA. — **Archaeological Exploration.** — Between April 18 and July 14, 1904, Mr. VOLLGRAFF carried on explorations in Ithaca at the expense of Mr. A. E. H. Goekoop. The plain of Polis, in the northern part of the island, seems never to have been inhabited. The ancient city of the northern part of the island seems to have been half an hour north of the port of Polis, near the church of St. Athanasius. Here remains of a rectangular building, probably a temple, of Roman times, were partially uncovered. The reliefs, coins, etc., found here were of Roman times. (Cf. *Berl. Phil. W.* 1904, pp. 1117 f.) Near St. Athanasius a second capital of a column was found, similar in all respects to the one which Reisch (*Serta Harteliana*, p. 156) considers Mycenaean, but better preserved. At the west side of the harbor of Polis, on the site of a small sanctuary, fragments of pottery of all classes, Mycenaean included, were found. At the foot of Mt. Aëtos, among the remains of the small ancient town, pottery was found which proves that the place was inhabited from "geometrical" to Roman times. A deposit of votive terra-cottas, some of which are archaic, indicated the proximity of a sanctuary; but few traces of the temple exist. At Stavro fragments of monochrome pottery, like those found in pre-Mycenaean strata at Orchomenos and Argos prove pre-Hellenic habitation. (VOLLGRAFF, *C. R. Acad. Insc.* 1904, pp. 436-438.)

LARYMNA. — **An Inscription from the Ptoion.** — L. BIZARD publishes in *B.C.H.* XXVII, 1903, pp. 296-299, an inscription containing a portion of the list of victors at the Ptoia, and remains of an honorary inscription, probably for an agonothete. It is of the third century of our era, and was found at Larymna, whither it was taken from the Ptoion.

PAGASAE. — **Strange Inscriptions.** — Strange characters carved in the rock near Pagasae and on the northern border of Thessaly are published by N. I. GIANNOPOULOS in *B.C.H.* XXVII, 1903, pp. 334-340 (23 figs.). Twenty-two signs or groups of signs, some of which bear a resemblance to Greek letters, are from Pagasae, and the author is inclined to see in them remains of a "Pre-Thessalian" alphabet. The single inscription from the north is longer, but the characters are entirely unknown nor do they show similarity to the other series.

TENOS. — **Inscriptions.** — In *B.C.H.* XXVII, 1903, pp. 232-257 (3 figs.), H. DEMOULIN publishes six honorary inscriptions from the sanctuary of Poseidon at Tenos. They record votes passed by the league of the Cyclades or by the Teneans, early in the second century B.C., and bear witness to the influence of the Rhodian protectorate. Rhodes had a garrison at Tenos, and sent at times a special commissioner. An honorary decree from Delos in the museum of Tenos, and brief descriptions of a small funerary relief and two ancient towers near Avdo and Smovolon, are appended.

ITALY

ARCHAEOLOGY IN ITALY IN 1903.— A summary made chiefly from current Italian periodicals is given by E. PETERSEN in *Arch. Anz.* 1904 (pp. 110-117; fig.). Prehistoric studies or discoveries have been made in **Sardinia**, **Sicily**, **Tarentum**, and various parts of northern Italy, but far the most important are the graves in the **Roman Forum**, belonging to a time before the union of the various hill-settlements and showing both incineration and inhumation. The occurrence and associations of both types of burial near **Norba** and at **Cumae** indicate that incineration was for the wealthy and spread northward from the Greek settlements in Campania. Dome tombs are found near **Florence**, and one of perhaps the third century at **Cumae** suggests that earlier tombs in this region may have been the models for those of Etruria. A similar impression is given by the resemblance of three newly discovered graves of the earliest Greek time at Cumae to famous Etruscan tombs. Archaic Greek work is represented by signed black-figured vases from **Tarentum**, vases, a beaten bronze vessel, a marble figure of a youth, and sixth-century architectural terra-cottas from Sicily. The Olympieum of **Syracuse** has been excavated without striking results. Ancient graves have been found for the first time at **Naxos**. A round grave monument at **Populonia** is not older than the fifth century. The polygonal walls of **Spoletum** are of no great antiquity. Those of **Signia** and **Norba** show no remains older than the Roman colony. R. DELBRÜCK continues his treatment of early Italic architecture with the Capitolium at Signia and the temple of Apollo in the Campus Martius, both assigned to the fifth century. Other notable discoveries are a tomb at **Falerii**, elaborately imitating a Roman house; new fragments of the terra-cotta frieze with gods pursuing the sacrilegious Gauls, at **Civit' Alba**; and a water-house at **Pompeii**, having arrangements for distributing the water similar to those described by Vitruvius.

BARI.— **Tombs of the Early Iron Age.**— The tombs on the hills (*murge*) of the province of Bari have been recently explored by A. JATTA, who describes and discusses them in *B. Paletn. It.* 1904, pp. 32-79 (map; 2 pls.; 19 figs.). These tombs are heaps of rough stone and dirt, in the form of a truncated cone, 4 m. to 9 m. in diameter and 0.6 m. to 1.1 m. in height. In some, two or more slabs at or near the centre indicate the position of the *loculus*, which was only partly, if at all, beneath the surface of the soil. The covering of the *loculus* has entirely disappeared. Perhaps it was a rude vault of small stones which has fallen in. Some of these heaps of stone, in view of the nature of their contents and the lack of human bones, may be the remains, not of tombs, but of dwellings. Fragments of vases and metal objects— including axes, pendants, bracelets, and fibulae— were found; these indicate by their form and decoration the period of the first iron age. The population represented by these tombs evidently came from Illyria and was identical with the early population of Istria.

BENEVENTO.— **The Temple of Isis.**— **Sculpture.**— In *Not. Scavi*, 1904, pp. 107-118 (28 figs.), A. MEOMARTINI reports the discovery at Benevento of remains of the Temple of Isis. These consist of substructures, Corinthian capitals, bases and drums of columns, and other architectural fragments. There were found also an altar dedicated to Vesta, a headless

statue of Minerva, a colossal head of Juno, a kneeling statue of a priestess, and other works in marble; also, in granite, several female statues, a statue of Apis, sphinxes, lions, and other objects of Egyptian character. The writer refers this deposit to the destruction of the temple by S. Barbato in 663 A.D. *Ibid.* pp. 118-127, O. MARUCCHI gives the inscriptions from the two obelisks now preserved in Benevento and describes in detail the objects of an Egyptian character recently discovered. *Ibid.* pp. 127-131, L. SAVIGNONI describes in detail the Graeco-Roman sculptures from the Temple of Isis. The Juno head he compares with one in the Capitoline Museum; both are copies of an important original of the fourth century B.C. The Minerva is Praxitelean in style, possibly a copy after Praxiteles himself.

BOLSENA. — Walls, Sculptures, Inscriptions, Tombs, and Vases. —

In the area of the Roman city two walls, one pseudoisodomous and one of squared blocks, antedate the Roman period, but do not prove that the Etruscan Bolsena was not on the site of Orvieto. Remains of a Roman bath, fragments of enriched architectural members, several poorly sculptured stone heads, a well-executed head of Faunus in red marble, and a headless marble statuette of a seated nude Venus (cf. CLARAC, pl. 603, No. 1328; pl. 609, No. 1351), thirty-two inscriptions, nearly all very fragmentary, twenty-five stamps from Arretine vases, and some miscellaneous objects were found here in 1901. These belong for the most part to the second and third centuries after Christ. (E. GABRICI, *Not. Scavi*, 1903, pp. 357-375; 11 figs.) At Gazzetta, northwest of Bolsena a necropolis of the third and second centuries B.C. with chamber tombs has been discovered. In one tomb were fragments of silvered pottery. One group of fragments belongs to a crater with designs in relief in two rows. In the upper row are a swan and a nude female figure riding a swimming goat (Aphrodite *ἐπιτραγία* ?); in the lower row, a group of six persons, three male and three female, about a head of Silenus. One of the figures represents Athena. This group, as well as the two figures in the upper row, is repeated around the vase. Below is a frieze of leaves and grapes. Under the handles are heads. Other fragments belong to a vase with reliefs representing a battle of Greeks and Amazons (cf. *Mon. dell' Ist.* IX, pl. xxvi, 1 a). Other fragments show Heracles and Aphrodite (?) seated on a rock with a nude youth between them (cf. *Mon. dell' Ist.* IX, pl. xxvi, 3). Various less interesting objects were found in the other tombs and the neighborhood. (L. PERNIER, *Not. Scavi*, 1903, pp. 588-600; 7 figs.; cf. *Rend. Acc. Lincei*, XIII, 1904, p. 43.)

CARBONARA. — Coins. — In *Not. Scavi*, 1904, pp. 53-65, Q. QUAGLIATI gives a catalogue of 426 republican coins found at Carbonara in Apulia in 1903.

CASTELLETTO STURA. — Roman Coins. — August 10, 1904, a peasant working in the district of Castelletto-Stura, province of Cuneo, Piedmont, turned up a broken jar containing 228 billon coins, all well preserved, of various emperors from Trebonianus Gallus (252-254 A.D.) to Quintillus (270 A.D.). All represent types already published (*R. Ital. Num.* 1904, p. 420).

Cividale del Friuli. — In excavations in April, 1903, for the construction of an aqueduct at Cividale del Friuli, cinerary urns, Arretine vases, lamps, and other objects of Roman date, besides a skeleton and various objects of the barbaric age, were found. (A. ZORSI, *Not. Scavi*, 1903, pp. 503-508.)

ESTE.—**Roman Inscription.**—**Preroman Remains.**—At Morlungo, near Este, in September, 1902, a stele was found with the inscription *Mu.* (ligature) *Baebius* | *L. f. Rom. Parens.* | *Mu. Baebius. Mu. f.* | *Rom. Celer* | *An. XXV.* | *Q. Q. V. P. XV.* | *H. L.* Near this was a broken urn with a cover, but no inscription. (A. PROSDOCIMI, *Not. Scavi*, 1903, pp. 351 f.) At Lozzo Atestino, about eight kilometres north of Este, remains of primitive habitations, fragments of vases with incised and raised linear decoration, objects of flint and bronze and numerous bones were discovered in November, 1902. (A. ALFONSI, *Not. Scavi*, 1903, pp. 538-549; 9 figs.; cf. *Rend. Acc. Lincei*, XIII, 1904, p. 22.) In *B. Paletn. It.* 1904, pp. 107-130 (2 pls.; fig.), G. GUARDINI describes twenty-four tombs excavated at Este in 1902. Fifteen are of the primitive period, nine are Roman. Of the contents,—vases and bronze implements,—the most interesting and significant object is a vase of foreign manufacture, found in a tomb of the latter part of the seventh or early part of the sixth century B.C.

FAENZA.—**A Roman Tomb.**—A Roman tomb in *opus quadratum* has been found near Faenza on the right bank of the Lamone. Its construction and decoration indicate the early empire. There was evidently a Roman road at this point. (E. BRIZIO, *Not. Scavi*, 1904, pp. 101-104; fig.)

FLORENCE.—**An Etruscan Cippus.**—**Etruscan Tombs.**—In May, 1903, the Etruscan Museum at Florence received from Count Carlo Gamba Ghiselli a fine cippus from Settimello. About the base is an ornament of palmettes; four rampant lions adorn the four corners of the cippus; between the lions are palmettes and flowers; on the top is a cone with curved sides. The lions represent the constellation Leo; the cone, the divine phallus and also the divine ovary, thus serving as symbols of the god Vertumnus and the goddess Thufitha, with reference to the cosmic palingenesis and the regeneration of human life. The monument belongs to the sixth century B.C. It must be some two centuries later than the tomba della Mula, with its Cyclopean walls. Three tombs exist near Quinto Forentino, besides the tomba della Mula. In one of these, discovered at Palastroto in 1901, some proto-Greek and Etruscan pottery, an oenochoe and a bracelet of bronze, and some iron weapons were found, belonging apparently to the eighth century B.C. (L. A. MILANI, *Not. Scavi*, 1903, pp. 352-356; 2 figs.)

NAPLES.—**The Museum.**—By royal decree of June 5, 1904, Ettore Pais was relieved of his duties as director of the Museum at Naples and provisionally replaced by Giovanni Gattini. The alleged reason is that Signor Pais had saddled the museum with a debt of 300,000 lire. For this he had the authorization of the former minister Nasi and the present minister Orlando. The odious insinuations against Signor Pais which have appeared in various publications (including the *London Times* and the *New York Nation*) are unjust and unjustifiable. His reorganization of the museum has met with admiration from good authorities. (S. R., *R. Arch.* IV, 1904, pp. 140 f.)

NORBA.—**The Excavations Ended.**—The exploration of Norba has been brought to a close, after two years, with the announcement that the stronghold does not belong to prehistoric ages, but was founded and fortified only at the end of the fifth, or at the beginning of the fourth, century B.C. The most noticeable edifice is the Temple of Juno Lucina, which must have been held in great veneration, to judge from the quantity and quality of the

votive objects discovered. The best are a bronze statuette representing a priestess with a dove in the left hand, and another of Juno Lucina, with a patera in the right and a bunch of flowers in the left hand, both the work of Campanian artists, endeavoring to imitate Greek originals. There are also certain votive tablets, written in uncouth style, and put up by three members of the Rutilian family. (R. LANCIANI, *Athen.* November 5, 1904.)

PALESTRINA.—**Statue and Honorary Inscriptions.**—In a vineyard on the site of the forum of Praeneste a headless draped statue, apparently of the fourth century after Christ, has been found. On a pedestal, apparently not that of this statue, is an inscription of twenty-nine lines in honor of P. Aelius Apollinaris Arlenius, who died at eighteen years of age. At his request, his father, *vir perfectissimus, actor causarum, praeses Corsicae, praefectus vigillum*, gave to the "collegia" of Praeneste an estate called *duas casas*. Two *convivia* were to be celebrated annually in honor of P. Aelius Apollinaris. A large fragment of a second honorary inscription and three small fragments of other inscriptions of the same class were also found. (G. GATTI, *Not. Scavi*, 1903, pp. 575-581; cf. *Rend. Acc. Lincei*, XIII, 1904, p. 23; *Athen.* December 10, 1904; CHR. HÜLSEN, *Röm. Mith.* XIX, 1904, pp. 147-151.)

RAVENNA.—**A Relief representing a Banker.**—The museum at Ravenna has acquired a fragment of a marble sarcophagus with the inscription . . . *stina* | . . . *genti* | . . . *vi. pos.* On one end of the sarcophagus is a relief representing a man sitting behind a bench or table at one end of which is what looks like a shelf. On the table, apparently partly under the shelf, are many coins. The relief in the Vatican museum (O. JAHN, *Verhandlungen d. Sächs. Ges.* 1861, pl. x, 4, p. 348) doubtless also represents coins, not bread or cakes. (E. BRIZIO, *Not. Scavi*, 1904, pp. 6-8; fig.)

ROME.—**Excavations in the Forum.**—**Inscriptions.**—In *Not. Scavi*, 1903, pp. 375-427 (59 figs.), G. BONI continues his detailed report of his excavations of primitive tombs (sepolcreto del Septimontium preromuleo) in the Forum (cf. *Am. J. Arch.* 1904, p. 112, 363). *Ibid.* 1904, pp. 8-10 he publishes three inscriptions found in and near the Forum. The first, a small fragment of the *acta triumphorum*, fixes the date, A. U. C. 165, of the triumph of Tarquinius Priscus over the Etruscans. The others are fragments of the *fasti consulares* (cf. *Berl. Phil. W.* 1904, p. 959). These inscriptions are discussed by CHR. HÜLSEN, *Röm. Mith.* XIX, 1904, pp. 117-123. One of them, belonging to the second column of the second tablet, contains items of the years 434 and 435, *Varr.*, and affords corrections of *C.I.L.* I², pl. iv. In *Nuova Antologia*, No. 772, February 16, 1904, pp. 577-592 (20 figs.), BONI describes the tombs found in the Forum and their contents. A brief account of recent discoveries in Rome is contained in *Records of the Past*, III, 1904, pp. 377-379. In front of the temple of Castor the base of a statue, probably that of Q. Marcus Tremulus, has come to light. (G. GATTI, *Not. Scavi*, 1904, pp. 105-107.) In *Berl. Phil. W.* 1904, pp. 958 f., F. BRUNSWICK reports the discovery of (1) a basis 7 m. long and 5 m. wide, about 3 m. from the semicircular niche of the temple of Julius, (2) fragments of bucchero ware and other pottery near the Arch of Augustus, (3) a pavement earlier than imperial times west of the so-called Domitian base (perhaps connected with the *lacus Curtius*), and (4) the three fragments of the *fasti*.

The Ara Pacis.—The excavations on the site of the *Ara Pacis*, carried on from July to December, 1903, are described in detail by A. PASQUI, *Not. Scavi*, 1903, pp. 549–574 (plan; 17 figs.). The chief results are mentioned *Am. J. Arch.* 1904, p. 111. Cf. *Rend. Acc. Lincei*, XIII, 1904, p. 22. The excavations have been given up for want of funds. During the last period of the search the whole front of the enclosure facing the Via Flaminia has been laid bare, together with many fragments of the beautiful panels representing the inaugural procession. The best piece contains the upper half of six personages of the imperial court, wearing the insignia of priesthood, and following Augustus on his way to the altar. A few feet west of the Ara, behind the apse of the church of S. Lorenzo in Lucina, the remains of a private house of the fourth century after Christ have been dug out in another cellar of the same Fiano palace. There is a room with a mosaic pavement, which in its color and pattern and the size of the tesserae recalls those of the Baths of Diocletian. This house, contemporary with or not much later than the freedom given to the church by Constantine, is probably the original *Titulus Lucinae*, where Damasus was elected Pope in 366, and where, according to tradition, dwelt the ubiquitous matron Lucina. (R. LANCIANI, *Athen.* November 5, 1904.)

Temple of Quirinus on a Monument of Caracalla.—Excavations in 1901–02 for the foundations of a private building near the north side of the exedra of the Baths of Diocletian brought to light a number of architectural fragments and pieces of relief, some of which were acquired by P. HARTWIG, who publishes several of them in *Röm. Mith.* XIX, 1904, pp. 23–37 (2 pls.). Most interesting of all was a fragment with the head of a *flamen*, wearing the *apex*, and, in the background, the upper part of a Doric temple, which the writer identifies as the Augustan temple of Quirinus. The pediment group represents Romulus and Remus, with other figures, at the moment of the fateful *auspicium*. The reliefs formed part of a monument after the fashion of the Ara Pacis, but of the time of Caracalla, in Hartwig's opinion. The structure was destroyed by Diocletian to make room for his *Thermae*. E. PETERSEN dissents from Hartwig in sundry points (*ibid.* pp. 156–158), ascribing the monument to a time not long after Hadrian.

Matrices and Tesserae in the Museo Nazionale.—In *Not. Scavi*, 1904, pp. 11–17 (11 figs.), L. CESANO publishes eight moulds for tesserae which he has found in the Museo Nazionale: (1) mould for seven round tesserae, type of the three Graces; (2) broken mould, now for three square tesserae, type representing *Fortuna*; (3) much injured mould for four round tesserae, on two of which is a dog, on two a horned animal; (4) mould for nine round tesserae, type representing a ship; (5) mould for five square tesserae, on each of which is a palm branch and the letter S; (6) mould for five triangular tesserae inscribed PAF; (7) mould for five triangular tesserae, two with the letter A, three with the letter L; (8) mould for thirteen round tesserae, type a grazing horse. Several tesserae have also come to light in the museum. Three are especially interesting: (1 = Rosrowzew, *Sylloge*, 2090) obv. ANV Anubis (?) in costume of *Fortuna*, rev. *Dioscurus* to r. leading a mule (?); (2) obv. Neptune standing to l. with dolphin and trident, obv. another standing male figure; (3) obv. $\begin{matrix} \text{TI} \\ \text{VS} \end{matrix}$ with dot in centre, rev. crescent and centre dot.

Verginius Gallus.—**The Plan of the Capitoline.**—At Rome, in the Viale Principessa Margherita, fragments of a dedicatory inscription have been found. It was set up in honor of Caracalla by the consul Verginius Gallus, in 197 or 198 A.D. The inscription is discussed by G. GATTI in *Not. Scavi*, 1904, pp. 41–43, 47–51. (See also CHR. HÜLSEN, *Röm. Mith.* XIX, 1904, p. 146; R. LANCIANI, *Athen.* November 5, 1904.) Gatti also describes in detail (9 figs.) the two sarcophagi from the Via della Lungara, the discovery of which was previously announced. *Ibid.* pp. 43–46, V. REINA and U. BARBIERI give and discuss the plan of the Palatine recently executed by the pupils of the School of Applied Engineering in Rome.

New Inscriptions from Rome and its Neighborhood.—Several inscriptions are published by CHR. HÜLSEN in *Röm. Mith.* XIX, 1904, pp. 142–153. One is a gaming tablet of not unknown character, but its historical suggestions enable a probable date to be assigned to it (296 A.D.). The text runs *Parthi · Occisi | Britto · Victus | Ludite · Romani*. Hülsen adds suggestions regarding the way in which the game on boards of this kind was played. Other important inscriptions are: that of Verginius Gallus; the herm, with the name Q. ENNIVS; a Tiber termination cippus of 101 A.D.; the long inscription from Praeneste of P. Aelius Apollinaris Arlenius; an inscription of the first century after Christ to a certain Nerianus who was *XVuir sacris faciundis*, *VIIuir epulonum*, and *sodalis Augustalis*; one mentioning Tutela, Hercules, Fides, and Fortuna together, and concluding with a phallic warning in pentameter; and finally a Mithras inscription from Macerata.

Various Discoveries.—The following minor discoveries were made in Rome in 1903: In the Via Mecenate, two brick stamps and a stamp on an Arretine vase; in the Via S. Bibiana, a good mosaic representing a hunting scene; near S. Croce in Gerusalemme, architectural fragments; in the sixth region, forty finger rings of modern manufacture, some of which contain ancient engraved stones, ten bone stiluses, fragments of Arretine and other vases; in the area of the Palazzo Torlonia lead pipes with inscriptions, architectural and sculptured fragments, five fragments of inscriptions, some terracotta vases and lamps, and a bronze vase; in excavations for the foundations of a part of the stairway of the monument to Victor Emanuel II, foundations of rooms and a fairly well-preserved mosaic with scroll patterns, leaves, bucrania, etc., also part of a street pavement, a fragment of a sarcophagus on which were carved the labors of Hercules, two Corinthian capitals, fragments of bronze vases, and part of the gravestone of a Valeria; in the Piazza Montanara parts of a wall and pavement, two fragments of sculpture, part of an inscribed gravestone, some lamps and brick stamps; in the Via della Lungara, ancient walls and fragments of sculpture and inscription; in a wall on the Lungotevere degli Alberteschi, architectural fragments, parts of two sarcophagi, and part of a sepulchral inscription; in the Via Labicana, a travertine column, on the base of which is an inscription of Vespasian of the year 77 A.D. It was the first milestone of the Via Labicana. (G. GATTI, *Not. Scavi*, 1903, pp. 509–513.) In the Baths of Diocletian a square term with the inscription *Q. Ennius* came to light. Unfortunately, the head is wanting. (D. VAGLIERI, *ibid.*, pp. 600 f.; fig.; cf. HÜLSEN, *Röm. Mith.* XIX, 1904, p. 147.) At the Palazzo Torlonia various fragmentary sculptures and architectural members, and a dedicatory inscription to Caligula of the year 213 A.D., were found. In the Via Emilia fifteen amphorae were found. In

the Via Lungara there were discovered two large marble sarcophagi, one with reliefs representing a hunting scene, the other with Christian subjects, and a fragment of a terminal cippus of the banks of the Tiber of the series set up by Tib. Julius Ferox under Trajan, in 101 A.D. In the Via Nomentana (Villa Patrizi) a lamp with a relief of a winged Victory and part of another similar lamp were found. (G. GATTI, *ibid.* pp. 602 f.) In *Athen.* December 10, 1904, R. LANCIANI describes the transformation of the Piazza Venezia, and suggests that important discoveries may be made during the work.

RUTIGLIANO.—An Early Red-figured Crater.—A crater from Rutigliano (province of Bari) is described by M. JATTA in *Röm. Mith.* XIX, 1904, pp. 80–86 (4 figs.). On one side is a bath-scene, in a building indicated by a Doric column. The figures are three nude women, drawn in archaic style (but red-figured), with narrow hips and angular muscles, like men. On the other side of the vase two young men, clad only in a chlamys, are running in opposite directions, each looking back toward the other with one hand raised as in a gesture of address. One of them holds dangling from his hand an empty, or only partly filled, wineskin. Perhaps some game is represented. The style resembles that of Cachrylion, but the inscription is well-nigh illegible. The vase had been mended in ancient times by strips of lead.

SAN GREGORIO DI SASSOLA.—A Hoard of Coins.—At San Gregorio di Sassola a peasant found 563 coins scattered about. They had been undoubtedly contained in a terra-cotta jar, which was accidentally broken. The coins are all silver, chiefly denarii, with a few victoriati and quinarii. Several are slightly different from the specimens described and figured by Babelon. All are of republican times, the latest belonging to the year 54 B.C. The coins are described and discussed by L. CESANO, *Not. Scavi*, 1903, pp. 604–620; 33 figs.

SARDINIA.—Archaeological Explorations.—Near Cagliari, on the promontory of S. Elia, are numerous remains of early occupation, chiefly "kitchen-middens." Excavations here have discovered no walls, but numerous stone (obsidian) implements, ornaments of bone and shells, and primitive vases with striations and patterns of dots. These vases belong to the eneolithic period, and are finer than those found in the interior of the island. (A. TARAMELLI, *Not. Scavi*, 1904, pp. 19–37; 7 figs.) At Sant' Antioco, the ancient Sulcis, the following inscription has been found: *D · M · | Pompeius · Mustulus · Pontian · P · Pompeio · Dativo · fratri · B · M · fecit.* At Nuragus, in the Roman necropolis of Valentia, a sarcophagus has been discovered with the inscription *Antonia Urri | filia vixit | an. xxxvi.* The name *Urrius* is new. In the sarcophagus were vases and a bronze coin of Philip the Elder, of 248 A.D. (A. TARAMELLI, *ibid.* 1903, pp. 535 f.) Eleven Roman sepulchral inscriptions of the ancient Turris Libisonis have been found at Portotorres. (A. TARAMELLI, *ibid.* 1904, pp. 141–145.)

SASSOFERRATO.—CANTIANO.—Neolithic Workshops.—In *B. Paleñ. It.* 1904, pp. 85–80, U. RELLINI reports the discovery of two neolithic workshops, one near Sassoferrato, the other near Cantiano (Cagli). Knives, spear-heads, and other implements have been found, besides fragments representing all stages of the work.

SICILY.—Excavations and Researches in the Southeast in 1902–1903. In *Not. Scavi*, 1903, pp. 428–443 (4 figs.), P. ORSI gives a brief report of

researches and discoveries in the southeast of Sicily in 1902-03. At **Syracuse** remains of walls were found (see below). At **Priolo** excavations in early Christian cemeteries have as yet led to no important discoveries. At **Spaccaforno** two amphorae which contained about thirty kilogrammes of bronze coins, mostly of Hiero II, but a few of Hieronymus, were discovered. At **Camarina** many tombs were opened (nineteen at Cozzo dei Saraceni, four hundred at Passo Marinaro), chiefly poor. A few were finer. Ten well-preserved craters, a *colonnnette* and a *calice*, with red-figured paintings of no especial interest, a few other painted vases, some black stamped Attic vases, a few bronze objects, and a lead tablet inscribed with a curse were found. The tombs were chiefly of the fifth and fourth centuries B.C. One group of tombs of the sixth century contained a little black and Corinthian ware. At **Scoglitti** was a suburb of Camarina. A tomb discovered here yielded two good craters of decadent red-figured Attic style. At **Gela** excavations in the necropolis led to negative results, but on a neighboring estate a hammered metal patera was found, decorated with nine figures of horses or asses with a flower in the centre. This is an imitation, probably Greek, of Phoenician paterae. The excavation of the Siculan village at Monte Sette Farine was finished without the discovery of real house foundations. At **Dessucri** the necropolis proves to be very like that of Pantalica. The exploration of ninety-two tombs has furnished much pottery, — none of which is Mycenaean, — some good bronzes, and a ring of electrum. At various points in the territory of **Caltagirone** many Siculan tombs were found, the contents of which resembled objects from Dessucri and Pantalica. Remains of a small temple of the sixth century B.C., fragments of archaic reliefs, and vases were found at S. Moro. The ancient settlement here may have been Enboea. Byzantine remains also exist in this region. At the Madonna del Piano of **Grammichele** the following objects, which are to be published in *Mon. Antichi*, were found: (1) a seated female figure of terra-cotta about 1 m. high, of the sixth century B.C.; (2) a torso of a youth, Parian marble, fine work of the sixth century B.C.; (3) a bearded male head of white limestone; (4) many fragments of black-figured vases; (5) three small amphorae and two alabaster of glass; (6) some forty bronze nails, fragments of bronze vessels, part of a strip of silvered bronze adorned with a taenia, and an Ionic palmette; (7) fragments of tiles, etc. All these objects are much broken. At **Licodia Eubea** Christian tombs were discovered. Part of a monumental inscription, *T. Νυμφόδορος Διοδώρου*, came to light. At **Mineo** two simple Greek epitaphs and a number of vases were found. One of these is a Graeco-Phoenician glass bottle. A terra-cotta statuette, representing Aphrodite arranging her hair, of late Hellenistic work (cf. REINACH, *Répertoire*, I, 334, 5), and parts of two terra-cotta putti were also found here. At **Militello** is a small group of Siculan tombs of the third period. At **Paterno** two inscriptions were noted. At **S. Maria di Licodia** are rude walls, but the fragments of pottery are not prehistoric. At **Acireale**, in the library of the Accademia Zelantea, are seven inscriptions stamped on fragments of pottery, etc., and six inscribed bronze plaques, one of which is Jewish, the rest Christian.

SICILY. — CALTAGIRONE. — The Necropolis. — In *Not. Scavi*, 1904, pp. 65-98 (56 figs.), P. ORSI describes in detail the results of recent excavation in the necropolis of Caltagirone. The necropolis was in use for six or

eight centuries, beginning about 1500 B.C. The tombs are of two types,—the truncated cone and the *θόλος*, the latter being due to Aegean-Mycenaean influence. The funeral rites were those of the second Sicel period. Much pottery was found, the commonest form being the four-handled hydria. There was little bronze, as most of it had been removed by earlier excavators. *Ibid.* pp. 132-141 (13 figs.) the discussion is continued. In October, 1900, tombs were opened at S. Luigi which give the first substantial proof that there was a Greek town near the site of Caltagirone. The burial rites were Greek, the objects in the tomb were Greek. The settlement must have existed from the sixth to the beginning of the fourth century.

SICILY.—SYRACUSE.—Walls and Tombs.—In the region called Fusco, remains of well-constructed walls and an aqueduct have been found, probably belonging to a permanent outwork, built between 402 and 396 B.C. Similar walls were found farther south, at the Lysimelia. In the same region a deposit of terra-cotta heads and fragments, of Hellenistic date, was discovered. Two archaic tombs contained vases of various kinds. The most interesting is a large crater, about the mouth of which is a band with black figures. In the middle of one half of this band are two warriors fighting over a fallen warrior. A woman stands at each side of this group. To right and left are chariots on the point of departure, and beyond these are spectators. On the other side the two women are wanting, and the warrior in the centre is not fallen, but kneeling. Another interesting vase is an alabastron covered with a glaze of white and greenish colors. Several tombs at Fusco contained vases, among which was a proto-Corinthian lecythus. A bronze lebes was also found here. (P. Orsi, *Not. Scavi*, 1903, pp. 517-543; pl.; 14 figs.)

VARIOUS MINOR DISCOVERIES.—Various minor discoveries are described in *Not. Scavi*: At **Gragnano**, Roman tombs and remains of buildings (1903, pp. 513 f.); at **Castelnuovo**, tombs and an inscription (*Sex. Vitulastius L. f. | qui Nepos Cos. | aquam Augustam adiecit | fontibus novis sua pec. | perduxit et arcus | novos fecit*) (1903, pp. 514 f.); at **Goriano Sicoli**, a milestone of the Claudia-Valeria, giving the distance as 90 miles, which does not agree with the 90 miles given by Ovid as the distance to Sulmo (1903, pp. 515 f.); at **Pentima**, Christian tombs (1903, p. 581); at **Turin**, an inscription (*M. Cassius M. f. pat[er].. Ca]ssius M. f(ilius) Pol(lia tribu) Li[... cent]urio legion[is ..] sibi et patri*) (1903, pp. 583 f.); at **Paderno**, near Ancona, the foot of a bronze candelabra of fine Etruscan work of the fourth century B.C. (1903, pp. 584-588; fig.); at **Coppito**, architectural fragments, vases, etc. (1903, pp. 621 f.); at **Sulmona**, a mosaic of black and white pieces, forming linear patterns and scrolls, with a female head (a Fury or Medusa) in the centre (1903, pp. 622 f.; fig.), and on the hill called Forte di Micheletto tombs for inhumation (1904, p. 18); at **Vittorito**, vases and small bronze and iron objects (*ibid.*); at **Stigliano**, a short inscription, fragments of *bucchero nero*, and a bronze coin (1904, p. 19); at **Saletto di Montagnana**, three cippi with simple epitaphs and numerous traces of ancient occupation (1904, pp. 3-6); at **Albano**, remains of the wall of the praetorian camp and of walls within the camp (1904, pp. 52 f.); at **Milan**, a headless *herma* with an inscribed dedication by a freedman to his patron, C. Attius Niger (1904, pp. 39-41); at **Perugia**, an Etruscan tomb of the third century B.C. containing various objects of iron,

bronze, and terra-cotta (1904, pp. 104 f.). At the bottom of **Lake Varese** an ancient boat has been found. (L. FIGORINI, *B. Paletn. It.* 1904, p. 141.)

ETRUSCAN INSCRIPTIONS.—In *Sitzb. Mün. Akad.* 1904, iv, pp. 489–520 (4 pls.), ALF TORP and GUSTAV HERBIG publish, with many facsimiles, sixty-one Etruscan inscriptions. Of these, two (perhaps three) from Chiusi and one from Città della Pieve are forgeries. The most important series (Nos. 46–59) is from sarcophagi at Toscanella. The other inscriptions are from Cortona, Chiusi, Perugia, Orvieto, Bolsena, Proceno, Viterbo, and (Nos. 60, 61, in Faliscan dialect) Corchiano. *Ibid.* ii, pp. 283–296, G. HERBIG describes his travels in Italy in the spring of 1903 in the interest of the *Corpus Inscriptionum Etruscarum*, during which he copied most of the inscriptions mentioned above. Several inscriptions recently discovered are said to have been brought to America. It is very desirable that photographs and squeezes of these be sent to Dr. Herbig for the *Corpus*.

SPAIN

OSUNA.—**Ruins and Sculptures.**—Important excavations have been carried on by A. Engel and P. Paris at Osuna, Iberian Urso, in the province of Seville. Here, on the summit of a hill, are the remains of a large fortification, hastily built with materials of all kinds and bearing the marks of capture by assault. A great variety of iron weapons, both Roman and native, is here, with stone and lead bullets, some of which are inscribed. The mark GN. MAG. IMP. shows that this unrecorded struggle belonged to the Caesarian wars, before or shortly after the battle of Munda, 45 B.C. The hill was earlier used for burial, and many architectural and sculptured stones from monuments are built into the walls. The reliefs, both military and religious, are in the indigenous style, developed under Oriental and Greek influences, and having little in common with Roman art, even in the portrayal of a Roman cornet player. In spite of the rude work, these reliefs give valuable evidence as to costumes, armor, manners and customs, and even physical types. These are all of native stone, for the Iberians did not use marble. Among the Roman remains, found in the theatre and elsewhere, are Corinthian capitals in stucco, an ephebus torso, a small head of good style, fine fragments of colossal statues, one inscribed BALIAR LEG (Baliarium Legatus?), and a very fine colossal marble head of the Doryphorus type. The objects discovered are now in the Louvre. (P. PARIS, *Arch. Anz.* 1904, pp. 139–142; 5 cuts. See also *C. R. Acad. Insc.* 1904, pp. 309–318, a résumé by L. Heuzey of a report by A. Engel and P. Paris.)

CORTEGANA.—**A Latin Inscription.**—The following text is engraved on a bronze plaque found at Cortegana and now at Seville. The letters are those of the third century after Christ. *ibi iudicia fieri licebit opor[et] . . . | . . . q. P. Roscii tum in eo loco in quo ius dicit . . . | . . . quos in ddhabentudprt(?)p eti[a]m si . . . | . . . am qui inter eos iudicare debebit in aliquem . . . | et ne q[u]is dies propter venerationem domus . . . | propter eandem causam habere debebit in eum.* (P. PARIS and A. ENGEL, *C. R. Acad. Insc.* 1904, p. 177.)

FRANCE

ARLES.—**SENS.**—**Archaeological Discoveries in 1903.**—The most important discoveries in France in 1903 were at Sens and at Arles, where pieces of ancient sculpture have come to light in demolishing part of the

mediaeval wall. The bas-reliefs at Sens include a funeral stele with figure of a man clad in tunic and mantle, a piece of a representation of Venus Anadyomene, which perhaps belonged to the façade of the baths, and a reclining nymph resembling pieces already in the museum. At Arles, enough fragments have been found, supposed to come from an "Arcus Admirabilis" which stood on the Aurelian Way near the bridge over the Rhone, to justify an attempt at restoration. These are portions of a frieze ornamented with scrolls, eagles, garlands, etc., reliefs of a triumphal chariot, fighting warriors, and marine animals, and drums of columns. A procession of chariots seems to have come rather from the spina of the circus. Other fragments are from the theatre and from a temple of Bacchus. Permission has been granted for the return to the museum at Arles of a torso, given to the Louvre in 1822 and then called a Jupiter, to which the rightful head, that of Augustus, can now be fitted. (E. MICHON, *Arch. Anz.* 1904, pp. 113-144.)

AVALLON.—**Sculptures in the Museum.**—In *R. Arch.* IV, 1904, pp. 261-264 (3 figs.), F. DE MÉLY publishes three works of sculpture in the museum at Avallon (Yonne), found in 1822 in the remains of an ancient temple at Montmarte, near Avallon. They are a head of Minerva, in white stone, with a broken helmet set far back over the hair, a half-draped statue of a flamen, and a bearded male head with an expression of sadness and pain.

LA GRÈZE (DORDOGNE).—**Prehistoric Drawings.**—In *C. R. Acad. Insc.* 1904, pp. 487-495 (3 figs.), Dr. CAPITAN, Abbé BREUIL, and Mr. AMPOULANGE describe a grotto at La Grèze, commune of Marquay (Dordogne), on the walls of which are prehistoric incised drawings of animals. One of these is a bison. The drawings are very primitive. The objects of stone, bone, etc., found in the cave belong to the palaeolithic period. This is the eleventh grotto known with walls adorned with prehistoric drawings. That many such grottoes exist is not probable, as the drawings have disappeared except when they have been accidentally protected.

LYONS.—**Latin Inscriptions.**—Four Latin inscriptions have been found at Lyons: (1) the epitaph of *Caius Apronius Raptor*, a decurion of Trèves, wine merchant established in the quarter of the Canabae at Lyons, boatman on the Saône, patron of both corporations, and of *Apronia*, daughter of *Apronius Bellus*; (2) epitaph of *Ulpianus Tertius*, a soldier of the thirtieth legion, *Ulpia Victrix*, beneficiary of the provincial procurator; (3) epitaph of *Plautia Hilaritas*, wife of *Publius Pamius Prudens*, sevir of Lyons; (4) two fragments of a dedication of an altar to the *Matres Augustae*. (PAUL DISSARD, *C. R. Acad. Insc.* 1904, pp. 446-449.)

NANTERRE.—**Roman Coins.**—A. BLANCHET, in *R. Num.* 1904, p. 461, records the finding of a coarse red vase containing 1968 *denarii* and *antoniniani* of a long series of emperors and empresses from Albinus to Gallienus, at Nanterre. The treasure was buried in the early years of Gallienus's reign, when German hordes were devastating Gaul.

PARIS.—**Iberian Art.**—An exhibition of "art ibérique" has just been arranged at the Louvre. It is entirely composed of antiquities which indicate at once the influence of Punic and Hellenic sources. They are largely the fruits of the work of A. Engel and P. Paris. Some of the sculptures are especially interesting. Except in Spain, remnants of the earliest inhabitants

of Spanish soil are extremely uncommon, and this exhibition in Paris ought to attract many students. (*Athen*, September 3, 1904.)

SAINT AUBIN BAUBIGNY.—**Carved Rocks.**—In *C. R. Acad. Insc.* 1904, pp. 132-155 (12 figs.), Dr. CAPITAN, Abbé BREUIL, and Mr. CHARBONNEAU-LASSAY describe a number of boulders with figures carved upon them on the farm of la Vaulx, near Saint Aubin Baubigny, in Vendée. The figures are sometimes linear, circles, squares, straight lines, etc., sometimes rude representations of men or animals. Some figures resemble letters. The carvings may be attributed to a period between the fourteenth and the eighth century B.C.

SAINT ROCH.—**A Gallo-Roman Habitation.**—In *R. Arch.* IV, 1904, pp. 83-105 (23 figs.), H. CAVANIOL describes a group of ruins on the edge of the plain of Fays, near the mountain of Saint Roch (Haute-Marne). On the mountain itself are traces of an ancient fortification, called "la vieille cité." This was a Gallic *oppidum*, then a Roman fort. The remains on the edge of the plain of Fays are those of several buildings, perhaps a villa, perhaps a Roman post-station, possibly a factory. The earliest coins found here are of Augustus, the latest of Gallienus. Numerous fragments of utensils, several keys, some pottery, and other small objects came to light. In the neighborhood are other traces of early occupation.

VACHÈRES.—**A Celtic Monument.**—In the *Revue des Études Anciennes*, VI, 1904, pp. 334-336 (pl.), G. ARNAUD D'AGNEL publishes a Celtic relief found at Vachères in July, 1904. A block of local limestone, 0.65 m. high, has on one side a draped male figure, on the other a draped female figure. The work is extremely rude. The date is probably earlier than the Roman conquest.

VILLEVIEILLE.—**A Dedication to a Genius.**—In 1889 a term was found at Villevieille, near Sommières, with an inscription: "To the genius of our Publius, Pimigenius, his freedman." In 1898 the head belonging to the term came to light. It wears the pointed cap or *apex* of a *flamen*. The Publius to whose *genius* the term was dedicated must have been a *flamen* of the cult of Augustus in the city of Nemausus. Dedications by freedmen to the *genius* of the former master are not uncommon in this region. (L. HEUZEY, *C. R. Acad. Insc.* 1904, p. 212.)

GERMANY

ARCHAEOLOGY IN SOUTH AND WEST GERMANY IN 1903.—Material from the neolithic period continues to grow in amount and in interest, but has not yet led to unanimity of opinion on many important points, such as the origin of the linear and "Rössener" styles in pottery and the date of the earth fort at Urmitz. A prehistoric settlement, with habitations and graves from about the beginning of the Christian era, has been studied near Heiger (Wiesbaden). Near Rütthen (Westphalia), a camp of strictly Roman plan, in which only non-Roman shards are found, raises the question whether the Germans had adopted Roman methods of fortification or the Romans encamped on a spot previously inhabited. If the work is Roman, it is far the most easterly in North Germany. At Haltern, a third and earlier fortification has been found within the limits of the main camp, and still another east of the modern town,—proof of the importance attached to this point by the Romans. It is not yet certain whether

Aliso was here or near Lippstadt. Also at **Heddernheim** (Hesse-Nassau), an earlier earth fort has been found near the camp of the time of Domitian. A large military brick factory at **Xanten**, corresponding with the brick works near Höchst am Main, shows by the stamps what legions were stationed at this point. A fragmentary inscription from **Bonn** carries the history of that post back to the year 44, under Claudius. Another inscription adds the Cohort VIII, Breucorum, to the list of troops stationed at **Remagen**. At **Trier** some remains just in front of the bridge, built of huge blocks, belong perhaps to another gate-building. Here also were found a good head of Vespasian and a mosaic of the same type as the Monnus mosaic. The completed plans of ancient Trier and Worms present an interesting contrast, the former being a consistently laid out town, the latter a gradual and natural growth outward from the early castle as a centre. Two shrines at **Niedaltdorf**, — one of Mercury and Rosmerta, the other apparently of Hermes and a fountain goddess, — a shrine of the Mother of the Gods on the **Saalburg**, and a public sanctuary of Dolichenus in **Wiesbaden**, restored by the Vicani Aquenses in 194 A.D., are good examples of provincial sanctuaries. The demolition of the town wall at **Metz**, which led to the discovery of the amphitheatre, has now produced a quantity of inscriptions. A study of the terra-cotta manufacture at **Cologne** shows that this was a growing industry from the end of the first century on. (H. DRAGENDORFF, *Arch. Anz.* 1904, pp. 150-152.)

THE REICHS LIMESKOMMISSION IN 1903. — The headquarters of the Commission have been moved to Freiburg i. B. The work from now on will be chiefly the publication of results, but excavation for verification of details or for the solution of problems already opened is still going on. In 1903, a fort at Kösching in Bavaria was discovered under the western part of the present borough, with its central buildings where the present church stands. An examination of the line between Ems and Schweighausen shows the early irregular course. Other spots studied were the entrenched camps at Pohl and Marienfels, — the latter having two periods, — the fort at Holzhausen, the *limes* itself at Ohringen in Württemberg, and a wooden structure at Gunzenhausen in Bavaria. Part A of the published work will deal with the topography and construction of the boundary, Part B with the larger forts or *castella*. The thirty-fifth and last number of the *Limesblatt* has been issued. In the definitive publication full descriptions will be given of the part first treated, from the Rhine to Ems, and these will be used for reference with later parts. Much of the material is already prepared for issue. (FABRICIUS, *Arch. Anz.* 1904, pp. 153-155.)

BONN. — **A Roman Mosaic.** — A Roman mosaic pavement has been found in Bonn and placed in the provincial museum. It is of somewhat coarse workmanship, but the coloring is vivid, and a special interest attaches to it, as it is the first piece of mosaic discovered in Bonn. (*Athen.* July 16, 1904.)

HALTERN. — **Continued Excavations.** — The excavations at Haltern in Westphalia continue to yield excellent results, and hopes are entertained that traces of the road connecting the Roman camp with the river fort have been discovered. Among the many interesting objects found are a number of pieces of pottery, the ornamentation and shape of which are different from anything hitherto obtained in this neighborhood. The site of a German fort of the Carolingian period has been found at Bossendorf, not far from Haltern. (*Athen.* July 30, 1904.)

AUSTRIA-HUNGARY

ARCHAEOLOGICAL DISCOVERIES IN AUSTRIA-HUNGARY IN 1903.—These include, at **Aquileia**, pillared arches, stairways, etc., belonging to a round building, possibly the Arena; at **Grado**, in the foundations of the early basilica, Roman walls of the first century B.C., with fragments of mosaic, wall-painting, and architecture; at **Pola**, a burial ground with skeleton graves made of tiles put together like a roof and covered with imbrices; in **Dalmatia**, a Christian cemetery of the fifth and sixth centuries and a Roman cemetery on the road from **Salona** to **Vranjic**. In Hungary, at **Kismarton**, a terra-cotta alphabet-tablet was found with the letters from A to Z and five rows of syllables made of the five vowels preceded by the consonants in succession, I appearing as both vowel and consonant and Y not at all. Roman reliefs, altars, coins, graves, and remains of buildings were found in various places. In a cemetery of the third century at **Solymar** eggs are among the burial gifts. At **Szolad**, ash and skeleton graves occur together. At **Dunapentele**, among other things, was the relief dedicated to the horseman god **Dobrates**, of a class discussed by Professor Hampel. (See *Am. J. Arch.* 1904, pp. 484 f.) A bronze plate has early Christian representations of Lazarus, the Good Shepherd, etc., with the monogram χc . Remains at **Aquncum** show that the Roman city extended to the Danube. Conflicting evidence as to the site of the Roman camp may be due to the fact that there were two. An inscription of **Caracalla** has been found at **Budapest**, and one of **Alexander Severus** twenty miles north of the Danube. In **Dacia**, at **Somogyon**, already known for remains of the copper age and the migration period, a Roman monument with a lion has been found, and at other places Roman graves and inscribed stones and an occasional bit of sculpture. Fortifications supposed to belong to the Roman *limes* are found to be pre-Roman, and there is no evidence for putting the boundary of the Roman province farther north than the *limes*-line. In **Bosnia**, the forum of **Delminium**, 18-19 A.D., has been laid bare, and on the heights above **Narona** in **Herzegovina**, a well-preserved Roman camp, with the peculiarity that the buildings inside are all placed against or in the wall, leaving a clear, open space in the middle. (G. von FINALY, *Arch. Anz.* 1904, pp. 148-150.)

ANTHROPOLOGICAL DISCOVERIES IN 1903.—In the *Mith. Anth. Ges.* XXXIV, 1904, pp. [28]-[67] (many figs.), is a report on anthropological discoveries in the Austro-Hungarian empire. Few of these have any other than a purely anthropological interest. Near **Wiener-Neustadt** tumuli of Roman times contained fibulae, utensils, and terra sigillata vases, some of which show Roman influence. Prehistoric remains are reported from near **Trieste** (the cave at the "red field"), from various places in **Dalmatia** and **Bohemia**, from **Schmidgraben** and **Lhotic** (bronzes), from **Moravia**, **Bukowina**, and various places in **Hungary**.

ARCHAEOLOGY IN CROATIA.—The *Vjesnik* of the Croatian Archaeological Society of Agram (Zagreb), Vol. VII, 1903-04, No. 1 (pp. 1-128; 65 figs.), contains six articles, literary notes, and an obituary of Theodor Mommsen. J. BRUNŠMID (pp. 30-97; 51 figs.) discusses mediæval antiquities in Croatia, but includes some prehistoric objects of pottery and metal. V. CELESTIN (pp. 15-29) gives a description of Greek and

Roman Colonial coins found at Osijek (Essek). F. GUNDRUM (pp. 124 f.; 1 fig.) discusses the so-called crown of Malino. V. HOFFILLER (pp. 98-123; 13 figs.) discusses ancient bronze vessels from Croatia and Slavonia in the National Museum at Agram. V. J. KLAJČ (pp. 1-9) discusses the "Indagines" and "Portae" in Croatia and Slavonia, and (pp. 10-14) the "Castrum Antiquum Paganorum" near Kasina in the Agram Mountains. The *Vjesnik*, Vol. VII, No. 2 (pp. 129-257; 2 pls.; 63 figs.), contains nine articles, a report of the general meeting of the Society, February 7, 1904, and an account of an excursion of the Vienna Anthropological Society to Zagreb, Krapina, and Dolnja Dolina (Bosnia), May 22-24, 1904. Dr. JOSEF BRUNŠMID (pp. 207-240; 2 pls.; 55 figs.) publishes and describes fifty-seven marble and stone sculptures in the National Museum at Agram. Most of these are more or less fragmentary works of Roman date found in Croatia. Some are from Italy. Several familiar types are represented. One plate represents a half-draped Aphrodite (headless), from Minturnae, resembling that given by REINACH, *Répertoire*, II, p. 334, 10 (cf. CLARAC, pl. 630 J. No. 1327 A). The other plate represents a Ganymede, also from Minturnae, with Phrygian cap, eagle, and dog. BRUNŠMID also (pp. 182-190; fig.) discusses 'The Earliest Coins of Croatia.' V. HOFFILLER (pp. 166-178; 7 figs.) discusses 'Objects from the Roman Cemetery at Stenjevac' (pottery and utensils), and (pp. 207 f.) describes the discovery of a Roman grave at Dolnja Lomnica, near Velika Gorica, in which coins of Hadrian (Cohen, 1357), Antoninus Pius (Cohen, 433), and Faustina the Elder (Cohen, 28) were found. V. KLAJČ (pp. 129-144) gives 'Materials for the Mediaeval Topography of the County of Krbava' (conclusion). F. KOCH (pp. 179-181) gives the results of a 'Microscopic Examination of some Neolithic Stone Objects.' E. LASZOWSKI publishes (pp. 191-202) 'Historical Notices of the Castle of Bela in the County of Varaždin' and (pp. 203-206) 'Historical Data on the Family Vragović of Maruševac. F. ŠIŠIĆ (pp. 145-165) writes on 'The Descent and the Capture of the Croation King Slavić' (1074-1075).

CARNUNTUM.—A Head of Athena Parthenos.—In *Jh. Oesterr. Arch. I.* VII, 1904, pp. 151-153 (pl.; fig.), R. v. SCHNEIDER publishes and discusses a small bronze head of Athena found at Carnuntum, in the spring of 1603. Like almost all extant heads of the Parthenos, this is not intended to be an exact copy of the original by Phidias, but retains only the most striking accessories, such as the sphinx and the two-winged horses. This little head, of Roman date, does not even attempt to reproduce the style of Phidias, but possesses independent value as a work of art.

MYSZKOW.—A Bronze Hand.—In *Jh. Oesterr. Arch. I.* VII, 1904, Beiblatt, pp. 149-152 (2 figs.), W. DEMETRYKIEWICZ publishes a bronze hand found in 1862, at Myszkow, in eastern Galicia, now in the museum of the Ossolinski Polish National Institute at Lemberg. It is a right hand and holds between forefinger and thumb a ball upon which a figure of Victory probably once stood. On the wrist is the inscription *I(ovi) O(ptimo) M(aximo) | Doliceño | Gaius optio | e(o)h(ortis) I Hisp(anorum), (miliariae) | v. s. l. m.* Most objects found in this region are either much earlier or later than Roman times, though a glass cup from Bilcze may be Roman. *Ibid.* pp. 153-158, J. ZINGERLE discusses the dedication of the hand with the Victory and the historical connection of the Roman armies with this region, fixing the date of the hand in the second half of the second century after Christ.

NEUSCHLOSS MATZEN.—Roman Inscription and Portrait Bust.—In *Jh. Oesterr. Arch. I. VII*, 1904, Beiblatt, pp. 145-150 (fig.) Fr. Stolz publishes a votive altar from Berg near Greifenburg in Upper Carinthia, now in the possession of Baron v. Lipperheide, in Neuschloss Matzen, Tyrol. The inscription reads: *Fontan[is] | Nymphis | P. Cornel(ius) | Didume[nus et Iul(ia) | Threpte v. s. | lib. mer.* The dedication *fontanis nymphis* is new. A Roman portrait bust with the inscription *T. Flavius | Asclepiades Aug(usti) lib(ertus)*, said to have belonged to Prince Borghese, and obtained by Baron v. Lipperheide from a dealer in Bellagio, is also published. This T. Flavius is unknown.

NESAZIO.—**POLA.**—Pre-Roman Tombs.—Recent excavations at Nesazio (Istria) have disclosed many tombs of various types, containing vases and other objects. In the construction of these pre-Roman tombs, stones were used which bear in some cases marks of a Mycenaean character, indicating the presence here of a Mycenaean population. Also at Pola a pre-Roman necropolis has recently been excavated. (L. FIGORINI, *B. Paletn. It.* 1904, pp. 138-141.)

POLA.—Discoveries in and near the City.—At Val Catena, on the island of Brioni Grande, a large semicircular portico, at each end of which is a small temple, has been excavated near the ancient harbor. The carved ornaments of the temples are rich and well executed. The southern temple was adorned with sea creatures of various kinds, and fishes and the trident were introduced in the capitals of the columns. Near this temple are remains of a large building, perhaps a villa. The walls were apparently incrustated with marble. A bronze coin of Claudius, of 41 A.D., found in a wall, fixes the date of this structure. In the city of Pola a sarcophagus, several epitaphs, five bronze lamps, a poor marble head of a boy, a fragment of Arretine ware stamped *Agatho(pus?)*, a glass bottle with a stamp on the bottom representing Mercury, and a few other objects have come to light. At Val Catena numerous potter's marks were found in the triclinium of the villa. (A. GNIRS, *Jh. Oesterr. Arch. I. VII*, 1904, Beiblatt, pp. 133-146; 12 figs.)

GREAT BRITAIN

DISCOVERIES IN GREAT BRITAIN IN 1903.—At **Silchester** (Calleva) the original plan of the baths, though much altered, has been made out. The town seems to have been laid out all at once and probably by order of Agricola. An inscription from a ruined monument at **Caerwent** (Venta Silurum) shows that the Celtic cantonal organization was retained under the Romans in Britain as it was in Gaul. In **London**, near Newgate, a piece of the Roman fortification wall similar to portions found before has been exposed and destroyed. This wall belonged to late imperial times. In the west of England were found an altar to the *Suloviae* at **Cirencester**, and the earliest dated inscription from **Bath**, *VES(pasiano) VII CO* |. A dedication to Antoninus Pius was found in an auxiliary camp at **Brough** in Derbyshire and another by the Roman bridge at **Newcastle**. These two, with one found earlier at **Birrens**, are dated at 158 A.D. by the name of Julius Verus, but it is not clear why he visited such widely separated places. An altar from the **Tyne** has a dedication to Oceanus. At the Wall of Antoninus Pius, near **Rough Castle**, a small Roman camp has been examined. The fortifications are of earth, but the buildings within, officers' quarters,

magazine, bath, and central building, are of stone. An inscription confirms the use of *principia* for the central building of a small camp. Some defensive pits in the ground to the northwest are similar to Caesar's *lilia* (*B.G.* VII, 13). There is no trace here of any other epoch than that of Antoninus, but at **Barhill**, where similar work has been done, remains of a smaller fort belonging to the time of Agricola are found inside the existing camp. Thus with the camp at Camelon, excavated in 1900, we have apparently two of the garrisons established by Agricola on the isthmus between the Clyde and the Forth. At Rough Castle a little heap of pure tin coins, *nummi stannei*, was found. (F. HAVERFIELD, *Arch. Anz.* 1904, pp. 146-148; 3 figs.)

A NEW COIN OF CARAUSIUS.—The coins of Carausius, who established in Britain a quasi-independent government for six years during the reign of Diocletian and Maximian, are of peculiar interest. Sir JOHN EVANS (*Num. Chron.* 1904, pp. 136-143) publishes a hitherto unknown type in his possession, with GENIO BRITANNI(AE) and a figure of the *Genius* sacrificing at an altar. It was from a hoard found in 1873 at Barley Pound, near Crondall, Hants.

BROUGH.—**The Fort.**—At a meeting of the British Archaeological Association on November 16, J. GARSTANG described the results of the recent excavations in the Roman fort at Brough. The fort is four-sided with rounded angles, and seems to contain the usual buildings. Of special interest is a peculiar underground chamber, which showed plain evidence of alterations. A fragmentary inscription in honor of Antoninus Pius contained also the name of Julius Verus as governor of Britain. (*Athen.* November 26, 1904.)

LONDON.—**Two Acquisitions of the British Museum.**—In the room of Greek bronzes at the British Museum are two recent and important acquisitions: the superb archaic bronze horseman exhibited last year at the Burlington Fine Arts Club, and the silver relief of Anchises and Aphrodite from the Hawkins Collection, which is believed to be the earliest known work of the kind, and to date from the beginning of the fourth century. It is, for that date, surprisingly lyrical and romantic in sentiment and almost florid in design, but for beauty and delicacy of the workmanship it is unrivalled in its kind. The composition is curiously unbalanced, and suggests the necessity of a pendent piece. At present the purpose of the relief is unknown—it can hardly have been a mirror case, like the later specimens of a similar art. (*Athen.* July 23, 1904.)

AFRICA

RECENT ARCHAEOLOGY IN NORTHERN AFRICA.—A summary by A. SCHULTEN, taken largely from publications of 1903, is given in *Arch. Anz.* 1904, pp. 118-139 (18 figs.). In Tripolis, the ruins of **Leptis Magna** and its environs have been studied and mapped. Villas extend along the coast east and west and farms with their oil-presses are on the hills behind the town. An inscription gives the native form of the name, Lepkis. Two rock tombs in the vicinity, with painted niches, represent the dead as lion and lioness, according to the Mithraic religion. At **Carthage**, the plan of the city is very complex, showing layer upon layer, the streets of old Carthage having a different orientation from those of the Roman colony. The oldest and finest of five superimposed mosaic floors in one spot is

assigned to the time of Hadrian. In the cemetery of the fourth and third centuries are sarcophagi with the figure of the dead in painted relief on the lid—evidently a development under Greek influence from the Egyptian mummy-portraits. The figures are represented as in life, in attitudes more suited to an upright than a recumbent position. A Byzantine monastery covers older churches containing reliques of St. Stephen and other martyrs. The astonishing number of splendid and most interesting mosaics found all over the country is constantly increasing. The characteristic landscapes, Nile scenes, birds, beasts, plants, and fish of the country, are varied by occasional mythological subjects, as the Triumph of Bacchus and the Rape of Ganymede. Some Cyclopes forging a thunderbolt are apparently inspired by *Aen.* VIII. 425. The Diana and Actaeon at Tingad, which is of poor quality, combines a real Byzantine stiffness in the figures with an Oriental grace in the border of vines. The motive of Actaeon discovered by his reflexion in the water must be due to an older artist. The Nile scenes surrounding the portrait of an athlete perhaps originated in the name ΝΕΙΛΟΔΩΡΟΣ, which occurs on a similar mosaic in Italy. A picture of the Mareotic Lake is surrounded by a landscape with reed huts, which have been mistaken for the native *mapalia*, but are more probably the *καλιββαι* of the Delta. Occasionally a Greek signature, as ΘΕΟΔΟΥΛΟΥ, accompanies the picture. A stucco relief at **Sousse** which shows the deceased, a boy, choosing between Warfare and Learning recalls the great importance attached to early education in Africa. Ash-urns with clay tubes for pouring libations through are to be noted; also the hollow bricks used for vaulted ceilings as at Ravenna. A stone weight of 76 pounds, apparently a Carthaginian talent, points to the use of the Attic rather than the Phoenician system. In the necropolis at **Hadrumentum** (Sousse) are vaulted tombs resembling Etruscan tombs in arrangement. Miniature terra-cotta figures seem to occur exclusively in children's graves. The group of the Farnese Bull occurs in terra-cottas and on lamps. Little negroes and caricatures of old women are favorite subjects in terra-cotta. Charm-tablets are found in graves. The local devotion to the circus is shown by a painted slab, which was later used as a gravestone for a Vandal, Ulnerika. An archaeological society has been founded at Sousse. The excavation of **Gigthis** reveals a really old city, with the picturesque irregularity which is lacking in the strictly Roman colonies like Tingad. A suburban villa near here, in the characteristic peristyle form, is unusual in having its chief artistic decoration in the frescoes rather than the mosaics. Varro's *tripales* are illustrated in a mosaic by a sort of drag formed of three poles bound together on which the grapes are carried in the vintage, and a new use of *bulla* is seen in the large terra-cotta stoppers which were put in the necks of oil-jars and sealed with plaster. The city of **Tingad** was provided with at least six bathing establishments outside the walls, and the largest of these, by its very clear plan, explains some uncertain features of the Baths of Caracalla at Rome. The middle part of the city, rectangular in plan, which was enclosed by the later walls built after a great reduction in population, seems to cover the site of the original colony of Trajan's time. A temple of the usual African tetrastyle form with peribolus is dedicated to the patron deities of the city. Among minor objects from Algeria are the stelae of Saturn, the chief god of the Africans, a mosaic game-table, and a number of Christian reliquaries

with their contents, found in the *gens Nicivis*, near **Constantine**. Evidence now indicates that the honorary arch was of Egyptian origin and came to the Romans by way of Alexandria and Sicily, the arch of Verres at Syracuse leading up to its introduction into Italy under Augustus. An archaeological atlas of Algeria with plans of Cherchel-Caesarea, etc., shows the extent of the Roman occupation of the country, almost entirely along the coast. The careful arrangements for utilizing rain-water show that the country was as ill watered in antiquity as now. The limitation and defence of the country on the side toward the desert has been carefully studied. The Tripolitan line joins the Tunisian at right angles and is continued by a Cyrenaic line. The border, whether marked by road, ditch, or wall, was guarded by forts and watch-towers. In some places the towers are pre-Roman. The side toward Morocco seems to have been as unsettled in ancient as in modern times. Parts at least of the *limes* go back to the time of Nerva. The forts and guard-houses are smaller than those of the German *limes* except in Numidia, where there are large and small forts but none of the blockhouses for residence,—the *burgi*, Arabic *bordsch*. In places the posts are near enough for sight signals. The guard-houses, called *centenarii*, were commanded by a *centenarius*, the later name for centurion.

CARTHAGE.—**The Roman Theatre.**—The Roman theatre at Carthage has been discovered by P. Gauckler about 150 m. south of the odeum. It was covered by 8 m. of earth. It comprised four concentric superposed galleries, connected by vaulted stairways and surmounted by a portico with colonnades adorned with acroteria, on which were actors' masks. All the architectural decoration of the background of the stage has been found. The first statue discovered is an Apollo standing beside a tripod, about which a serpent is coiled. Several fragmentary inscriptions have come to light. (*C. R. Acad. Insc.* 1903, p. 399.)

Punic Inscriptions and a Marble Sarcophagus.—In *C. R. Acad. Insc.* 1904, pp. 505-512 (5 figs.), A. L. DELATTRE publishes four Punic epitaphs and a marble sarcophagus found in March, 1904, at Carthage. On each long side of the sarcophagus are two rosettes in relief. The lid is adorned with two acroteria at the ends of the ridge and seven others along the sides. In each gable is a relief representing Scylla with outstretched arms. PH. BERGER adds a note, in which he calls attention to the representation of Scylla on the mausoleum of El-Amrouni. Evidently the myth of Scylla had for the Carthaginians some connection with the future life. Its occurrence on the sarcophagus, a monument of the third or fourth century B.C., shows that it was known to the Carthaginians before the Roman conquest. Perhaps it is even of Punic origin.

DJEBEL MANSOUR.—**Temple of Mercury at Gales.**—In *C. R. Acad. Insc.* 1904, pp. 156 f., a note by P. GAUCKLER is published giving the text of an inscription found at Djebel Mansour, in the mines of the ancient Civitas Galitana. It reads: *Templu[m] Mercurio f(ecerunt) civitas Galesis sufetes Aris et Manius Celeris f(ilius), scripsit Satur Celeris f(ilius), structores C. Manium et C. Aemilium.* The inscription is cut on a lintel.

DOUGGA.—**A Dedication to Massinissa.**—In the excavations at Dougga, Mr. Sadoux has found the dedicatory inscription of a temple erected in honor of Massinissa, the ally of Scipio against Carthage. The inscription is bilingual, in Phoenician and Libyan. It gives the genealogy

of Massinissa. Undoubtedly it will also give new light for the understanding of Libyan inscriptions. (GAUCKLER, *C. R. Acad. Insc.* 1904, p. 406; cf. *Athen.* December 17, 1904.)

HENCHIR-ALOUIN. — **An Inscription.** — Among the ruins twenty-three miles along the Roman road from Carthage to Theveste an inscription has been found which reads: *Q(uinto) Comio Armigero Crescenti c(larissimo) v(iro), aedili curuli, ab actis senatus, quaestori, seviro turmae secundae arn.?* *eq(uitum) [decem]v(i)ro stilitibus iudicandis, patrono incomparabili municipes Sicilibbensium.* The person mentioned is otherwise unknown. The inscription seems to belong to the end of the third century. It fixes the exact site of Sicilibba and shows that the place had become a municipium, which it was not in the time of Marcus Aurelius. (GAUCKLER, *C. R. Acad. Insc.* 1904, pp. 335 f.)

HENCHIR-TAMBRA. — **Municipium Felix Thabborra.** — The identification of Henchir-Tambra with the ancient Thabborra is established by the following dedication found there: *Imp. Caes. Flavio · Vale|rio · Constantino · Pio | Felici · Invicto · Aug · pon · | max · tribun · potes · viiii · cos · iiii · imp · vii · p · p · pro|cos · municipium Felix | Thabborra · numini · maiestatique · eius | devotum.* The date is 313 A.D. This inscription, with thirteen others, chiefly epitaphs, is published by P. GAUCKLER, *C. R. Acad. Insc.* 1904, pp. 180-190. A plan is given of the Christian basilica of Henchir-Tayma, in a side room of which one of the epitaphs was found. The same room contained several sarcophagi. The mosaic pavement of the nave is preserved, but covered with earth and rubbish.

KHAMISSA. — **Princeps Gentis Numidarum.** — In *C. R. Acad. Insc.* 1904, pp. 478-484, R. CAGNAT publishes the following inscription from Khamissa (Thubursicum Numidarum): *Larciae | Laetae, [A. Larci(i) Marcini, | principis gentis Numidarum et flaminis perpetui | uxori; cui ordo statuum publicae ponendam cum decrevisset, | ipsa, honore contenta, sua pecuni] (ia) posuit · D(ecreto) d(ecurionum).* The *principes Numidarum* were natives who acted as intermediaries between the Numidian tribes and the Roman authorities. Usually their names were not, as in this case, completely Roman. The attachment of the Numidians to their tribes is further shown by a second inscription discovered at the same time as the base with the inscription to Larcia: *Genio gentis Numidiae sacrum.*

OUED-KITAN (Khanguet). — **A Dedication to Adonis.** — An inscription found by the Abbé Crespel at Oued-Kitan is published by A. L. DELATRE in *C. R. Acad. Insc.* 1904, p. 555. The date is between 198 and 211 A.D. It proves the existence of a sanctuary of Adonis. It reads: *Adoni Aug. Sac. | pro salute Imp. Caes. L. Sep|timi Severi Pertinacis | Aug. et Imp. Caes. | M. Aureli Antonini Pii Felicis Aug. | et Iuliae Domine | Aug.* Three inscriptions, one an epitaph of a veteran, C. Pisonius Victor, the others mere fragments, were found at Ben-Aiech, near the ancient Neferis, and are also published.

SOUSSE (Hadrumetum). — **Entrance to the Catacombs.** — The entrance, or one of the entrances, to the catacombs of Hadrumetum has been discovered by Carton and Leynaud. The entrance, which still has a flight of eight steps, was protected by a vaulted aedicula. The vault was built of terra-cotta cylinders. It leads to a vestibule or chapel in the form of a cross. This is furnished with *loculi*. The necropolis was large. More

than 400 m. of subterranean galleries are already cleared. They contain as many as four tiers of tombs. A gallery recently opened leads to a chamber from which six other galleries open. This indicates a large field for excavation. The catacombs were entirely full of earth. (HÉRON DE VILLEFOSSE, *C. R. Acad. Insc.* 1904, pp. 352 f.)

BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART GENERAL AND MISCELLANEOUS

BAOÛÏT (EGYPT).—**Paintings in the Monastery of the Apa Apollo.**—In *C. R. Acad. Insc.* 1904, pp. 517–526 (4 pls.), JEAN CLÉDAT gives an account of his discoveries in the ancient monastery of the Apa Apollo at Baouit, in Upper Egypt, in the winters of 1903 and 1904. About thirty chapels have been freed from the sand that filled them, and many frescoes have been uncovered. These represent religious and biblical subjects, such as Christ in glory, the Visitation and other scenes from the life of the Virgin, David before Saul, etc. Many photographs were taken, and the most interesting paintings were copied in water colors.

JERUSALEM.—**A Mosaic representing Orpheus.**—In *Chron. d. Arts*, August 13, 1904, p. 231, a mosaic found 300 m. outside the gates of Jerusalem is described. Orpheus surrounded by beasts is represented. Among other decorations are two female figures with inscriptions, Georgia and Theodosia. If not identical with the mosaic described *ibid.* 1901, p. 124 (cf. *Am. J. Arch.* 1901, p. 366), this is very like it. It is to be placed in the imperial museum at Constantinople.

The Inscriptions from Mt. Athos.—The first fascicule of the *Recueil des Inscriptions chrétiennes du mont Athos*, by Millet and PP. Pargoire and Petit, Assumptionists of the Institut de Kadi-Keni, has appeared. It contains 191 pp., 11 pls., 570 texts, and 56 vignettes, and comprises the inscriptions of thirteen convents. The collection will comprise all the inscriptions of Athos from the fourth century after Christ to 1889, and will include Slavonic inscriptions, three Latin, one German, one French, and one Turkish inscription, admitted for their historical interest. This forms one of the "regional" collections which will make up the *Corpus* of Greek Christian Inscriptions to be published by the French School at Athens, under the direction of Laurent and Cumont. The Egyptian collection has already been made by Lefebvre, and Seymour de Ricci has in preparation a publication of the Greek Christian inscriptions of Italy. (HOMOLLE, *C. R. Acad. Insc.* 1904, pp. 355–357.)

AQUILEIA.—**Frescoes of the School of Giotto.**—News comes from Venice of the discovery of valuable frescoes in the church of the Abbey of S. Testo near Aquileia. They seem to belong to the school of Giotto, and the picture of Christ at the Cross in the apse bears a strong resemblance to Giotto's painting in the Scrovegni Chapel at Padua. Among the remaining frescoes, only a small part of which have as yet been laid bare, are the Ascension, Paradise, Hell (which is unfortunately in very bad condition), a St. Michael, and an altarpiece dating from the fifteenth century. (*Athen.* November 12, 1904.)

GHEENT.—**The Studio of the Van Eycks.**—In the Van Eyck 'Adoration of the Lamb' there is painted a view of Ghent which has been rec-

ognized as a view over the Rue Courte-du-jour. The demolition of a house in the Rue du Gouvernement has brought to light a building believed to have belonged to Judocus Vijdt, the patron of the Van Eycks. On the third floor of this building is a square window, from which precisely the same view as that reproduced in the polyptych may be obtained. This is accepted as proof that the room in which the window is set was that in which the 'Adoration of the Lamb' was painted. (R. PETRUCCI, *Burl. Mag.* 1904, p. 507.)

SPAIN. — **Agitation for a "Legge Pacca."** — Apropos of the announced intention of the chapter of the cathedral at Valladolid to sell two celebrated pictures of El Greco, and the similar fate which some time ago menaced the tapestries of the Seo at Saragossa, the Spanish press is conducting a vigorous campaign in favor of a law like the Legge Pacca in Italy, prohibiting the exportation of works of art. One of the best of El Greco's pictures, the portrait of D. Fernando Unio de Guererra, has recently been sold in France for 275,000 francs. (*Chron. d. Arts*, July 2, 1904, p. 207.)

ITALY

An Italian Ex-libris of 1601. — What seems to be the earliest Italian Ex-libris known is published by LUIGI BATTISTELLI in *Rass. d' Arte*, July, 1904, p. 111 (fig.). It consists of the coat of arms of its first possessor, Count Giovanni Battista Ferretti, a prominent juriconsult of Ancona of the end of the sixteenth century. The inscription bears his name and title and the stamp is signed by Giovanni Maria Corona. In Bertarelli's work on Italian Ex-libris, the earliest given in his chronological index is dated 1622.

FLORENCE. — **Acquisitions of Galleries.** — The Uffizi has recently acquired: The Crucifixion with Five Saints from the church "della Calza," painted by the youthful Perugino, probably with the help of Signorelli; a Nativity attributed to Filippino Lippi; a Madonna with Angels by Bartolommeo Caporali; a St. Benedictine by Guido Reni; a portrait of Francesco Galli by himself. The Bargello has been given the lunette from the Via d' Agnolo, of Luca della Robbia (see *Am. J. Arch.* 1904, p. 393), and has purchased a polychrome wooden statue representing the *Vergine Annunziata*, a Siense work assigned to the fifteenth century, but showing characteristics of the fourteenth. (C. GAMBA, *Rass. d' Arte*, July, 1904, pp. 109-110.) By a recent act of the Italian Parliament, the Pitti Palace and all its dependencies are assigned to the king. The director of the Florentine Galleries has no power, therefore, either to add to or take pictures from the Pitti collection; but he may rearrange the gallery, which the director Corrado Ricci has recently done. (GERSPÄCH, *R. Art Chrét.* July, 1904, p. 318.)

A New Museum. — In two rooms above the Loggia del Bigallo there has been assembled a small collection of pictures and statuary previously scattered about the Orfanotrofio del Bigallo and the convent of S. Onofrio in Via Faenza. The collection includes a small tabernacle by Bernardo Daddi, dated 1333, a tondo, the Virgin among Angels and Saints, by Jacopo del Sellaio, a Crucifixion of the thirteenth century, a bust of the Redeemer in painted terra-cotta, of the school of Verrocchio, and a Christ carrying the Cross which seems to show the hand of Sodoma. A small admission charge is made for the benefit of the Orfanotrofio. (C. GAMBA, *Rass. d' Arte*, July, 1904, p. 109.)

A Picture by Paolo del Sera. — Paolo del Sera is well known for having made in the middle of the seventeenth century a famous collection of pictures at Venice. No painting by him has hitherto been discovered. E. BRUNELLI, *L'Arte*, 1904, pp. 302–303, publishes a Madonna by him which is in the possession of a noble Florentine family. The picture, which, while pleasing, is the work of an amateur rather than a master, portrays the Madonna seated on a low throne extending the child to the kneeling S. Antonio di Padua. The artist shows the influence of Paolo Veronese and Bonifazio. The picture was presented by him to his friend Lorenzo Mancini, in the possession of whose descendants it now remains.

GROTTAFERRATA. — **Italo-Byzantine Frescoes.** — In the abbey church at Grottaferrata the original roof was concealed by a lower flat ceiling built by Cardinal Alessandro Farnese in 1575. Valuable frescoes have now been found on the upper walls of the nave and apse. They represent the Trinity, David, the story of Moses, and other scriptural scenes, and were executed in 1272 by an artist of the Italo-Byzantine school. (R. LANCIANI, *Athen.* December 10, 1904.)

LEGRI. — **Recovery of a Della Robbia.** — In January, 1904, robbers carried off from the church of S. Severo, in Legri near Calenzano, a Deposition, the work of either Luca or Andrea della Robbia. It has since been recovered. (GERSPACH, *R. Art Chrét.* 1904, pp. 403–404.)

MANTUA. — **The Tapestries in the Cathedral.** — A. PATRICOLO, in *Rass. d'Arte*, 1904, pp. 119–122, publishes six magnificent tapestries in the cathedral at Mantua, hitherto practically unknown. They were donated to the cathedral in 1599 by Fra Francesco Gonzaga, Bishop of Mantua, and having always hung on the pilasters supporting the cupola, have suffered from stretching and exposure. The scenes are enclosed by rich borders, decorated with putti holding vases of flowers, the arms of the bishop Gonzaga, etc., with small pictures in the corners. The great compositions represent: Christ appearing to the apostles, a group of saints, the Ascension (in which occurs a portrait of Fra Francesco Gonzaga), the Descent of the Holy Spirit, another group of saints, and the Transfiguration. The weaving may have been executed elsewhere, but the composition is certainly Mantuan, and the artist was probably Ippolito Andreasi, a pupil of Lorenzo Costa.

NAPLES. — **Discovery of a Portrait by Titian.** — It is known that Titian executed the portrait of Cardinal Bembo (1470–1547), secretary “ab epistulis latinis” to Leo X, but the picture was believed to be lost. It has recently been found in the Royal Museum at Naples and represents the cardinal seated, the background being formed by a landscape of Ascoli, where the cardinal had his favorite seat. (GERSPACH, *R. Art Chrét.* 1904, p. 319.)

ROME. — **Sarcophagi.** — On the right bank of the Tiber, nineteen feet below the Via della Lungara, two marble sarcophagi have been found unopened. One contained two skeletons, evidently successive burials, the other the skeleton of a woman resting on a mattress covered with a pall woven of gold thread. The first sarcophagus bore reliefs representing sacrifices by Cupids. The other was evidently Christian. It has in the centre a veiled female figure with the hands raised in prayer; on the right is the Good Shepherd with the lamb and twelve sheep; on the left is a fisherman

hooking a fish; another panel contains a scene of baptism. Both sarcophagi were found at a higher level than the classical remains in that neighborhood, which leads to the inference that they had been used again during the Dark Ages. (R. LANCIANI, *Athen.* December 10, 1904.)

Mediaeval Frescoes in S. Maria Maggiore.—The ceilings and upper walls of the original transept and nave of S. Maria Maggiore have been partially hidden by the later ceilings. Above the level of the later constructions on the end wall of the tympanum of the left transept early frescoes have been found. The centre of the tympanum is filled with fantastic foliage, vases of flowers, etc., beneath which runs an elaborate border. Around this decoration is a series of large medallions containing male busts, three of which are fairly well preserved. These heads are powerfully painted, full of life and personality. Two of them resemble the traditional types of SS. Peter and Paul. On the interior wall of the façade, above the ceiling of Alexander VI, a decoration similar to that of the transept, and by the same hand, may be seen, together with another medallion displaying the Mystic Lamb. The frescoes seem to belong to the end of the thirteenth century, and the decoration was probably necessitated by the remodelling of the apse under Nicholas IV. Cimabue, who was in Rome in 1272, and Cavallini, the author of the mosaics in S. Maria in Trastevere and the frescoes recently found in S. Cecilia, have been suggested in connection with the newly discovered frescoes, but these, in which the Byzantine types are transfigured with life, show none of the deformation which those types underwent in Cimabue's hands, and the known works of Cavallini do not display such rude energy. There is great resemblance between these frescoes and the Benediction of Jacob in the upper basilica at Assisi, whose author is unknown, but the problem of the identity of the S. Maria Maggiore painter is as yet unsolved. (PIETRO TOESCA, *L'Arte*, 1904, pp. 312-317; cf. R. LANCIANI, *Athen.* December 10, 1904.)

Two Acquisitions of Roman Galleries.—The Borghese Gallery has acquired from Naples a Madonna and Child painted by Simone Martini between 1317 and 1320, while he was working for King Robert of Anjou in Naples. The Corsini Gallery has acquired, also from Naples, a St. Sebastian between the Kneeling Figures of Two Donors, by Melozzo da Forli, who painted it for Cardinal Pietro Riario, nephew of Sixtus IV. (R. LANCIANI, *Athen.* December 10, 1904.)

An Exposition Announced.—The Central Committee for the celebration of the fiftieth anniversary of the proclamation of the dogma of the Immaculate Conception has decided to hold an "Esposizione Mariale" of international character, during the sessions of the Marial Congress, which is to meet on the occasion of the anniversary. Pius X has expressed his desire that the exposition be lodged in the Vatican and the Lateran. It will doubtless be given in three divisions: (1) the cult of Mary and its manifestations; (2) the Marial press; (3) the religious institutions and Marial associations. (*R. Art Chré.* 1904, p. 348.)

TORTONA.—**A Picture by Macrino d' Alba.**—In the Episcopal chapel in Tortona a picture has been found which proves to be that ordered of Macrino d' Alba in 1499 by the Commendatario of the Abbey of Lucedio, Annibale di Monferrato. It is a triptych, 1.5 m. in width by 1.45 m. in height. The central part displays the Virgin with the Child, in attitude

of benediction, seated on her knee, surrounded by angels playing on various instruments. The wings, which are not by another hand than Macrino's, as was supposed, represent John the Baptist at the right and at the left St. Augustine, who presents to the Virgin Annibale di Monferrato, dressed in the habit of an apostolic protonotary, which corresponds exactly with the description of the picture given by Irigo in his *Storia di Trino* (1735). The identification is completed by the signature *Macrinus d'Alba faciebat 1499*, and on the base of the Virgin's throne appears the peculiar monogram of the donor, reproduced in Irigo's work. (*Arte e Storia*, July 20, 1904, p. 96.)

VENICE.—**Reconstruction of the Campanile.**—On the 24th of March the king sanctioned the law defining the contribution of the Italian government to the restoration of the campanile of St. Mark's and other Venetian monuments. The government will contribute 800,000 lire, 500,000 for the campanile, to be assigned to the city of Venice when the work is complete and approved, and 300,000 for other restorations. (R. ARTIOLI, *Arte e Storia*, June 20, 1904, p. 84.)

Acquisitions of the Royal Gallery.—The Royal Gallery has recently added to its collection the following Venetian works: A Virgin and Child with SS. John and Jerome, by Vincenzo Catena; The Magdalen, by Pittori (1686–1767); the Healing of the Paralytic, by Sebastiano Ricci (1660–1734); Islands of the Lagoon, by Francesco Guardi (1712–93); Island of the Lagoon, by Canaletto (1697–1768). (GERSPACH, *R. Art Chrét.* 1904, pp. 318–319.)

FRANCE

Representation of a Warrior's Dress in the Eighth Century.—The uncertainty regarding the types of costume in the Middle Ages, shown recently by the controversy over the date of the Bayeux Tapestry (see *Am. J. Arch.* 1904, p. 330) lends especial interest to a communication made by F. DE MÉLY in *B. M. Soc. Ant. Fr.* 1904, pp. 125–127. In the *Sacramentarium* of Gellone, a manuscript of the eighth century, he found a miniature, illuminating the *D* of *deus*, which represents a mounted warrior. His armor consists of a coat of mail reaching from the neck to the feet, which are shod with iron boots armed with long spurs. The pointed casque, without nose-piece, is equipped behind with a flowing veil of mail, protecting the neck. The shield is round, with a pointed boss, and notched to permit the horseman to see his enemy without exposing the lower part of his face or his cheeks. The spear is an elliptical halberd traversed by a metal bar. The horse has no armor save a large crupper.

CHAMPFLEUR.—**An Atelier for the Reproduction of Ancient Tapestries.**—The lacunae in some of the most valuable of old tapestries, due chiefly to the vandalism of the eighteenth and nineteenth centuries, and the miserable state to which others have been reduced greatly increase the interest and importance of an atelier at Champfleur, conducted for the reproduction and also the restoration of old tapestries. The atelier and its results are described by LOUIS DE FARCY, *R. Art Chrét.* 1904, pp. 309–314.

CHANTILLY.—**Recovery of a Painting of the French Renaissance.**—The lost picture by Enguerrand Charonton, discussed by HENRI BOUCHON in *Gaz. B.-A.* XXXI, 1904, pp. 441–450 (cf. *Am. J. Arch.* 1904, p. 397), has been found. In the *Chron. d. Arts*, June 4, 1904, p. 186, and the *Gaz. B.-A.* XXXII, 1904, pp. 5–12, appeared articles by PAUL DURRIEU,

announcing the discovery of the picture. It is in the Musée Condé at Chantilly, in the collection of the Duc d'Aumale, No. 111 of the Foreign Schools. The Duc d'Aumale bought it in 1879 from M. Reiset. The picture is so thoroughly in the manner of Charonton as to exclude the possibility of his collaborator Villate's having had much to do with it. It was originally on wood and was afterward transferred to canvas. In the collection of M. Reiset the work was catalogued as Flemish, but was recently ascribed to the Avignon school by Camille Benoit. Durrieu closes his article in the *Gaz. B.-A.* with an account of the personages figured at the sides of the picture, Jean Cadard and Jeanne des Moulins. The former was physician to Charles VII and prominent in the politics of his time, retiring at length to an estate in Provence. Jeanne des Moulins, before marrying Cadard, had been the wife of Jean de Clarcy, a famous embroiderer in the reign of Charles VI.

DIJON. — **Portrait of Edgar, Comte de Frise.** — The half-length portrait of a man in the Museum of Dijon, recently noticed by A. Arnoult in the *Journal des Arts*, has been successfully cleaned, and is now regarded as one of the gems of the gallery. It seems clear that it represents Edgar, Comte de Frise, 1473-1528. An almost identical portrait at Oldenburg is ascribed to Lucas van Leyden. (*Athen.* August 6, 1904.)

PARIS. — **A Jean Fouquet among the Louvre Drawings.** — No. 20675 in the drawings of the Louvre is a canvas on card, on which is painted a medallion representing the Virgin "en buste," the right breast uncovered, holding the Child. The Virgin resembles much the Virgin by Jean Fouquet lent by the Museum of Antwerp to the Exposition des Primitifs, but is the better figure of the two. Another indication of authorship is the frequency of the luminous points which Fouquet uses to accentuate the modelling. A third and peculiar proof of Fouquet's authorship is the fact that the flesh-tints have turned black, a transformation to be noticed in many of Fouquet's miniatures and due no doubt to the quality of the white lead which he used. (E. DURAND-GRÉVILLE, *B. M. Soc. Ant. Fr.* 1904, pp. 201-204.)

The Wasset Bequest. — The bequest of M. Wasset is now being installed at the Cluny Museum. The gem of the collection is the Virgin in carved wood dating from the fourteenth century, and this has been placed among the "primitives" of the Museum. There are about one thousand objects in the collection. They include enamels, bronzes, and ivories of the sixteenth century, early French miniatures, and an exceedingly curious "collier en noyaux d'abricots et de prunes travaillés comme des pierres précieuses." Among the numerous pieces of ironwork is a bolt with the arms of François I. (*Athen.* July 16, 1904.)

The Retable de Boulbion. — It is announced that the Louvre has obtained possession of the remarkable example of French art of the fifteenth century known as the 'Retable de Boulbion.' It is a picture having the Resurrection for its subject, and is painted in panel, measuring roughly 7 feet 2 inches by 5 feet 3 inches. The subject is dealt with by the artist — said to be Pierre Vilate — in anything but a traditional manner. It is a composition of numerous figures, including a portrait of the donor. (*Athen.* September 17, 1904.)

Acquisitions of the Louvre. — The Louvre has recently become the possessor of the following works of art: from the church of St. Denis, the

statues of Charles V and Jeanne de Bourbon, which were lent to the Exposition des Primitifs; from the Bourgeois sale in Cologne (75,000 fr.), the Enthronement of St. Isidore, by Luis Dalman; by purchase, a stone statue of the Virgin of the early sixteenth century; and an Italian vase of the fifteenth century.

GERMANY

BERLIN.—*The Opening of the Kaiser Friedrich Museum.*—This museum was inaugurated on October 19 by the Emperor, and has been accessible since the 21st. The ground floor is taken up partly by the much talked of "basilica," built to give a setting to sculptures and altarpieces, the rest being occupied by the Byzantine section, in which figures the façade of the palace at Mschatta, and the magnificent mosaic of S. Michele in Affricisco at Ravenna (described by OSKAR WULFF in *Jb. Preuss. Kunsts.* XXV, iv, pp. 374-401), and by part of the Italian sculpture, the old German pictures and sculpture, the medals, etc. On the next floor is found the rest of the Italian sculpture and the paintings of all schools. (Du Bos in *Chron. d. Arts*, November 5, 1904, pp. 281-283.)

An Acquisition of the Kaiser Friedrich Museum.—The director, Herr Bode, has recently purchased a Virgin adoring the Child by Van der Goes, which makes the third work of that artist existing in Germany, the other two being the Cardinal Charles de Bourbon at Nuremberg and the Madonna and Child at Frankfort. The picture was formerly in the collection of Maria Christina of Bourbon, widow of the Infant Don Sebastian. (*R. Art Chré.* 1904, p. 403.)

FEUCHTWANGEN.—*A New Altarpiece by Wolgemut.*—Entries in the accounts of the monastery and church at Feuchtwangen (Mittel-franken) show that in the year 1484 an altarpiece, by Wolgemut, was brought from Nuremberg to the church in Feuchtwangen, for which the painter was paid one hundred and six florins, besides two florins "ultra conventium precium," by way of an honorarium. This picture is the one which still adorns the altar of the parish church, a triptych, displaying the Virgin and Child enthroned in the centre-piece. The left wing is adorned above with the Home-coming of Mary, beneath which is the Adoration of the Wise Men; on the right wing, above, is the Virgin adoring the Child, below, the Death of Mary. On the outside of the wings is painted an Annunciation. An artist, Ulrich, who is mentioned in the accounts as associated with "Michel von Nürnberg" in painting for the church, is of uncertain identity. An entry of the payment of fifteen florins to Wolgemut for a Virgin and a "pild" of Charlemagne seems to refer to wooden statues, and if such is the case, the entry is the first documentary evidence we have to show that Wolgemut also worked in wood.

GREAT BRITAIN AND IRELAND

BATH.—*The British Archaeological Association.*—The annual congress of the British Archaeological Association at Bath, and the visits to interesting remains in that city and the neighborhood, are described with considerable detail in *Athen.* August 13 and August 20, 1904.

BRISTOL.—*The Royal Archaeological Institute.*—The Royal Archaeological Institute held its annual meeting for 1904 at Bristol. Much time was given to visits to the ancient buildings in Bristol and the neighbor-

hood, including Glastonbury, Lacock, Malmesbury, Chepstow, Bath, and Caerwent. These excursions are described and the titles of papers noted in *Athen.* July 23 and August 6, 1904.

CARDIGAN.—**The Cambrian Archaeological Association.**—The meeting of the Cambrian Archaeological Association at Cardigan is described in *Athen.* August 27, 1904. The article describes in some detail the excursions to various points of interest in the neighborhood, and includes transcriptions of an early Christian Latin and a Norman-French inscription.

LONDON.—**An Archaeological Congress.**—On July 7, 1904, the fifteenth Congress of the thirty-nine Archaeological Societies, in union with the Society of Antiquaries, was held at Burlington House. The work of the Earthworks Committee was discussed, and the importance of preparing surveys of early fortifications and tumuli urged. Papers on "Place Names," and on the classification of English effigies, were also read. (*Athen.* July 9, 1904.)

Titian's "Ariosto" in the National Gallery.—*Athen.* August 20, 1904, records the addition to the National Gallery of Titian's "Ariosto," formerly in the Darnley collection at Cobham. It shows the master at a peculiarly interesting moment in his career, when he was profoundly influenced by Giorgione, to whom this picture has been sometimes attributed. In spite of some unfortunate retouching of the face, the picture remains a masterpiece in color as well as in design.

The Sienese Exposition at the Burlington Club.—A very successful exposition of Sienese art was organized last year at the Burlington Fine Arts Club in Saville Row. The best British collections, from the Royal Galleries at Buckingham Palace and Windsor down, lent works to the exhibition, and some foreign collections aided. The fourteenth century was best represented. The exposition, which was organized by Langton Douglas, who has compiled a catalogue of it, is the subject of articles by ROGER FRY in *Rass. d' Arte*, August, 1904, pp. 116-118, and by GUSTAVO FRIZZONI in *L'Arte*, 1904, pp. 256-270.

IRISH ANTIQUITIES.—In *Athen.* July 2 and July 9, 1904, an archaeological cruise around Ireland, made under the auspices of the Royal Society of Antiquaries of Ireland, is described. It extended over one thousand miles, and embraced the coast antiquities of every county on the seaboard, except Wicklow. The report abounds in details, but special attention is given to the early "beehive" houses, rude churches, and forts. The latter were the subjects of special discussion during the voyage.

REMAINS IN THE HEBRIDES.—In *Reliq.* X, 1904, pp. 248-259 (13 figs.), W. G. COLLINWOOD describes a "Hebridean pilgrimage," more especially the remains of the church at Hinba and Kilmory, the priory and crosses at Oransay, and crosses at Eilean Mor and Kildalton.

UNITED STATES

BOSTON.—**A Portrait by Velasquez.**—By means of a bequest of Mrs. Sarah W. Whitman, the Museum of Fine Arts in Boston has recently purchased from Prince Francisco de Bourbon, Duke of Anjou, a portrait of Philip IV of Spain, by Velasquez. The figure is of life size and exceptionally well preserved. Philip is represented in his youth, dressed in a plain

black costume, and wearing the chain of the Golden Fleece. The table by which he stands is covered with a red cloth, and the background is of a greenish gray tone. The technique is that of the earlier manner of Velasquez. This is perhaps the earliest known portrait of Philip by Velasquez, earlier than the earliest of those (Madrazo, No. 1070) in the Prado. (*Museum of Fine Arts Bulletin*, November, 1904, p. 24; fig.)

LOS ANGELES.—**Spanish Paintings.**— In *Out West*, September, 1904 (23 pp.; 25 figs.), is an article by CHARLES F. LUMMIS on the activity of the Southwest Society of the Archaeological Institute of America, with special reference to the collecting and preservation by the Society of Spanish and early Spanish-American paintings. The Society has collected a large number of these paintings, which are temporarily exhibited in the building of the Chamber of Commerce at Los Angeles. The paintings are all religious subjects. Some are works of the early part of the seventeenth century, showing the strong influence of Murillo. Others are later, but all are Spanish in style.



ABBREVIATIONS

Abh.: Abhandlungen. *Acad.*: Academy (of London). *Allg. Zeit.*: Münchener Allgemeine Zeitung. *Am. Ant.*: American Antiquarian. *Am. Archit.*: American Architect. *Am. J. Arch.*: American Journal of Archaeology. *Ami d. Mon.*: Ami des Monuments. *Ann. Brit. S. Ath.*: Annual of the British School at Athens. *Ann. Brit. S. Rome*: Annual of the British School at Rome. *Ann. d. Ist.*: Annali dell' Istituto. *Ant. Denk.*: Antike Denkmäler. *Anz. Schw. Alt.*: Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.*: Archaeologia Aeliana. *Arch.-Ep. Mitth.*: Archäol.-epigraph. Mittheil. (Vienna). *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Portug.*: O Archeologo Português. *Arch. Rec.*: Architectural Record. *Arch. Hess. Ges.*: Archiv für Hessische Geschichte und Altertumskunde. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. d. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. d. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio Storico Lombardo. *Arch. Stor. Nap.*: Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London).

Beitr. Ass.: Beiträge zur Assyriologie. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Berl. Stud.*: Berliner Studien. *Bibl. Éc. Chartes*: Bibliothèque de l'École des Chartes. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *B. Arch. d. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. Ç. H.*: Bulletin de Correspondance Hellénique. *B. Extr. Or.*: Bulletin de l'École française de l'Extrême Orient. *B. Hist. Lyon*: Bulletin historique du Diocèse de Lyon. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. M. Soc. Ant. Fr.*: Bulletin et Mémoires de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne*: Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.*: Bulletin Monumental. *B. Arch. Stor. Dal.*: Bullettino di Archeologia e Storia Dalmata. *B. Com. Roma*: Bullettino d. Commissione Archeologica Comunale di Roma. *Bull. d. Ist.*: Bullettino dell' Istituto. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Paletn. It.*: Bullettino di Paletnologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. d. Arts: Chronique des Arts. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C. I. A.*: Corpus Inscriptionum Atticarum. *C. I. G.*: Corpus Inscriptionum Graecarum. *C. I. G. S.*: Corpus Inscriptionum Graeciae Septentrionalis. *C. I. L.*: Corpus Inscriptionum Latinarum. *Ç. I. S.*: Corpus Inscriptionum Semiticarum. *Δελτ. 'Αρχ.*: Δελτίον 'Αρχαιολογικόν. *D. & S. Dict. 'Ant.*: Dictionnaire des Antiquités grecques et romaines par Ch. Daremberg et Edm. Saglio, avec le concours de E. Pottier.

Échos d'Or.: Les Échos d'Orient (Constantinople). *'Εφ. 'Αρχ.*: 'Εφημερίς 'Αρχαιολογική. *Eph. Epig.*: Ephemera Epigraphica.

Fundb. Schwab.: Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A.: Gazette des Beaux-Arts.

I. G. A.: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae. *Intermédiaire*: Intermédiaire de chercheurs et des curieux.

Jb. Alt. Ges. L. P.: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Arch. I.*: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jb. V. Alt. Rh.*: Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. *Jb. Ver. Dill.*: Jahrbuch des Vereins Dillingen. *Jh. Oesterr. Arch. I.*: Jahreshefte des oesterreichischen archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J. Am. Or. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. Br. Arch. Ass.*: Journal of the British Archaeological Association. *J. Brit. Archit.*: Journal of the Royal Institute of British

Architects. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διέθνης Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Athens).

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Kunstchron.*: Kunstchronik.

Lex. Myth.: Ausführliches Lexikon der griechischen und römischen Mythologie, herausgegeben von W. H. Roscher (Leipsic, Teubner).

Mél. Arch. Hist.: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *Athen. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Athen.

Abth. Röm. Mitth.: Mittheilungen d. k. d. Archäol. Instituts, Röm. *Abth. Mitth. Anth. Ges.*: Mittheilungen der anthropologischen Gesellschaft in Wien.

Mitth. C.-Comm.: Mittheilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitth. d. Pal. V.*: Mittheilungen und Nachrichten des Deutschen Palestina Vereins.

Mitth. Nassau: Mittheilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitth. Vorderas. Ges.*: Mittheilungen der vorderasiatischen Gesellschaft. *Mon. Antichi*: Monumenti Antichi (of Accad. d. Lincei).

Mon. Mém. Acad. Insc.: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mus. Ital.*: Museo Italiano di Antichità Classiche.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scavi*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Buletтино di Archeologia cristiana.

Pal. Ex. Fund.: Palestine Exploration Fund. *Πρακτικά*: *Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

Rass. d'Arte: Rassegna d'Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Ass.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Crit.*: Revue Critique. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Hist. d. Rel.*: Revue de l'Histoire des Religions. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Ép. M. Fr.*: Revue Épigraphique du Midi de la France. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Num.*: Revue Numismatique. *R. Sém.*: Revue Sémitique. *Rhein. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzesa di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

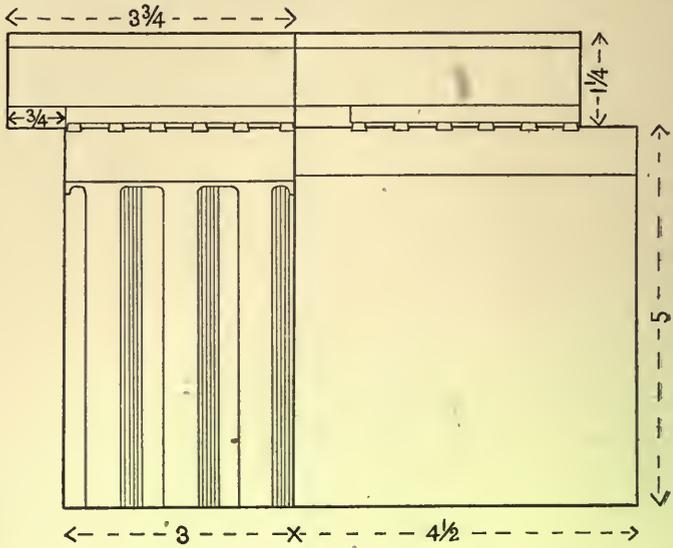
Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *S.G.D.I.*: Sammlung der Griechischen Dialekt-Inschriften. *Sitzb.*: Sitzungsberichte. *S. Rom. d. Stor. Pat.*: Società Romana di Storia Patria. *Soc. Ant. Fr.*: Société des Antiquaires de France. *Soc. Ant.*: Society of Antiquaries. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Θρακ. Ἐπ.: *Θρακική Ἐπετηρίς, ἐτήσιον δημοσίευμα τῆς ἐν Ἀθήναις θρακικῆς ἀδελφότητος*.

Voss. Zeit.: Vossische Zeitung.

Wiener Z. Morgenl.: Wiener Zeitschrift für die Kunde des Morgenlandes. *W. klass. Phil.*: Wochenschrift für klassische Philologie.

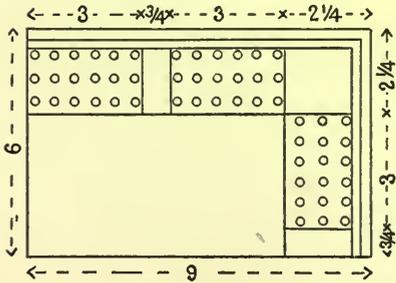
Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Mün. Alt.*: Zeitschrift des Münchener Altertumsvereins. *Z. Num.*: Zeitschrift für Numismatik.



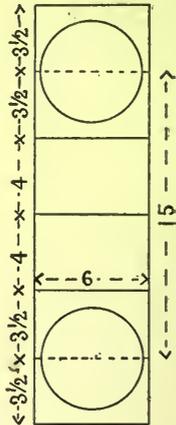
I. TRIGLYPHON AND GEISON



2. SECTION THROUGH TRIGLYPHON



3. CORNER BLOCK OF GEISON



4. STYLOBATE BLOCKS

DIMENSIONS OF MEMBERS OF THE PORCH OF PHILON

The measurements are in feet

NOTES ON INSCRIPTIONS FROM ELEUSIS DEAL-
ING WITH THE BUILDING OF THE PORCH OF
PHILON

[PLATE IV]

SIX inscriptions found at Eleusis have been brought into connection with the building of the Porch of Philon. They are the following:

I. — *I.G.* II, *pars* V (*C.I.A.* IV, 2), 104 *a* [p. 31] (Philios, 'Εφ. 'Αρχ. 1888, pp. 25 ff.; Tsountas, *ibid.* pp. 113 ff.; Foucart, *B.C.H.* XIII, 1889, pp. 433 ff.; Dittenberger, *Sylloge*², 789; Michel, *Recueil*).

A decree relating to land sacred to the Eleusinian goddesses. Beginning at l. 23, mention is made of two questions, written on tin tablets, to be submitted to the oracle at Delphi for decision. They are, in substance: (1) Shall certain lands be rented, and the income devoted to the building of the Porch (εἰς οἱ[κ]οδομίας τοῦ Προστώου)? (2) Shall these lands be left uncultivated in honor of the two goddesses? The structure referred to can be no other than the Porch of the Telesterion, the official name of which was τὸ Πρόστωον τὸ Ἐλευσῖνι (cf. III, IV, V, below).

II, III. — *I.G.* II, *pars* V (*C.I.A.* IV, 2), 1054 *b* and *c* (Philios, 'Εφ. 'Αρχ. 1886, pp. 185 ff.; cf. pp. 272 ff.).

Inscriptions cut στοιχηδόν on the two faces of a marble stele 1.37 m. high and 0.50 m. broad. Face A contains 105 lines; face B, 90 lines. They deal with the preparation of certain blocks of stone for a building, which is seen, by the mention of Πρόστωον in l. 52 of face B, as well as by other facts to be taken up later, to be the Porch of Philon.

IV. — *I.G.* II, *pars* V (*C.I.A.* IV, 2), 1054 *e* (Philios, 'Εφ. 'Αρχ. 1890, pp. 121 ff.).

This inscription gives specifications for the making of the fourteen Doric capitals required for the columns of the Porch (εἰς τὸ Πρόστωον τὸ Ἐλευσῖνι).

V. — *I.G.* II, *pars* V (*C.I.A.* IV, 2), 1054 *f* (Philios, *Ath. Mith.* XIX, 1894, pp. 184 ff.; Dittenberger, *Sylloge*², 539).

An inscription giving directions for the making of the πόλοι and ἐμπόλια for the columns of the Porch (τοῦ Προστώου).

VI. — *I.G.* II (*C.I.A.* II), 834 *c* (Philios, 'Εφ. 'Αρχ. 1883, no. 1).

Accounts chiefly connected with building operations. Lines 64–87 deal with the transport from Pentelicon to Eleusis of a number of column drums. These have, with great likelihood, been referred by Philios to the Porch of Philon.

The date of I is fixed in the year 352/1 B.C. by the mention of the archon, Aristodemus. If we accept the connection of VI with the Porch, its date is determined approximately; for we learn from Vitruvius¹ that the Porch was built by Philon while Demetrius Phalereus was in power, *i.e.* during the years 317–307 B.C. Koehler accepts this dating, and adds that the forms of the letters are somewhat later than those of *I.G.* II (*C.I.A.* II), 834 *b*, which is dated in 329/8 B.C. II and III appear, from the letter forms and the frequent use of *o* for *ov* and *ε* for *ει*, to belong in the period of I. The character of the letters of IV and V brings them closer to the later date, and for V there is the additional argument that here there is a record of work done and paid for, while II and III are specifications only.

The following inferences may then be drawn as to the history of the building: (1) The project to build the Porch goes back to the middle of the fourth century. (2) Some work may actually have been done in that period.² (3) Work was dropped, for some unknown reason, before much progress had been made. (4) Toward the end of the century operations were resumed and the building brought to completion by Philon.

The two longest inscriptions, II and III, have not been treated with the fulness they deserve. It is the purpose of the present paper to examine some points not touched upon by the previous editors, and to compare some of the measurements given by the inscriptions with the existing remains at Eleusis.

The inscriptions contain specifications for the quarrying (τε-

¹ Vitruv. 161, 13 (ed. Rose).

² The phrase *τὴν αὐτὴν ἐργασίαν ποιῶντα ταῖς ἐν τῷ ἱερῷ ἐργασμέναις* (II, A, l. 25, cf. l. 40) seems to show that some blocks were at that time in the sanctuary, ready for setting in place. These blocks may, however, have belonged to the triglyphon of the Telesterion proper; as the frieze of the Porch was to be of the same dimensions, they could be used as models.

μείν), transporting (ἀγαγεῖν), working into their final form (ἐξεργάσασθαι), and setting in place (ἄραι καὶ θέιναι, συντιθέ- ναι) of certain blocks of stone. Fortunately, the fact that the dimensions of these blocks are usually given three times makes the restoration of the missing portions of the inscriptions, for the most part, easy. Some restorations — indicated by heavy-faced type — which supplement or differ from those of Philios and Koehler are here suggested. Restorations of Philios which have been departed from in the text as given in the *Corpus*, but which in the opinion of the present writer are correct, are also noted.

FACE A

LINE

7. λίθους τεμείν ἐξ Αἰγίνη[ς τῆς μαλακῆς πέτρας ὁμαλοῦς. For this phrase, cf. B, ll. 36, 43.
8. πάχος πέντε παλαστῶν.
12. πάχος τριῶν ἡμιποδίων.
25. πλά[το]ς (?) τριῶν ποδῶν, τὴν [αὐτὴν ἐργασίαν ποιοῦντα ταῖς ἐν τῶι]|ερωῖ ἐργασμέαις. Cf. in l. 40 the phrase τ]ὴν αὐτὴν ἐργ[ασίαν] ποιοῦντ[α τοῖς ἐν τῶι ἱερῶι ἐργασμένοι]ς. Enough remains of each passage to restore the missing part of the other.
30. λίθους τεμείν [Πε]ν[τελήκοδος εἰς μετόπια ὕψος πέντε] | ποδῶν. It is clear, from l. 38, that these blocks are to serve as metopes. Their height, 5 feet, is given in l. 39. For the phrase εἰς μετόπια, cf. B, l. 14, [λίθους τεμείν Πε]ντελήκοδος δύο εἰς τὰς παραιτίδας; and B, l. 20, εἰς κεραμίδας. So also I have supplied εἰς τὰ γείσα (A, l. 44; B, l. 1) and [εἰς πλινθίδ]ας (A, l. 60).
35. μῆκος πέντε ποδ]ῶν. (Philios.) πέντε is obtained from l. 39.
38. [με]τόπια ἐργά[σασθαι] [δέκα πέντε Πεντεληκ]ιά. Philios here read . . . ΟΝΙΔΕΙΥ; Koehler, . . . Ο . . . ΑΕΡΓΑ. Examination of the stone and of squeezes shows that . . . ΟΓΙΑ should be read, clearly the final letters of the word μετόπια. The thin, slab-like shape of the blocks (cf. Table I, below), the fact that triglyphs have just been mentioned, and that ὕψος is used instead of the more usual μῆκος in describing the largest dimension of the blocks (ll. 30, 39), help to confirm this restoration. The neuter termination of the word is not an objection. In an inscription from Delphi, τὰ μεθόπια occurs;¹ Hesychius has μεθόπιον· μέρος τι τῆς καλουμένης ὑπὸ τῶν ἀρχιτεκτόνων τριγλύφου, and Vitruvius calls the half-metopes, which he puts at the angles of buildings, *semimetopia*.² The form

¹ *B.C.H.* XXVI, p. 54, l. 7.

² Vitruv. 92, 15. The statement of Bourguet (*B.C.H.* XXVI, p. 59) that Vitruvius almost always writes *methope* applies only to one manuscript, S.

μετόπη is known only from Vitruvius. Hence it seems probable that μετόπιον (or μεθόπιον¹) was the more usual form, though perhaps Boetticher is right in distinguishing between μετόπη, = the space between two triglyphs, and μετόπιον, = the slab that fills the space.²

The number of metopes, fifteen, is restored from the sentence immediately preceding. Perhaps it is significant that fifteen is just half the number of metopes required for the Porch.

39. πλάτος π[έντε π]ο[δ]ῶ[ν παλαστῆς δεόντων. Cf. ll. 31, 36.
40. ποιούντ[α τοῖς ἐν τῶι ἱερῶι ἐργασμένοι]ς. Cf. note on l. 25.
41. καθαρμόσα[ι ἀρμόττοντα καὶ εὐτενῆ πανταχῆ]|ι. Cf. A, l. 92.
44. λίθος τεμείν Πεν[τεληκὸς εἰς τὰ γείσα. Cf. note on l. 30.
53. γείσα | ἐργάσισθι Πεντεληκὰ [Δ]ω[ρικὰ]. (Philios.) The restorations are required by the context.
60. λίθος τε[μείν Πεντεληκὸς εἰς πλινθ]ιδ[ας]. Cf. note on l. 30.
76. λίθος τεμείν Πεντελημ[κ]οῦδ[ς ἑτρεκοντα ὀκτώ]. The number is got from l. 88, where the same blocks are referred to.
85. λίθο[ς] τέτταρα[ς Πεντελήθεν Ἐλε]|υσινάδε. Philios: τετταρά[κοντα τέτταρας (?) Ἐλε] (two letters too many). Koehler: τετταρά[κοντα Ἐλε]. The restoration suggested above gives the formula usually employed (cf. A, ll. 65, 83, 97; B, ll. 5, 18). If it is correct, l. 78 should be read λίθος τεμ[είν τέττ]α[ρας], not τετταράκοντα τέτταρας, as the same blocks are referred to in both passages.
90. Philios's restoration, τριῶν ποδῶ[ν καὶ ἡμιποδίο] is to be preferred to Koehler's καὶ παλαστῆς. It is obtained from l. 76, where the same blocks are referred to.

FACE B

1. [λίθους τεμείν εἰς τὰ γείσα Πεντελη]κὸς. Cf. note on A, l. 30.
15. εἰς τὰς παραιετ[ίδας λεοντοκεφάλους μήκος ἐξ] ποδῶν. For the adjective, cf. l. 18, λίθους λεοντοκε[φάλος, and I.G. II (C.I.A. II), 807, col. b, l. 101, παραιετίδες ἡγέμονες λεοντοκέφαλοι.
19. λίθους λεοντοκε[φάλος δύο μήκος ἐξ ποδῶν.
21. [μῆκος τρι]ῶν ποδῶν παλαστῆς δεόντων πλάτο|[ς τριῶν ποδῶν. See note on l. 33, below.
22. ἄπεργον ἐχό[σας]. There are traces of ΞΑΞ on the stone. The feminine form may be explained as due to attraction to the gender of κεραμίδας.
25. κεραμίδ[ας ἀγαγεῖν Πεντελήθεν Ἐλευσινά](<δ>ε.
27. παρα[ιετίδας ἐργά]σ[ασθαι ἡγέμονας λεοντοκεφάλος, λί]θους δύο. For this phrase, cf. on l. 15.

¹ For the aspiration, cf. G. Meyer, *Griech. Gramm.*³ p. 326. The form ΗΟΓΑΙΟΝ occurs in the Erechtheum accounts (*I.G. I [C.I.A. I], 324 a, col. II, l. 19*).

² Boetticher, *Tektonik d. Hellenen*, p. 213.

29. τὰς [λ]ε[οντοκεφαλὰς ἐξεργάσασθαι καὶ θεῖν]αι.
 31. καὶ καθαρμό[σαι ἀ]θραῖσ[ι] [τους εὐγωνίους πανταχῆι.
 32. [κεραμίδας ἐξεργάσασθαι] Πεντεληκούς.
 33. ποδοῖν | [δυοῖν τριῶν παλαστῶν, πλάτος τριῶν πο]δῶν. This gives one more than the regular number of letters. If this restoration and that of l. 21 are correct, they give us the dimensions of the roof-tiles, $3 \times 2\frac{3}{4}$ feet.

The various blocks of stone mentioned in the inscriptions and the uses to which they are to be put, so far as these are determined, may be shown in a Table, thus :

TABLE I.—DIMENSIONS OBTAINED FROM THE INSCRIPTIONS

NUMBER OF LINE	NUMBER OF BLOCKS	PROVENIENCE	USE	DIMENSIONS		
				μήκος	πλάτος	πάχος
Face A						
7	44	ἐξ Αἰγίνης		4	3	$1\frac{1}{2}$
11	44 ?	ἐξ Αἰγίνης		5	3	$1\frac{1}{2}$
30	15	Πεντεληκοί	μετόπια	5 (ὑψος)	$4\frac{3}{4}$	$\frac{3}{4}$
44	47	Πεντεληκοί	γεῖσα Δωρικά	6	$3\frac{3}{4}$	$1\frac{1}{4}$ (ὑψος)
52, 57	2	Πεντεληκοί	(γεῖσα) γωνιαῖα	9	6	$1\frac{1}{4}$ (ὑψος)
60		Πεντεληκοί	πλινθίδες	$4\frac{1}{4}$	2	$1\frac{1}{2}$
76	38	Πεντεληκοί	ἐπίκρανα	$5\frac{1}{4}$	$3\frac{1}{2}$	3 (ὑψος)
78, 85	4 ?	Πεντεληκοί		4	$3\frac{1}{2}$	2
93	8	Πεντεληκοί		17	2	$1\frac{1}{2}$
Face B						
1	42 ?	Πεντεληκοί	γεῖσα Ἴωνικά	6	4	$1\frac{6}{16}$
14	2	Πεντεληκοί	παραειδές	6	8	
20	72	Πεντεληκοί	κεραμίδες	$2\frac{3}{4}$	3 ?	
32	72 ?	Πεντεληκοί		2 (+ ?)		
36	6 ?	τῆς μαλακῆς πέτρας	στρώματι	4	2	$1\frac{1}{2}$
42	44	Ἀκτίται, πέτρας τῆς μαλακῆς		12	$3\frac{1}{2}$	$1\frac{1}{2}$
45	2	Ἀκτίται, πέτρας τῆς μαλακῆς		$15\frac{1}{2}$	$3\frac{1}{2}$	$1\frac{1}{2}$
68	42	τῆς Ἐλευσινιακῆς πέτρας	στυλοβάται	6	4	$1\frac{1}{4}$
73	24	τῆς Ἐλευσινιακῆς πέτρας	στυλοβάται	6	$3\frac{1}{2}$	$1\frac{1}{4}$
83	2	τῆς Ἐλευσινιακῆς πέτρας	στυλοβάται γωνιαῖοι	6	6	$1\frac{1}{4}$

Beginning with l. 30 of face A, mention is made of fifteen blocks of Pentelic marble, which, as has been shown above, are to be used as metopes. In l. 25, triglyphs seem to be referred to, to judge from the feminine form *εἰργασμένας* and the mention of triglyphs in l. 27. The dimension *τριῶν ποδῶν* may therefore give us the width of the triglyph. Lines 44 ff. deal with forty-seven blocks measuring $6 \times 3\frac{3}{4} \times 1\frac{1}{4}$. Philios is certainly right in restoring *γείσα* (l. 52) and $[\Delta]\omega[\rhoικᾶ]$ (l. 53). It is natural that the cornice should be mentioned after the frieze, and the inscription is here dealing with Doric architectural members. Furthermore, the dimensions of the blocks fit those of the triglyphon as established by the inscription. The width of the mutule should equal that of the triglyph; the width of the 'via' should equal half the difference between that of the metope and that of the triglyph, *i.e.* $\frac{1}{2}(4\frac{1}{2} - 3) = \frac{3}{4}$. One block of the cornice, therefore, comprising a mutule + a 'via' (the usual mode of jointing for a building of this size), should be $3\frac{3}{4}$ feet in width. This is the width of the blocks in the inscription. We are thus enabled to reconstruct the frieze and cornice in their main dimensions, as shown in PLATE IV, 1. It should be noticed that the effective width of the metope is assumed to be $4\frac{1}{2}$ feet. The width given in the inscription, $4\frac{3}{4}$ feet, is the total width of the slab, each end of which fitted into slots cut in the adjoining triglyphs (cf. PLATE IV, 2).

The blocks mentioned at l. 51, measuring $9 \times 6 \times 1\frac{1}{4}$ feet, are probably the two corner blocks of the geison. Such a block is represented by PLATE IV, 3, which shows that, if the amount of projection of the geison be reckoned at $2\frac{1}{4}$ feet, a block of the above dimensions comprises exactly 1 mutule + 1 'via' on one side, 2 mutules + 1 'via' on the other.

The combined length of the forty-seven blocks and the two corner blocks, $206\frac{1}{4}$ feet, is too great for the front of the Porch, which requires only $170\frac{1}{2}$ feet of geison, and too small for all three sides. Perhaps, as in the case of the triglyphs and metopes, some blocks were already lying finished in the

sanctuary (cf. *τὴν αὐτὴν ἐργασίαν ποιούντα ταῖς ἐν τῷ ἱερῷ εἰργασμέναις*, l. 25).

At lines 76 and 88, thirty-eight capital-blocks (*ἐπίκρανα*) are mentioned. It is clear, from their number and shape, that these are not capitals of columns, but blocks which formed the moulded top course of the wall.¹

The use of the last two sets of blocks mentioned on face A cannot be determined with any degree of probability. In regard to the eight blocks of the dimensions $17 \times 2 \times 1\frac{1}{2}$, — with the fact that blocks belonging to the rear wall of the Porch (*πλινθίδες, ἐπίκρανα*) have just been mentioned, — the shape and number of the blocks suggest the possibility that they may have belonged to the two doors which the Porch is known to have had, *i.e.* that they formed the jambs of the inner and outer faces of the doors. This would give a height to the doors of 5.576 m., as compared with a width of 2.20 m.,² which is rather greater than would be expected. The figures for the north door of the Erechtheum are: height, 4.882 m.; width, 2.427 m.

Face B apparently continues from the point at which face A left off, ll. 1–35 dealing with roof construction. Philios suggests that the *γείσα Ἴωνικὰ* (l. 9) may be the blocks of the raking geison, which, being without mutules, might be spoken of as Ionic. This seems probable, especially as the *παραετιδες* (corner sima-blocks giving the beginning of the slant of the pediment) are mentioned next.

After dealing with the blocks of the foundations including

¹ Cf. the moulding below the ceiling beams of the projected northeast hall of the Propylaea.

² *Ἐπίκρανα* corresponds to the *ἐπικρανίτις* of the Erechtheum inscriptions (*I.G. I [C.I.A. I], 322, col. I, ll. 16, 23*), or in this case, rather, to the *γογγύλος λίθος ἀντίμορος ταῖς ἐπικρανίτισιν* (*ibid.* l. 22). Other names for this course are known from inscriptions. At Delphi (*B.C.H. XXVI, p. 65*) we meet the phrase *τοῦ ἄνω στίχου τοῦ ὑπὸ τῷ ὑποδοκίῳ*; and at Delos (*B.C.H. XIV, p. 393*), *τὴν ταινίαν ἐπὶ τὸν θρᾶνον τοῦ νεῶ*. Apparently *ἐπικρανίτις*, *ὁ ἄνω στίχος*, *θρᾶνος* correspond to the *ἐπίκρανα* of our inscription; *ὑποδοκίον* and *ταινία* are names for the course next above, which was on a level with the epistyle (*ἀντίμορος τοῖς ἐπιστυλοῖς*), and upon which the ceiling beams rested (cf. Bourguet, *B.C.H. XXVI, p. 74*).

² *Πρακτικά*, 1883, πλν. Ε'.

the euthynteria (ll. 36-67), the inscription takes up the stylobate blocks of Eleusinian stone. There are three sets of these: (1) forty-two¹ blocks 4 feet wide, (2) twenty-four blocks $3\frac{1}{2}$ feet wide, (3) two corner blocks 6 feet square. The combined length of these blocks, 276 feet, is too great for the stylobate alone. Perhaps the term *στυλοβάτης* may include the blocks of the steps as well. If these blocks be placed as indicated in PLATE IV, 4, the resulting axial distance for the columns is 15 feet. This is also the axial distance obtained from the triglyphon ($1\frac{1}{2} + 4\frac{1}{2} + 3 + 4\frac{1}{2} + 1\frac{1}{2} = 15$).

It remains to compare these dimensions given in the inscriptions with the remains at Eleusis. The ruins of the Telesterion date, for the most part, from a reconstruction in the time of the Antonines, after the conflagration described by Aristides.² The numerous remains of the upper parts of the building, — architrave, frieze and cornice, — seem all to belong to this period, as is proved by their inferior technique and the occurrence of late letter-forms as masons' marks. But the restorers, while careless in details, seem to have reproduced the building substantially as it was before its destruction. Though the workmanship is Roman, the forms are those of the fourth century B.C. That it was a fashion of the age to copy the work of the best period of Greek architecture is shown by another building at Eleusis, — the greater Propylaea, which exactly reproduces the central portion of the Propylaea of the Athenian Acropolis.

In the following Table the first column gives the measurements in metres of some of the preserved members of the Telesterion; the second column gives these same dimensions in Attic feet, as determined by the inscriptions; the third column gives in metres the amount of variation of the figures in column 1 from the divisions of Attic feet in column 2, assuming the Attic foot to be 0.328 m.

¹ The change from forty-two to forty-four, in l. 80, and from twenty-four to twenty-two, in l. 83, is apparently due to a blunder of the stonemason.

² Aristides (ed. Dindorf), p. 421.

TABLE II.—DIMENSIONS OBTAINED FROM THE EXISTING REMAINS

	METRES	ATTIC FEET	VARIATION
Metope :			
Height	1.623	5	-0.017 m.
Total width	1.507	4 $\frac{3}{4}$	-0.051
Effective width	1.447	4 $\frac{1}{2}$	-0.029
Triglyph :			
Height	1.616	5	-0.024
Width	0.995	3	+0.011
Geison :			
Height ($\upsilon\psi\omicron\varsigma$)	0.455	1 $\frac{1}{4}$	-0.045
Depth ($\mu\eta\kappa\omicron\varsigma$)	1.850	6	-0.118
Width of block ($\pi\lambda\acute{\alpha}\tau\omicron\varsigma$)	1.180	3 $\frac{3}{4}$	-0.050
Width of mutule	0.972	3	-0.012
Width of 'via'	0.208	$\frac{3}{4}$	-0.038
Amount of projection	0.780	2 $\frac{1}{2}$	+0.048
Height	0.390	1 $\frac{6}{16}$	-0.061
Stylobate blocks :			
Length	2.115	6	+0.147
Width	1.210	{ 3 $\frac{1}{2}$ 4	+0.052 -0.102
Height	0.432	1 $\frac{1}{4}$	+0.022
Lower diameter of column	1.970	(6)	+0.002
Echinus of capital, height	0.326	(1)	-0.002

The correspondence of the metopes and triglyphs is seen to be close enough (allowance being made for the fact that the remains are those of a late reconstruction) to confirm the deductions drawn from the inscription. The measurements of the geison correspond less closely, but the variation may still be ascribed to the carelessness of the Roman builders. The case of the stylobate blocks is different; for here, instead of the two sets of blocks of the inscription, we have blocks of a uniform width. The change is not due to the Roman restorers, for the use of H cramps in the steps shows that this part of the structure

goes back to the fourth century. Perhaps the work on the Porch, begun in the middle of the century, was arrested before it had reached this stage, and the stylobate, as we have it, was laid during the second building period, under Philon.

The last two dimensions in the Table do not concern the inscriptions, but are given for their close approximation to whole numbers of Attic feet. In the case of the lower diameter of the columns, this may be due to the fact that these column drums, like the stylobate, belong to the original construction, as is indicated by their superior workmanship and by the lack in their top surface of the two dowel-holes with pour-channels which are regularly found in Roman work.¹

NOTE ON *I.G.* I, *pars* V (*C.I.A.* IV, 2), 1054*e*

In l. 6, Philios, followed by Koehler, restores *μῆκος καὶ πλάτος ἄνωθεν κατ[ὰ τὴν διάμετρο]|ν*. This is obscure in meaning, and gives two more than the average number of letters to the line. The restoration *κατ[ὰ τὴν πλίνθο]|ν* just fits the space, and supplies the word needed to contrast with *κατὰ τὸν ἀνχένα* below. The passage then means: "The size of the twelve blocks (is to be): length and breadth above, *at the abacus*, 6 feet, 2 palms, 3 dactyls; below, *at the necking*, narrower, (*viz.*) 5 feet, 2 dactyls in diameter." In l. 8, Philios's *στ[ενότερα κατ]|ὰ* is to be read, not *στ[ενότερα ἢ κατ]|ὰ*, as given by Koehler.

For *πλίνθος* in the sense of the abacus of a Doric capital, cf. Vitruvius, 91, 23, and Hesychius, *πλίνθος· μέρος τι τῆς κεφαλῆς τοῦ κίονος*.

LACEY D. CASKEY.

¹ The drums have two holes in their top surface, in addition to the central *ἐμπόλιον* hole; but these were intended for the lewis, not for dowels.



TITYROS: A TERRA-COTTA FIGURE IN THE MUSEUM OF FINE ARTS, BOSTON

TITYROS

[PLATE V]

IN the Cincinnati Art Museum there is an interesting terracotta statuette (Fig. 1)¹ which was procured in 1898 from a peasant in Thebes. It is of local Theban ware of the middle of the fifth century B.C. The opening for burning is in the bottom, but the hole is exceedingly small. Only the front of the figure was pressed in a mould. Strictly speaking it is a relief, but the background roughly follows its outline. The figure stands on a narrow projecting ledge, which serves as a plinth. All trace of color has vanished, though in places the white slip which served as a medium is still visible.

We have here represented one of those mythical combinations of animal and man so peculiar to Greek religious thought. It is an ithyphallic goat-man, a demon closely related to the Pan and Satyr type. On his head are plainly visible the ears and spiral horns² of a goat, also the peculiar eyes, nose, and beard of that animal. The rest of the body is human with the exception of the feet, which end in cloven hoofs. And still the creature is not a Pan, for there are no known representations of that deity with horns of such a shape; indeed, these seem to be more like those of a ram. Furthermore, the legs of Pan are those of a goat from the trunk of the body down, whereas here the legs are human down to the hoofs. Nor is it a satyr, for the satyr has human feet and a human head with only the

¹ For the photograph and for permission to publish this statuette I am indebted to Mr. J. H. Gest, Director of the Cincinnati Art Museum.

² In the illustration (Fig. 1), however, the spiral horns can scarcely be seen. They must not be confused with the ears.

ears and horns of a goat.¹ It is clear that our statuette was expected to be seen only from the front, and since the back was not modelled, we do not know whether the demon was thought to have a tail. In all probability the artist would have added a goat's tail in the small of the back had the figure been worked entirely in the round.



FIGURE 1. — TITYROS: TERRA-COTTA
STATUETTE IN CINCINNATI.

As attributes this odd creature holds in his right hand some object that cannot be made out because it is too worn. In his left hand he holds a horn, which may be either a cornucopia or a *rhyton*. If it were a *rhyton*, or drinking-horn, we should expect our demon to grasp it in his right hand, ready for active use, instead of holding it clumsily in his left. It was formerly believed that if the horn had no fruit represented at its broad end, it could not be a cornucopia, but must necessarily be a *rhyton*. Hartwig,² however, has proved conclusively that the horn-of-plenty

very frequently appears in Greek art without fruit. There is, therefore, no reason for objecting to the supposition that the horn held in the left hand of our demon is a cornucopia.

But why should a goat-demon hold a horn-of-plenty? In

¹ I cannot follow Miss Harrison, *Prolegomena to Greek Religion*, pp. 380 ff., in her explanation of the satyrs.

² See Hartwig's dissertation, *Herakles mit dem Füllhorn*, p. 45, Leipsic, 1883.

the hands of Ge, Demeter, Pluton, and Tyche, also of city and river gods in general, the cornucopia as attribute clearly marks the blessings, such as fruitfulness of soil, wealth, prosperity, and good luck that accrue to mankind from these deities. In the hands of the Idaean Herakles and of Kybele, moreover, the horn-of-plenty has a different significance. It will, therefore, be necessary to look briefly into this matter so as to gain a correct understanding of the attribute in the left hand of our goat-demon. If we bear in mind the true and original character of Kybele, the Phrygian Mother of the Gods, as she has been so satisfactorily explained by Kaibel in his most scholarly article, 'Daktyloi Idaioi' (*Göttinger Nachrichten*, 1901), we are forced to the conclusion that the horn-of-plenty which she often carries, especially on votive offerings,¹ is attributed to her not in her capacity of an agrarian goddess of the fields and their fruitfulness, but in her capacity of a Mother-goddess or Ma, who blesses women with offspring. In other words she wards off barrenness and is a goddess of procreation. Now it is for the very same reason that we find the cornucopia as the attribute of the Idaean Herakles, who, with the other Daktyls, is closely associated with Kybele and her cult. The Idaean Herakles is primarily allied to the Asiatic group of demons because of his power to give fertility not to the soil, but to man. He, therefore, holds the horn-of-plenty and is ithyphallic.² Conclusive evidence for this side of Herakles's nature is gained by a bronze statuette, formerly in the Pourtalès Collection, but now in private possession of Dr. A. Colson in Noyon.³ Here the god holds in his left hand a horn-of-plenty filled not with fruit, but with *phalloi*. Herakles, in this capacity, is closely connected with the chthonian Dionysos, and it is, therefore, only natural that we should find the former with his horn-of-plenty in the society of the latter on a marble relief which is now in

¹ Hartwig, *l.c.* p. 46, note.

² Kaibel, *Göttinger Nachrichten*, 1901, pp. 506 ff.

³ Published in the *Gaz. Arch.* 1877, pl. 26; see also Hartwig, *l.c.* p. 59, no. 3, and Furtwängler, in Roscher's *Lex.* I, p. 2176.

the Vatican Museum.¹ Besides Herakles and Dionysos a satyr is also present on the Vatican relief, which, though it is of the Roman period, is doubtlessly copied from a Greek original.

Now, when we find an ithyphallic goat-demon with a cornucopia in his hand, the meaning of this attribute is clear. He, too, belongs to that host of Thracian and Phrygian deities that gather around Kybele and Dionysos, and whose significance has finally been correctly explained with rare insight by Kaibel. The most prominent of the group are Dactyls, Satyrs, Titans, Curetes, Corybantes, Dioscuri, and Kabiri. It is noteworthy that the chthonian Dionysos was worshipped especially at Thebes,² where he was identified with Kabiros. On a well-known black-figured vase of the fourth century B.C., found in the Theban Kabirion, there is depicted an inscribed figure of Kabiros which one would call Dionysos were it not for the inscription.³ Now our statuette of the goat-demon was found in the very same Kabirion, where he was doubtlessly worshipped along with Kabiros. It seems as though Boeotia was peculiarly blessed with demons of this class, although Crete could boast of quite as large and mysterious a group. But originally, *i.e.* in the prehistoric period, they all go back to Phrygia and Thrace. Kretschmer⁴ has proved this beyond doubt.

But to return to our statuette. The type is exceedingly rare. Up to the present only five specimens are known: two were found in the Theban Kabirion, two in Halae in Lokris, and one in the village of Siana, south of Kamiros, in Rhodes. As we have already seen, the example here published for the first time is now in the Cincinnati Art Museum (height, 0.10 m.); the other one from the Kabirion is now in the National Museum at Athens (height, 0.13 m.); one of the two found in Halae is now in private possession in Atalante (height, 0.13 m.), the

¹ Hartwig, *l.c.* p. 65, no. 2.

² Kern, *Hermes*, XXV, pp. 3 ff.; also Preller-Robert, *Griech. Myth.* p. 861.

³ *Ath. Mitt.* XIII, pl. 9; Miss Harrison, *Prolegomena*, p. 653, fig. 177.

⁴ *Einleitung in die Gesch. d. griech. Sprache*, p. 242.

other is in the National Museum, Athens (height, 0.13 m.); whereas the fifth, found in Siana, is now in the Berlin Museum (height, 0.105 m.).¹ Though these five examples are identical in type, they were not pressed from the same mould, for they differ not only in size but also in minor details, as, for example, in the way the horn is held.

In addition to this first type five other standing types of goat-demon occur in fictile art. Some of them were found in the Theban Kabirion, others in Tanagra, Athens, and Megara, if the records concerning their provenance can be trusted.² These five types, which are not as reposeful as the one first discussed, resemble the representations of goat-demons on vase-paintings, where they play an important part, especially in the scenes of the Return of Kore. Hartwig³ cites ten Attic vases of the fifth century B.C. with representations of goat-demons, and it is highly probable that a fragment of a black-figured Kabirion vase⁴ of the early fourth century B.C. represents the same demon.

Finally, two reclining types of goat-demon are known, each in only one example. One of these, here published for the first time (PLATE V), is in the Boston Museum; the other is in the Berlin Antiquarium.⁵ The former must not, however, be confused with the similar type of a reclining horse-demon or Silenus, illustrated in Winter's *Typenkatalog*, I, p. 193, fig. 8. The terra-cotta goat-demon in the Boston Museum⁶ is represented as half reclining on the slope of a mountain. He has laid his attribute, the horn-of-plenty, aside, while he amuses himself playing the double pipe, which, though the instruments are now lost, can be identified by the holes clearly visible at the corners of his mouth in which the mouthpieces had been

¹ Furtwängler, *Jahrb.* I, p. 155; Winter, *Die antiken Terrakotten*, I. Teil (1903), *Typenkatalog*, p. 220, fig. 9.

² Winter, *Typenkatalog*, I, p. 220, figs. 1-4 and 7.

³ *Röm. Mitt.* XII, pp. 91 ff., where the literature can be found.

⁴ *Ath. Mitt.* XIII, pl. 10.

⁵ Winter, *Typenkatalog*, I, p. 220, fig. 10.

⁶ For the photograph and for the permission of publication I am indebted to Mr. Edward Robinson, Director of the Boston Museum of Fine Arts.

inserted. The statuette is in almost complete state of preservation, lacking only the tips of the horns, the tip of the cornucopia, the right lower leg from the hock down, and the tail. The left leg, which is entirely preserved, ends in a cloven hoof. The face is distinctly that of a goat, though the beard is more like that of a human being. According to style and technique we have in this figure a local Theban work of the middle of the fifth century B.C. Although the records of the Boston Museum do not state its provenance, it too was doubtlessly found in the Kabirion near Thebes. The other reclining goat-demon, referred to above, is grouped together with a reclining nymph. It was presumably found at Tanagra, but it is just the kind of votive offering one would expect to find in the Theban Kabirion. Furtwängler¹ is inclined to identify this goat-demon with Ephialtes or Incubus, the personified Nightmare, in the act of bringing his evil influence to bear upon some mortal woman. I, however, prefer the simpler explanation of goat-demon and nymph.

Up to the present we have been busied with the various types of goat-demon and with the nature of the beast. Since he is an ithyphallic deity who holds as attribute a cornucopia, and since he was worshipped at the Kabirion, we are forced to the conclusion that his nature is like that of other demons of procreation that attend Dionysos Kabiros. We have seen that he is closely related, so far as his nature is concerned, to the Phrygian and Thracian attendants of Kybele and of Dionysos, such as Dactyls, Satyrs, Titans, Curetes, Corybantes, etc. Let us now try to give him a name. We can say in advance that the name must be based on the word *goat*, and that he must be a god of procreation. I can find no more appropriate appellation than Tityros.

But who was Tityros? The lexicographers and scholiasts tell us among other things that he was a goat.² It was also

¹ *Arch. Anz.* 1892, p. 109.

² Photios calls *τίτυρος* and *τίτυρος* a kind of goat, s. v. *τίτυριδες*; so also Schol. on Theoc. *Id.* III, 2.

held that the Laconians used the word *tityros* to signify a bell-wether; and Eugenius, bishop of Toledo, thought that a tityros was a hybrid sprung from a sheep and a he-goat.¹ Other writers went so far as even to identify Tityros with Satyros, and to say that Tityros was merely the Doric for Satyros,² but that is clearly a mistake. Only in his nature is he like Satyros, from whom he is distinctly separated by those who were best informed. Apollodorus, quoted by Strabo (X, 3, pp. 466, 468, 470), gives us the most valuable information on the subject, to the effect that the servants of Dionysos were Sileni, Satyrs, Bacchantes, Nymphs, Tityrs, Kabiri, etc., thereby clearly distinguishing the Satyrs and Tityrs. Theocritus certainly knew the true nature of our goat-demon when he gave one of his goatherds the name Tityros.³ He also uses the proper name Tityros for a poet,⁴ and it soon became a conventional name for any rustic bard. Indeed, we have reason to believe that Virgil called himself by that name.⁵ But the word *tityros* also meant a *κάλαμος* or reed,⁶ wherefore a *καλάμιμος αὐλός*, i. e. a flute or pipe made of reeds, was called *τιτύριμος* among the Dorians in Italy, as Artemidorus, quoted by Athenaeus,⁷ tells us. Furthermore, Amerias the Macedonian, in his *Dialects*, is quoted by Athenaeus⁸ as saying that the *monaulos* was called *tityrinos*. It was, no doubt, so called because it was an instrument of revelry,⁹ and the performer was called a *τιτυριστής* (Hesych.). Appian (*Pun.* 66), in describing the triumph of Sci-

¹ See Lion's ed. of *Commentary of Servius*, II, p. 97, preface to Eclogues; Eugenius Toletanus in Burmann's *Anthol. Lat.* II, p. 453 (V, 164); also *Lexicon Facciolati et Forcellini* under *Tityrus*; and Herwerden's *Lex. Graecum Suppletorium et Dialecticum*, p. 819.

² Aelian, III, 40, Eustath. 1157, 38 (on *Iliad* Σ 495), and Schol. on Theoc. *Id.* III, 2 and VII, 72.

³ Theoc. *Id.* III, 2 ff. and the Scholiast. Cf. Virgil, *Ecl.* IX, 23.

⁴ Theoc. *Id.* VII, 72.

⁵ Virg. *Ecl.* I, 1; Prop. II, 33, 72; Ovid, *Amor.* I, 15, 25; Calpurnius, III, 19, IV, 64; Martial, VIII, 56, 8.

⁶ Hesych. *s.v.*; Schol. on Theoc. *Id.* III, 2 ff.

⁷ IV, 182 d; see also Eustath. 1157, 37 f.

⁸ IV, 176 c; see also Hesych. *s.v.* *τιτύριμος· μόνανλος*.

⁹ Posidonius in Athen. IV, 176 c.

pio over the Carthaginians in 201 B.C., mentions a chorus of cithara players and pipers, *χορὸς . . . τυρριστῶν*, in imitation of an Etruscan procession; and he adds that these musicians were called Lydians, and that one of the pipers made various ludicrous gestures as though he were thereby insulting the enemy. Later, when we have studied the original meaning of the word *tityros*, we shall understand what these insulting gesticulations actually were. The fact that these pipers were called Lydians points to Asia Minor as their early abode; and this bears out what we surmised concerning the original home of the *tityroi*. There was a close connection between the Lydians and the Phrygians, and if we go back far enough, we see that Strabo¹ was right in calling the Phrygians Thracians. At a very early period, however, the group of demons that gathered around Kybele and the chthonian Dionysos, all of whom were *πριαπώδεις θεοί*, found their way to Crete, where the demon Tityros must have received special honors, for there was a hill named Tityros after him in the country of the Cydonians.² That he should be worshipped on the mountain tops is natural enough when we recall his close relationship to such rustic deities as the mythical Midas, Pan, Priapus, and especially the mountain god Titias, who was one of the most prominent Dactyls³ and an attendant of the *Μήτηρ ὀρέα*. It is, therefore, quite proper that in the Boston statuette (PLATE V) Tityros should be represented as reclining on a mountain side.

In addition to the definition of the word *tityros* discussed above, the lexicographers and scholiasts explain the word as meaning a bird, *ὄρνις* (Hesych.), or a monkey.⁴ Bücheler, in

¹ VII, 295, X, 471, XII, 564. The history of the Phrygians is best handled by Kretschmer in his *Einleitung*, ch. VII, see esp. p. 388, and by Gustav and Alfred Körte in the *Ergänzungsheft* (V, 1904) of the *Jahrbuch* entitled 'Gordion.'

² Strabo, X, 479; Schol. on Theoc. *Id.* III, 2, mentions a city in Crete called Tityros. See also R. Meister, *Dorer und Achaeer*, I, p. 84, note (= no. III of vol. XXIV of *Abh. phil. hist. Klasse d. Königl. sächs. G. W.*, 1904).

³ Kaibel, *Göttinger Nachrichten*, 1901, pp. 497 f.

⁴ Schol. on Theoc. *Id.* III, 2: ὁ πῖθηκος ὁ μικρὰν ἔχων οὐράν. Wernicke, *Hermes*, XXXII, 1897, p. 295, note 2, denies that the word *tityros* was used to signify a monkey, on the ground that the scholiast misinterpreted Theophr. *Char.* 5. I

Wölfflin's Archiv für Lat. Lex.,¹ discusses the stem from which the word *tityros* is derived, and proves conclusively that the Greek word *τίτρος* and the Latin *titus* mean bird used as a synonym both for the *γυναικείον* and the *ἀνδρείον αἰδοίου*. Kaibel² and v. Wilamowitz³ agree with Bücheler that this is the original meaning of the word, a view that is undoubtedly correct.

It has been necessary to trace our goat-demon Tityros to his origin in order to comprehend his true nature, and as a result we now understand much that was obscure. The use of the word *tityros* to signify a reed and a monkey has the same metaphorical meaning as when it is used to signify a bird.⁴ The flute called *tityrinos*, which was made of reeds, was an instrument of revelry. We now know the reason for this. The *tityristes* who used this instrument in triumphal processions doubtlessly insulted the enemy by improper gesticulations, a custom which the Romans took over from the Etruscans, who, in their turn, seem to have brought it from Asia Minor or from Thrace. Furthermore, the reason for identifying Tityros with a goat, and also with a goatherd, is now clear. But most interesting of all is to see how the more modest Greeks of the fifth century represented Tityros, only vaguely hinting at his true and original nature.⁵

PAUL BAUR.

see no reason why a monkey should not be called a tityros, for its very nature makes the appellation most appropriate.

¹ II, pp. 118 f. and p. 508.

² *Göttinger Nachrichten*, 1901, p. 490.

³ *Herakles*, I, p. 81, note 43.

⁴ According to Pischel (*Z.D.M.G.* 35, 717 and *Vedische Studien*, I, p. 183), *nadá* "reed" > "penis." I owe this reference to Professor Oertel.

⁵ I have in this paper purposely omitted all reference to Dionysos-Kabiroi and Tityros in their connection with the Orphic mysteries, reserving this for some future article.

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THE CITY GATES OF DEMETRIAS

THE city of Demetrias, founded by Demetrius Poliorcetes about 290 B.C., and afterward a royal residence, an important commercial port, and the chief military and naval station of the region, lies about half an hour's walk to the southeast of Volo, the chief city of modern Thessaly. H. F. Tozer¹ thus describes the site :

“The hill of Goritzia is a conspicuous mass of rocky ground, which projects into the sea between two small plains — that of Volo on one side, and that of Lekhonia on the other — and bars the communication between them. No site could be more appropriate for a large city, which should command the approach to Thessaly in this direction; and consequently Demetrias . . . was spoken of as one of the three ‘fettors of Greece,’ Chalcis and Corinth being the other two. It occupied a level on the sea-face of the hill formed by the spreading of the foot, that here runs off from Pelion, beyond which the rocks descend three or four hundred feet in a broad mass to the water's edge. Formerly it was surrounded by walls, but its northern side is additionally strengthened by the formation of the ground; for in that direction it is crowned by a steep ridge some five hundred yards in length, extending from west-southwest to east-northeast with an outer slope, steep and rapid, to the plain of Volo. This ridge is the most interesting part of the site, being generally a mere narrow *arête* of rock with a wall all along it; but at the northeast end it widens slightly, so as to admit of buildings. There does not seem to have been any enclosed

¹ *Researches in the Highlands of Turkey*, vol. II, pp. 129-130.

acropolis, but only forts ; one at the southwest end, and two at a certain interval from one another at the northeast. In one part of the *arête* there are two openings or breaks close to one another, and possibly there may at one time have been a small gate of entrance in this part, as the rocks have been cut away. At the northeastern end of the ridge is an ancient enclosure of

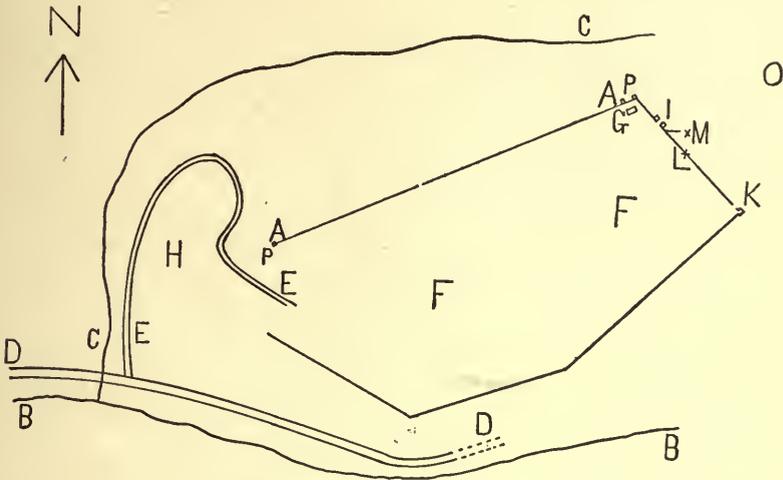


FIGURE 1. — PLAN OF DEMETRIAS.

- | | |
|-------------------------------|--|
| AA. <i>Arête</i> . | I. Thessalian gate. |
| BB. Shore line. | K. Magnesian gate. |
| CC. Anaurus. | L. Hill crossed by wall. |
| DD. Highway. | M. Outlying hill. |
| EE. Cart track into city. | MO. Saddle connecting Demetrias with Pelion. |
| FF. Plateau occupied by city. | P, P. Forts mentioned by Tozer. |
| G. Church of miracle. | |
| H. Shoulder of hill. | |

blocks even with the ground, containing a small roofless chapel, on the north side of which is seen the mouth of a cistern, while to the east an irregular hollow has been excavated in the rock, twenty-two feet square and twelve feet deep, in which there is a descent to the mouth of a well. This enclosure is the scene of an annual miracle on Easter Sunday, when the well-mouth, from being dry, becomes full of water, and continues so during the day — no doubt in consequence of some subterraneous com-

munication with the cistern. From this place there is an ascent of one hundred and sixty yards to the highest point of the ridge, where the *arête* commences. A great part of the circuit of the ancient walls below may be traced, the conspicuous tower which rises above the sea at the southern extremity of the town being the only modern addition. The walls in the neighborhood of this tower are formed of large blocks laid in regular courses, but generally the masonry is composed of small blocks roughly put together. On the level there are traces of an underground aqueduct, and of lines of streets measuring fifteen feet across." (Cf. Fig. 1.)

Leake gives a similar account in his *Travels in Northern Greece*, vol. IV, pp. 375 ff.

The church at which the "miracle" takes place lies close to the city wall, and from it the wall descends in an almost precipitous slope to the southeast. Those who have heretofore described the city appear not to have followed the walls around from this point to their easternmost angle. The writer, when visiting the place on November 4, 1901, descended the slope, and reaching the bottom found the remains of an ancient gateway forming an outlet toward Pherae and central Thessaly (Fig. 2).

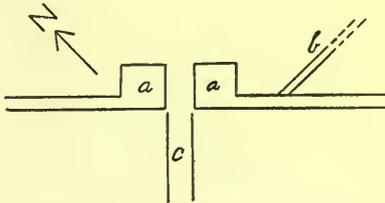


FIGURE 2. — THESSALIAN GATE OF DEMETRIAS.

- a, a. Towers.
- b. Diverging wall.
- c. Paving inside of gate.

The walls and the towers on each side of the gate still subsist in their lower courses, and inside the entrance a patch of paving is visible. The road ascended the gully which leads from the level ground around the brook Anaurus, between the elevation to the right, upon which lies the church, and

a smaller elevation to the left, which composes part of the saddles that connect the hill Goritzza with the main mass of Pelion, into the small plateau occupied by the city.

From the gate the city wall runs to the southeast over the

above-mentioned hill. Slight indications of a wall diverging to the east close by the gate suggest that the small hill in that direction was occupied by a fort, which would have commanded the entrance to the city; but no traces of such a fort are left.

The city wall, having passed over the hill, descends rapidly to the easternmost corner of the city, where there was a gate opening toward the Magnesian peninsula (Fig. 3). Like the first gate, it is contemporaneous with the walls of the city, dating thus from about 290 B.C. The towers for its defence have disappeared, but the construction of the walls indicates clearly its position; and outside two paved stretches of zigzag road are to be seen. A few

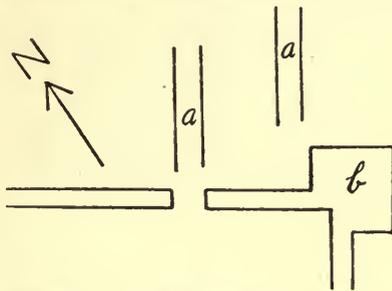


FIGURE 3. — MAGNESIAN GATE OF DEMETRIAS.

a, a. Paving outside of gate.
b. Position of tower.

metres farther southeast, the wall reaches a huge projecting rock and turns a right angle to the southwest. On this rock are cuttings for the placing of blocks forming the walls of a tower.

At two places in the wall that faces the Pagasitic gulf are what may be, though they are probably not, narrow entrances for persons; but the ascent to the city is in most places so difficult that besides the two gates just described there can have been but one other passable for animals and wagons. This is reached by the cart track which turns from the sea between the Anaurus and the hill, then ascends to the right at an easy grade over the shoulder of the hill and then below the southwest end of the steep ridge mentioned by Tozer into the plateau of the city. Here, and only here, the city walls have entirely disappeared; yet as this way is by far the easiest ascent, it is safe to conclude that the main gate of Demetrias stood at this point.

ROLAND G. KENT.

A SIGNED AMPHORA OF MENO

[PLATES VI, VII]

AMONG the vases in the Free Museum of Science and Art of the University of Pennsylvania is a red-figured amphora bearing the signature of the new painter Meno. This vase

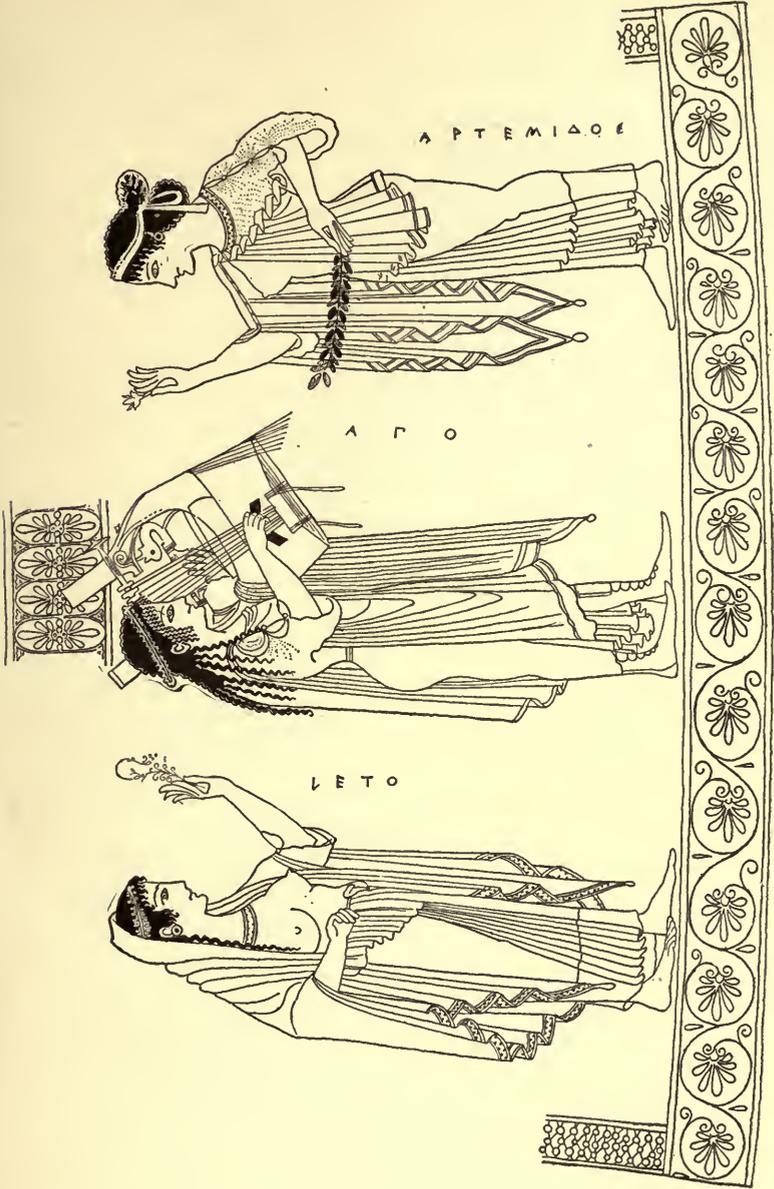


FIGURE 1.—AMPHORA BEARING SIGNATURE OF MENO.

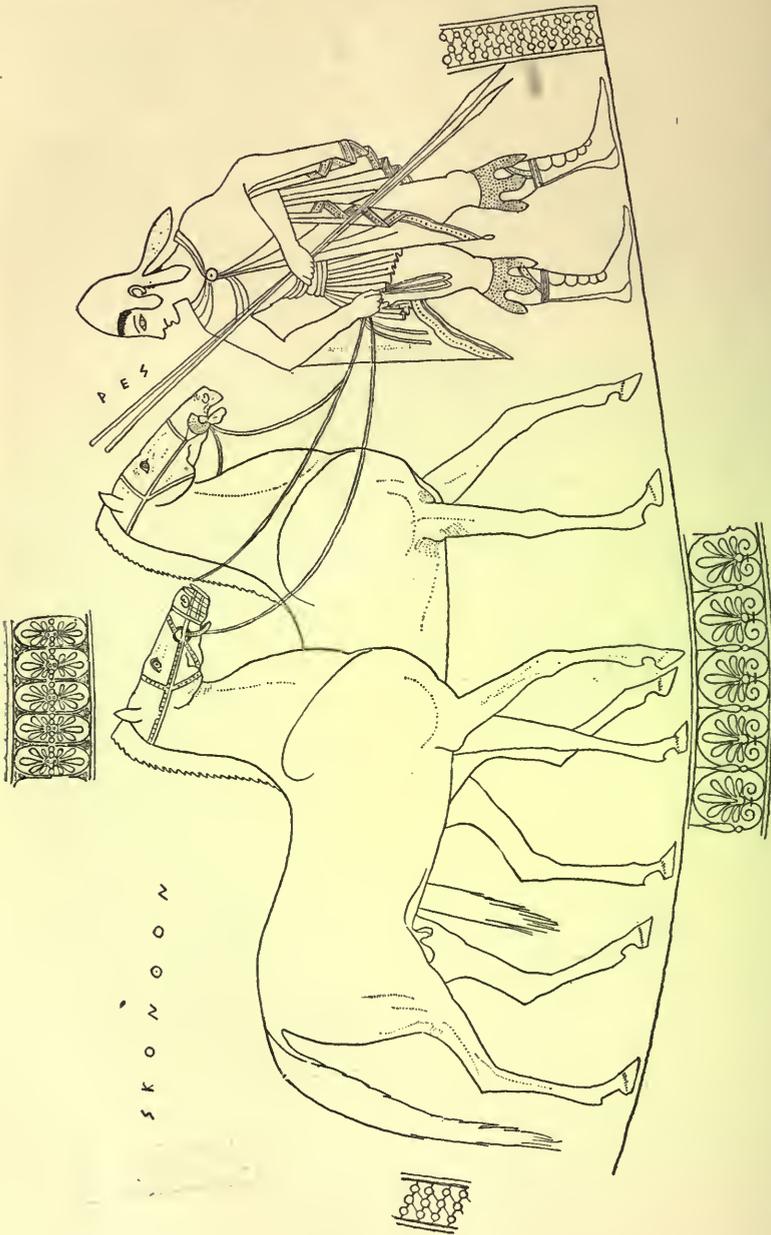
was acquired by the Museum in 1896 from the Coleman collection of vases which was sold at public auction in Philadelphia in that year. Before becoming the property of Mr. Coleman this collection had belonged to Mr. James Jackson Jarves, by whom it was originally made. Unfortunately, no record has been kept of the place of finding of this vase, but it is presumed that it came from some town in Etruria.

The vase is in an excellent state of preservation. No part of it is missing, and the breaks, as a rule, come where they do least harm to the painted decoration (Fig. 1). Its height is

61.6 cm. or $24\frac{1}{2}$ inches; the diameter of the top is 28.3 cm. or $11\frac{1}{8}$ inches, and that of the base 22.8 cm. or 9 inches. On each side is a painted panel surrounded by an ornamental border;



LETO, APOLLO, AND ARTEMIS
On a red figured amphora by Meno, in Philadelphia



WARRIOR LEADING HORSES
On a red figured amphora by Meno, in Philadelphia

while below, immediately above the base, is a band of ray ornament with the black rays pointing upward. The edges of the handles are red adorned with an ivy-leaf pattern in black. This consists of two rows of leaves separated by a wavy line. Below each handle is a palmette surmounted by a double scroll (Fig. 2), and between the separate petals of these palmettes are dots put on in red paint over the black background. The inside of the handles is unpainted. One of the panels, which is 21.7 cm. high and 42.6 cm. wide at the middle, is decorated with a group consisting of Leto,



FIGURE 2. — PALMETTE BENEATH HANDLES.

Apollo, and Artemis; the second panel, which is a little larger, *i.e.* 22.6 cm. high and 43 cm. wide at the middle, is adorned with a youthful warrior leading a pair of horses. The natural color of the vase is a deep rich orange.

The first panel (PLATE VI) must be regarded as the decoration of the front of the vase, for the artist's signature appears below it on the base. To the left stands Leto advancing to the right. She wears a sleeved chiton reaching to her ankles and fitting tightly about the upper part of her body so as to show the figure plainly. The upper border of this garment is seen at the neck. It is apparently girdled at the waist, where several folds show, and then falls in seven symmetrical folds in front. Some distance above the lower edge is a plain border. Over the chiton Leto wears a himation which covers the back of her head and falls down over her shoulders, leaving the arms free. An ornamental border runs along the lower edge of this garment. The right hand is resting with the thumb in the girdle, while the left hand is extended in front and holds a spray of what looks

like a trailing plant; this was not painted, but was carefully scratched in after the black background had been put on. She wears about her head a garland painted in red, and also has earrings (Fig. 3). Several small ringlets of hair hang down over her forehead and temple, while behind the ear is a long black curl.



FIGURE 3. — HEAD OF LETO.
Actual size.

The mouth has a faint smile. The eye is seen as if in full front, although the figure is in profile. Then, too, the fingers on the left hand and the long toes are not true to nature.¹ But in spite of these defects the Leto is a very pleasing figure. Her name ΛΕΤΟ is beside her.

In front of Leto is Apollo, also advancing to the right. He wears a tightly fitting sleeved chiton reaching nearly to his feet and girded at the waist. Over his shoulders and his left arm he has a himation. This has a dark red border which may be seen in the lower part of the garment at the right, while the part over his left arm has dots upon it. He wears high boots with a seam behind and laced up in front; and about his head he has a garland painted red. His hair is so arranged that in front of the forehead he has three little ringlets and a row of eleven more running round to the side of his face (Fig. 4). Six long curls hang down his back. The outline of the top of the head, which is a wavy line, and the outer edge of the long curl at the back are scratched in as in black-figured vases. He carries a cithara with eight strings, which he holds between his left arm and his body, while he plays upon it with both hands. The instrument projects with both its arms into the ornamental

¹ In the drawing the fingers on Leto's left hand and those of the right hand of Artemis are made too thick.

border above. The screw for tightening the strings also comes in the border. The strings themselves are raised from the surface of the vase so that they are easily seen even where the background is black. The arms of the cithara are richly ornamented, and the three pegs which show on the cross-bar above are painted red like the garland on Apollo's head. From a point on the lower right-hand side of the instrument are seven diverging lines. These seem to be intended for extra strings attached to the cithara. Below are hanging what are, perhaps, two fillets painted red. On his right hand Apollo apparently has finger-tips to protect his fingers while playing. The face of the god is full of life and animation, and, in fact, the whole figure is, perhaps, the most pleasing on the vase. Of the inscription only the first three letters, ΑΓΟ, are legible, as the surface of the vase has been slightly damaged to the right of Apollo.



FIGURE 4.—HEAD OF APOLLO.
Actual size.

In front of the god is his sister Artemis. She wears a long chiton reaching to her feet and apparently turned up at the bottom. This fits her so closely that the bosom is shown, and the lower part of the garment is drawn about her body so that the whole outline of the left leg is visible. Perhaps the artist meant to suggest that the garment was transparent. This chiton has short sleeves, looped up, and reaching to the elbow. The gathers where the two edges are fastened have been scratched in with a blunt instrument on the natural surface of the vase, and so, too, have thirteen wavy lines between the sleeve and the neck of the garment. These lines, which evidently indicate that the garment is woollen, are very similar to those carved on the breasts of some of the female figures in the

Acropolis museum.¹ They are indicated by dotted lines in PLATE VI.

Artemis also wears a short himation with a border consisting of a band in red paint and on each side of it a line of black, then the red of the vase, then another line of black. About her head she wears a broad double fillet tied in a loop behind (Fig. 5). Upon her forehead and temple are numerous small curls. As in the case of Apollo, a wavy line has been scratched along the top of her head, thus separating it from the background, and the same thing has been done below. At the back of the head a small amount of red has been left in the shape



FIGURE 5.—HEAD OF ARTEMIS.
Actual size.

of an ellipse and the separate locks painted upon it. The goddess wears a round ear-ring with an ornament in the centre, and in her right hand, which she raises before her, holds a flower painted red. The fingers, which are not true to nature, bend back in an impossible way. In her left hand, which is at her side, she holds a long twig with leaves which

are painted red and black alternately except at the end, where there are five red leaves. The fingers of this hand are similar to those of the right hand. As in the other figures, the eye is in full front, though the face is seen in profile. To the right is the name, written vertically, ΑΡΤΕΜΙΔΟΣ. The last letter is illegible. The group then represents Apollo, Artemis, and Leto, a favorite subject with Greek sculptors as well as vase painters.²

¹ Professor Richard Norton in his paper on Andocides in the *Am. J. Arch.* [First Series] XI (1896), p. 12, calls attention to similar lines in the figure of a maenad on an unsigned amphora in Munich. I have not seen the vase and so cannot say whether or not it has enough other features in common with the work of Meno to justify us in attributing the vase to him. Cf. Jahn, *Besch. Vas. Mün.* 375.

² It appears, for example, on the signed amphora of Andocides in Madrid; cf. Klein, *Griech. Vasen mit Meistersig.* p. 170, also Norton, *l.c.*

On each side of the panel is a border in a net pattern. Above are twenty-two and one-half double palmettes; while below the border consists of fourteen palmettes lying on their sides with what might be called the stem carried completely around each one. Thirteen of them are turned to the left, but the one at the extreme right is turned to the right. Each palmette has a spiral projecting from it, one above and the next below alternately, and this serves to separate the parts of the design. Below this border and running completely round the vase are two faint red lines 3 mm. apart and 3 mm. in thickness. These were put on with the wheel and perhaps guided the painter in placing his panels.

On the other side of the vase is a youthful warrior leading two horses (PLATE VII). He is advancing to the right, but has turned his head to look at his horses, one of which seems to be shying. He wears a close-fitting, pointed helmet with cheek pieces, which protect the side of the face, but leave the ear exposed. Another piece extends behind and protects the neck. This is covered with fine dots in brown, evidently added to show that it is of skin. It is likely that the artist intended to represent a helmet of leather. Locks of hair show over the forehead, below the ear, and at the back of the neck. The youth has on a chiton so arranged as to leave the right arm bare, that is, he wears the *ἐτερομάσχαλος*. This is gathered in folds around his waist, and the lower part of it too falls in folds about his hips. Over this he wears a chlamys fastened by a button at the neck; this garment has a border consisting of two parallel lines, then a row of dots, then another line. He wears high boots similar to those of Apollo, with a seam at the back and open work in front where they are laced. The tongue with a beaded edge projects above the top of the boot proper which ends with an ornamented edge. At the upper part of the boots there are flaps consisting of three points covered with dots. These must be fur tops attached to the boots. The left arm of the warrior projects from his chlamys, and in his left hand he holds two spears with the points down.

The handles of the spears are painted in an olive-brown color. His whole right arm is bare, and in his right hand he holds the reins and halter of the horses which he is leading.

The foremost horse, which advances with ears pricked up, has a bridle with a bit guard. From the bit the left rein passes over the horse's neck, while the other falls in front. A strap passes over the top of the nose and is connected with straps leading from the bit. At the point of juncture another strap runs up over the top of the head. Just below the ears and above the eyes a strap passes over the forehead, and another strap passes under the jaws. The horse has a thick white mane with an edge like a saw. Part of the tail is visible painted in a dull reddish brown. The legs are delicate, the hoofs small, and the head also rather small for the animal. In front of his face is his name, of which $\vee\text{P}\text{E}\text{S}$ still remains. The name can hardly be anything else than Κρῆς , but a break in the vase has all but destroyed the initial letter.

The second horse is much like the first, but wears a halter instead of a bridle. The thong by which he is held, like the reins of the other horse, is painted red. He has suddenly pulled back as if frightened, and has caused the man to turn round. A strap passes round the horse's nose, and from this there extend below two straps which are crossed by two others at right angles, making a sort of muzzle. From this nose strap a small strap extends to a ring from which four ornamental straps extend, one over the nose, one under the lower jaw, one over the top of the head, and the fourth joining another strap under the upper part of the lower jaw. This other strap joins the main strap and then passes around the forehead as in the case of the other horse. One rein or thong is tied to the strap under the chin connected with the ring. It is clear, therefore, that this horse is not bridled, but simply has his halter on. Like the other horse, he has a white mane represented similarly, and a long tail in reddish brown. His name appears above his back, ΣΚΟΝΘΩΝ , Σκόνθων . The artist then has intended to represent a youthful warrior on foot, with his own horse and a led horse.

The drawing throughout is very careful. The man is especially well done. His position is perfectly natural as he turns to see what has frightened the second horse. His eye, though the face is in profile, is drawn as if seen in full front, and the same is true of the eyes of the horses. The man's forehead and nose form an unbroken line (Fig. 6), but the nose has a slight tilt which is to be seen also in all the faces on the other panel. The chin is small and rather weak, and the mouth has a faint smile. But the head is, nevertheless, a fine one and worthy of admiration.

In this panel, as in the other, the artist has made extensive use of lines scratched in with a dull instrument to accentuate detail. For example, on the first horse such lines are found in front of the ear, over and under the eye, and along the nose. The shading along the neck and the detail above the nostril and about the mouth are put in in this manner, as are the lines along the chest and about the shoulders, and the wrinkles in the skin under the fore legs where they join the body. Other lines of the same kind run down both fore legs and along part of the stomach of the horse. On the second horse the wrinkles under the jaw, the lines along the neck and on the right thigh, and running down the right hind leg are put in thus; also lines running down the right fore leg and on the right shoulder. The only lines of this character on the warrior are on the chlamys below the right arm.

It is of course a common practice among Attic vase-painters to give names to the horses they represent on their vases. Hence the fact that names are attached to the horses on this vase has no especial significance. The name *Σκόνθων*, however, does not occur elsewhere; neither does *Κρής* as a horse's

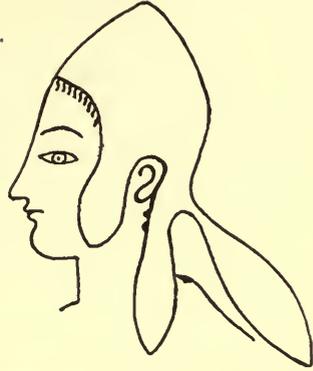


FIGURE 6.—HEAD OF WARRIOR.
Actual size.

name.¹ One might be tempted to identify the warrior with some hero in Greek legend; but as the artist has attached a name to every other figure on the vase and omitted to do so in this case, it seems likely that he had no especial hero in mind when he drew this figure.

The border which encloses this panel consists of a net pattern on the sides, as in the first panel. Above is a row of twenty-three double palmettes, and below sixteen whole and two half palmettes.

But perhaps the most interesting feature of the vase is the signature. On the lowest part of the base there are scratched in the words ΜΕΝΟΝΕΓΟΙΕΞΕΝ, or Μένων ἐποίησεν. The letters seem to have been added by means of a sharp instrument after the glaze was put on, and the same is true of the other inscriptions on the vase.²

The vase-painter, Meno, is not otherwise known; but it is clear, both from his name and from the alphabet which he uses, that he was an Athenian. His date can be determined approximately, first, from the form of the theta which he employed, and, second, from the fact that he was trained in the black-figured school. Theta, with a dot in the middle, Θ, is almost never found in Attic inscriptions before 508 B.C., and it is not likely to have been introduced much earlier into other kinds of writing. The vase, therefore, cannot have been painted before 510 B.C. or thereabouts. It is equally probable that it was not painted much after that date, for it has many traces of the black-figured technique, and this could hardly be possible after the red-figured style had become firmly established. The vase must, therefore, be dated at about 510-500 B.C.

There are many pieces of evidence to prove that Meno was trained in the black-figured school. (1) He makes abundant

¹ The names of horses have been collected by Jeschonnek, *De nominibus quae Graeci pecudibus domesticis indiderunt*, Königsberg, Diss. 1885, but neither of these names appears in his lists.

² The mark at the beginning of the M must be due to the artist's breaking the glaze preparatory to making the first stroke. Much the same thing occurs at the top of the ζ in Σκόνθων.

use of incised lines as in the black-figured technique. For example, the outline of the hair of Apollo and Artemis is scratched in with a sharp instrument. So, too, the flowers held by Leto are produced in the same way. Again, the palmettes in the borders above both panels have all their details scratched in. (2) He uses much red paint, for example in the garlands on the heads of Leto and Apollo; on the borders of the himatia of Apollo and Artemis; on the flower held by Artemis and on the alternate leaves of the twig which she also holds; on the pegs of the cithara; on the reins of the horses; on the centres of the double palmettes in the borders above the panels; in the dots between the petals of the palmettes under the handles. (3) He uses a dull reddish brown paint for the tails of the horses. (4) The spears of the warrior are of an olive color. (5) White paint is used for the manes of the horses. All this is characteristic of the black-figured, rather than of the red-figured, style of painting.

It is possible that Meno was an old man at the time when he painted this vase, for some of the lines show a wavering which may have been due to age. This may also be the reason why the artist ruled some of his lines. The strings of Apollo's cithara, for example, and many of the lines in the dress of Artemis, were ruled and not drawn with a free hand.

In this connection it is interesting to recall a passage in Plutarch's *Pericles*,¹ where he informs us that the man who was brought forward by the enemies of Pericles to accuse Phidias was named Meno. This man is described by Plutarch as a fellow-artist (*συνεργός*) with Phidias, and he was, no doubt, one of the sculptors engaged in decorating the Parthenon. He must have been one of the more prominent artists at work upon the building, otherwise he would not have been selected as the accuser. After Phidias was condemned, on the charge of representing his own face and that of Pericles on the shield of Athena, the accuser was granted *ἀρέλεια* for his part in the prosecution. It is not at all unlikely that this Meno was the

¹ Ch. 31, §§ 2-5.

grandson of Meno, the vase-painter. First, because the profession of artist, whether sculptor or painter, was hereditary; and, second, because a boy at Athens was regularly named for his grandfather. The trial must have taken place in the third generation after 510 B.C.

In his style Meno bears considerable resemblance to the well-known master, Andocides, with whom he was contemporary. He also resembles him in minor matters, such as the place of signing his name, and the scratching in of the inscriptions after the glaze was put on. But there are differences. For example, the single lines are raised above the surface of the vase in Meno's work, but not in that of Andocides.¹ How these lines were put on is a question. They may be seen clearly even where the background is black, as, for example, the strings of the cithara. It is possible that they were produced by putting on a layer of paint and then removing the background; and afterward, if this was to be black, adding another coat of paint after the lines had dried.

Again, Meno makes extensive use of unpainted lines, put in with a blunt instrument, to bring out detail. These have already been noted in the description of the panels. Andocides apparently does not use such lines. They add much to the beauty of the drawing, and form a very effective way of introducing delicate shading.

Another peculiarity of Meno is the type of profile which he uses, and especially the nose. The forehead and nose form one line, as in other vases, but the nose is slightly *retroussé*. This is the case in all four faces, although each face has an individuality of its own.²

Meno is not lacking in originality, as is shown by the position he gives to the warrior who turns to look at his horses; and by the Leto standing with her thumb in her belt, although in

¹ I am indebted to Professor Furtwängler for this point.

² The artist who made the drawings for the plates has not succeeded in reproducing accurately the profiles of Leto and Artemis. On the vase the faces are much more beautiful.

painting Apollo, Artemis, and Leto he chose a well-known group for his subject. Furthermore, his work is very careful, even in minute details, and his drawing is good. As an artist he must be ranked high. He cannot have been a pupil of Andocides, but must rather be classed as a contemporary. The work of the two men, however, is so similar in many respects that we should be more careful than ever in assigning unsigned vases to Andocides.

WILLIAM NICKERSON BATES.

A CORRECTION

JOURNAL, Vol. VIII, 1904, p. 437, first paragraph

From certain dimensions noted in the plan of the Stoa and in its stones it seems probable that a foot of 0.292 m., already suspected in one other building at Corinth, was used in the construction of the Stoa. A foot of 0.328 m. was, however, also not unknown at Corinth, as is shown conclusively by dimensions displayed by the "East Building."

T. W. H.

Archaeological
Institute
of America

AMERICAN ARCHAEOLOGY DURING THE YEARS
1900-1905: A SUMMARY¹

A STRIKING difference in the importance of archaeology in relation to other sciences is to be seen on comparing work undertaken in its name in the so-called classical lands with that in America. In the former case archaeology is a more or less independent study: of the other sciences history only plays a preëminent rôle as assisting archaeology by the data preserved, and, in turn, as receiving confirmation through the material, such as inscriptions, etc., provided by excavations. In the western hemisphere, however, archaeology is but one of the sciences grouped under anthropology: ethnology, ethnography, folk-lore, and somatology are all nearly equally with archaeology considered in research and report, while geology, paleontology, and even meteorology are drawn upon in corroborating or limiting suggestions.

In the present summary, therefore, while stress is laid upon that which is purely archaeological, it has been found impossible to separate this from collateral material gathered and set forth at the same time. The work, as now systematized, may be classified under three headings: laboratory and museum work, field work, and publication.

Save for the establishing of new museums, and of anthropological courses of instruction in the seats of higher learning, the work of the first class may, for the present, be left out; it depends largely for its existence on the field work preceding, and

¹ Cf. Henry W. Haynes, 'Progress of American Archaeology during the Past Ten Years [1889-1899],' in this JOURNAL [Second Series], vol. IV (1900), pp. 17-39.

its results are usually to be found in the publications which follow. As to the third class, the limits of this article do not admit a complete bibliography of the American field; such a catalogue is also more or less unnecessary in view of the excellent lists already published and in course of publication.¹ All, therefore, that can now be attempted, is to give some account of the research undertaken by various institutions in different fields of North and South America, to mention briefly important congresses held for the discussion of American problems, and to present opinions of scholars on some questions that may be considered as yet *sub lite*.

I. WORK IN THE FIELD DURING THE YEARS 1900-05

The report is not to be considered exhaustive.

Many colleges and universities, institutions public and private, and individuals have carried on explorations. The most important centres of activity are noted in what is perhaps the best order, *viz.* the geographical.

Of other general summaries few have been published. Reference may be made, however, to the paper of Professor Frederic Ward Putnam, of Harvard University, read before the American Antiquarian Society at Worcester, Mass., in October, 1901.² Mention is here made of nearly all the larger institutions engaged in research, and their activities still in large number continuing.

1. Cambridge, Mass. Harvard University: Peabody Museum of American Archaeology and Ethnology.

Expeditions in the field as follows: ³

Mr. E. H. Thompson: ⁴ work in Chacmultun, Chichen-Itza and elsewhere in Yucatan, 1900-02.

¹ E.g. *Archiv für Anthropologie*, vol. XXVII, 1900-02, pp. 74 ff. of Bibliography, and elsewhere; vol. XXVIII, 1903, pp. 122 ff. of Bibliography, and elsewhere; vol. XXIX (N. S., I), 1904, pp. 112 ff. of Bibliography, and elsewhere.

² 'Archaeological and Ethnological Research in the United States,' *Proc. Am. Antiquarian Society*, Worcester, Mass., 1902, vol. XIV, 1901, pp. 461 ff.

³ Cf. *Reports Peabody Museum*, for 1900-01, 1901-02, 1902-03, 1903-04.

⁴ Cf. also Edward H. Thompson, 'Archaeological Researches in Yucatan,' *Memoirs Peabody Museum*, vol. III, no. 1, 1904.

- Dr. G. B. Gordon: ¹ work in Quirigua, Guatemala and near Copan, Honduras, 1900-01.
- Mr. Teobert Maler: ² work in the Usumatsintla Valley, near the Mexico-Guatemala boundary, 1901-02.
- Dr. A. M. Tozzer: work among the Maya Indians and related stocks in Mexico and Central America, 1901-05. Dr. Tozzer is now working under the auspices of the Archaeological Institute of America, of which he is the Fellow in American Archaeology.³
- Miss Alice C. Fletcher: work among the Plains Tribes of American Indians — Omahas and Ponkas, 1900-05.
- Dr. Roland B. Dixon: work among the Maidu Indians of California, 1903-04.
- Mr. R. Harrington: work in New York (Cattaraugus Res.), 1902-04.
- Dr. C. Peabody and Dr. W. C. Farabee: ⁴ work in N. Mississippi, 1901-02.
- Dr. W. C. Farabee and Dr. A. M. Tozzer: work in New Mexico, 1901.
- Mr. D. I. Bushnell, Jr.,⁴ and Dr. W. C. Farabee:⁵ work in E. Missouri, 1902.
- Mrs. Zelia Nuttall, Honorary Assistant in Mexican Archaeology: investigations.⁶

2. Andover, Mass. Phillips Academy: Department of Archaeology, founded 1901.

Explorations as follows:

Dr. C. Peabody and Mr. W. K. Moorehead:⁷ work in Jacobs Cavern, Missouri, 1903; work at Cavetown, Md., 1905.

3. New York City, N.Y. The American Museum of Natural History.

The Jesup North Pacific Expeditions⁸ have been sent out

¹ Cf. also George Byron Gordon, 'The Hieroglyphic Stairway,' 'Ruins of Copan,' *Memoirs Peabody Museum*, vol. I, no. 6, 1902.

² Cf. also Teobert Maler, 'Researches in the Central Portion of the Usumatsintla Valley,' *Memoirs Peabody Museum*, vol. II, nos. 1 and 2, 1901 and 1903.

³ Cf. 'Report of the Fellow in American Archaeology,' *Am. Journ. Arch.*, *Suppl.* to vol. VII, 1903, pp. 45-49, and *Suppl.* to vol. VIII, 1904, pp. 54-56.

⁴ Cf. also C. Peabody, 'Exploration of Mounds, Coahoma Co., Miss.,' *Papers Peabody Museum*, vol. III, no. 2, June, 1904.

⁵ Cf. also D. I. Bushnell, Jr., 'The Cahokia and Surrounding Mound Groups,' *Papers Peabody Museum*, vol. III, no. 1, May, 1904.

⁶ *Arch. and Ethnol. Papers, Peabody Museum*, vol. II, 1901, *Papers Peabody Museum*, vol. I, no. 7, December, 1904.

⁷ Cf. also C. Peabody and W. K. Moorehead, 'The Exploration of Jacobs Cavern,' *Bull. Dept. Arch. Phillips Academy*, no. 1, 1904.

⁸ Cf. the *Reports* of the Museum. Cf. also *Ethnographical Album of the North Pacific Coasts of America and Asia*, pt. I, 1900, 'The Jesup North Pacific Expedition,' and *Journal Am. Mus. Nat. Hist.* vol. III, no. 5, 1903.

for the study of the prehistoric and historic races on both sides of the Pacific Ocean to aid in determining, among other things, any connection which has existed between them. Under the direction of these and other expeditions the field-work of the Museum may be summarized as follows:

Messrs. W. Jochelson, W. Bogoras, and A. Axelrod: work among the Koryak, Yukagheer and Chukechee tribes, 1900; work of the Jesup Expedition was continued in 1901 and 1902.

Dr. B. Laufer:¹ work in China, 1901, 1902, 1903.

Dr. Franz Boas:² work on Vancouver Island, 1900.

Mr. L. Farrand:³ work among the Quillayute Indians of Washington, 1900; work among the Nez Percés Indians, 1902.

Dr. J. R. Swanton: work among the Haida Indians of the Queen Charlotte Islands, 1900. Work under the Villard Expedition to Oregon, among the Alsea Indians, 1900.

Mr. James Teit: work among the Indian tribes of the Lower Fraser River and in the Upper Thompson and Nicola valleys, 1903.

Rev. J. W. Chapman: work in Alaska, 1903.

Mr. H. W. Tate: work among the Tsimshian Indians of British Columbia, 1903.

Dr. Roland B. Dixon:⁴ work under the Huntington Expedition to California among the Maidu Indians, 1900, 1901, 1902, 1903. In the last year he was assisted by H. B. Wilson, who died in the field.

Mr. A. L. Kroeber:⁵ work among the Arapaho Indians of Wyoming, 1900, 1901.

¹ Cf. also Berthold Laufer, 'The Decorative Art of the Amur Tribes,' *Memoirs Am. Mus. Nat. Hist.* vol. VII (Anthropology), pt. I, 1902.

² Cf. also Franz Boas, 'A Bronze Figurine from British Columbia,' *Bull. Am. Mus. Nat. Hist.* vol. XIV, 1901, art. V; and 'The Eskimo of Baffin Land and Hudson Bay,' *Bull. Am. Mus. Nat. Hist.* vol. XV, 1901, pt. I. Cf. also James Teit, ed. Franz Boas, 'The Thompson Indians of British Columbia,' *Memoirs Am. Mus. Nat. Hist.* vol. II (Anthropology), pt. IV, 1900. Franz Boas and G. Hunt, 'Kwakiutl Texts,' *Memoirs Am. Mus. Nat. Hist.* vol. IV (Anthropology), pts. I and II, 1902.

³ Cf. also L. Farrand, 'Basketry Designs of the Salish Indians,' *Memoirs Am. Mus. Nat. Hist.* vol. II (Anthropology), pt. V, 1900; 'Traditions of the Chilcotin Indians,' *ibid.* vol. IV (Anthropology), pt. III, 1900; L. Farrand, assisted by W. S. Kehnweiler, 'Traditions of the Quinault Indians,' *ibid.* vol. III (Anthropology), pt. III, 1902.

⁴ Cf. also Roland B. Dixon, 'Basketry Designs of the Indians of Northern California,' *Bull. Am. Mus. Nat. Hist.* vol. XVII, pt. I, 1902; 'Maidu Myths,' *ibid.* pt. II, 1902.

⁵ Cf. also Alfred L. Kroeber, 'Symbolism of the Arapaho Indians,' *Bull. Am. Mus. Nat. Hist.* vol. XIII, 1900, art. VII; 'The Arapaho,' *ibid.* vol. XVIII, pt. I, 1902, and pt. II, 1904.

- Mr. H. H. St. Clair, Jr.: work in connection with the Bureau of American Ethnology among the Shoshoné Indians of Wyoming, 1901.
- Dr. C. Wissler: work among the Sioux Indians, 1902; work among the Indians of Montana and Canada, 1903.
- Mr. W. Jones: work among the Ojibway, Menominee, and Sauk and Fox Indians, 1901 and 1903.
- Miss C. G. Du Bois:¹ work among the Diegueño Indians of California, 1903.
- Dr. Aleš Hrdlička² and Mr. W. Orchard: work under the Hyde Southwestern Expedition in New Mexico, Arizona, and Colorado, 1900.
- Work under the same expedition was also carried on in 1901 and 1902.
- Professor Marshall H. Saville:³ work in Mexico, 1900, 1901, 1902.
- Mr. E. Volk: work in New Jersey, 1900, 1901.
- Mr. R. Harrington: work near the City of New York, 1900, 1902.
- Mr. A. F. A. Bandelier: work near Lake Titicaca, 1900.

4. Albany, N.Y. University of the State of New York: New York State Museum.

The archaeological and ethnological researches of the Rev. William M. Beauchamp⁴ should be noted as producing published results easy of consultation and satisfactory in arrangement; they are in large degree purely archaeological.

5. Philadelphia, Pa. University of Pennsylvania, Free Museum of Science and Art.

¹ Cf. also Constance Goddard Du Bois, 'The Story of the Chaup,' *Journ. Am. Folk-Lore*, vol. XVII, no. 67, 1904, pp. 217 ff.

² Cf. also Aleš Hrdlička, 'The Crania of Trenton, New Jersey,' *Bull. Am. Mus. Nat. Hist.* vol. XVI, 1902, art. III.

³ Cf. also Marshall H. Saville, 'Gorget from the Huasteca, Mexico,' *Bull. Am. Mus. Nat. Hist.* vol. XIII, 1900, art. X; 'An Onyx Jar from Mexico in Process of Manufacture,' *ibid.* art. XI; 'Cruciform Structures near Mitla,' *ibid.* art. XVII.

NOTE.—Other Archaeological Papers: H. I. Smith, 'Archaeology of the Thompson River Region,' *Memoirs Am. Mus. Nat. Hist.* vol. I (Anthropology), no. 6, 1900; H. I. Smith and G. Fowke, 'Cairns of British Columbia and Washington,' *ibid.* vol. III (Anthropology), no. 2, 1901; H. I. Smith, 'Shell-Heaps of the Lower Fraser River,' *ibid.* vol. III (Anthropology), no. 4, 1902; G. H. Pepper, 'Ancient Basket Makers of Southeastern Utah,' *Journal Supplements of Am. Mus. Nat. Hist. Guide Leaflet*, no. 6, 1902; C. W. Mead, 'The Musical Instruments of the Incas,' *Journal Supplement* to vol. III, no. 4, July, 1903.

⁴ William M. Beauchamp, *Bulletins* of the New York State Museum for 1900, 1901, 1902, 1903, and 1905: 'Aboriginal Occupation of New York,' *Bull.* no. 32; 'Wampum and Shell Articles,' *Bull.* no. 41; 'Horn and Bone Implements,' *Bull.* no. 50; 'Metallic Implements,' *Bull. Arch.* 7; 'Metallic Ornaments,' *Bull. Arch.* 8; 'History of the New York Iroquois,' *Bull. Arch.* 9.

Mr. Stewart Culin:¹ work (under the Wanamaker Expedition among the Western Indians) among the Sac and Fox, Shoshone, Arapaho, Bannock, Ute, Piute, Hupa, Samamish, and Makahi Indians.

Mr. Stewart Culin:² work in eastern Cuba.

6. Philadelphia, Pa. The American Philosophical Society.

At occasional meetings papers are read, dealing with archaeological or ethnological subjects, *e.g.* :

Dr. A. E. Ortmann:³ 'The Geographical Distribution of Freshwater Decapods and its Bearing upon Ancient Geography.'

Dr. J. Dyneley Prince:⁴ 'A Tale of the Modern Delawares.'

Dr. J. Dyneley Prince and Mr. F. G. Speck:⁵ 'Dying American Speech Echoes from Connecticut.'

7. Philadelphia, Pa. Academy of Natural Sciences.

Mr. Clarence B. Moore has continued his explorations in and near the southern waters of the United States. The publications which contain his results are a subject of congratulation to himself and to those who consult them. The generosity of the investigator and of the Academy with which he is affiliated is borne witness to by important gifts to many museums. To him is due much of the recent great progress of our knowledge of the art in articles of clay and shell of the southern Indian tribes. His activities in recent years have been divided as follows: 'Certain Antiquities of the Florida West-Coast';⁶ 'Certain Aboriginal Remains of the Northwest Florida Coast';⁷ 'Certain Aboriginal Mounds of the Central Florida West-Coast';⁸ 'Certain Aboriginal Mounds of the Apalachicola River.'⁸

¹ Cf. Stewart Culin, Department of Archaeol. Free Mus. of Sc. and Art, U. of Pa.: *Bull.* vol. III, no. 1, January, 1901; no. 2, April, 1901; no. 3, May, 1901.

² Stewart Culin, *ibid.* vol. III, no. 4, May, 1902.

³ *Proc. Am. Philosophical Soc.* vol. XLI, no. 171, April-December, 1902, pp. 267 ff.

⁴ *Ibid.* vol. XLI, no. 168, January-April, 1902, pp. 20 ff.

⁵ *Ibid.* vol. XLII, no. 174, May-December, 1903, pp. 346 ff.

⁶ Cf. *Journ. Acad. Nat. Sciences* of Philadelphia, vol. XI, 1900.

⁷ *Ibid.* vol. XI, 1901, and vol. XII, 1902.

⁸ *Ibid.* vol. XII, 1903.

8. Washington, D.C. Bureau of American Ethnology.

*In 1899-1900.*¹

Mr. J. N. B. Hewitt: work among the Iroquois Indians of New York and Ontario.

Major J. W. Powell and Mr. Frank H. Cushing: work in Maine.

Dr. A. S. Gatschet: work in Cape Breton.

Mr. F. W. Hodge, Dr. E. Cones, Dr. G. P. Winship, Mr. A. C. Vroman: work in the Pueblos of New Mexico and Arizona.

Dr. J. W. Fewkes: work in New Mexico.

Major J. W. Powell and Professor W. H. Holmes: work in Jamaica and Cuba.

Mr. J. B. Hatcher: work in Patagonia and Tierra del Fuego.

*In 1900-1901.*²

Major J. W. Powell: work in the shell-heaps and village-sites of Maine.

Dr. J. R. Swanton: work in British Columbia.

Mr. James Mooney: work in western North Carolina.

Dr. Frank Russell: work in Arizona.

Mr. W J McGee: work among the Papago Indians of the Southwest.

9. Washington, D.C. Smithsonian Institution:³ United States National Museum.

Dr. Walter Hough: work in Arizona.

10. Washington, D.C. The Carnegie Institution.⁴

Two grants in anthropology have been made: one (No. 43) of \$2500 to Dr. G. A. Dorsey for ethnological work among the Pawnee Indians, and one (No. 44) of \$2000 to Professor W. H. Holmes for obtaining evidence relative to the early history of man in America.

Following the latter, explorations were made by Mr. Gerard Fowke in Indiana, Illinois, Kentucky, Tennessee, and Alabama, by Mr. J. D. McGuire in caves of the Upper Potomac Valley, by Mr. J. D. McGuire in Maryland, and by Professor Holmes in Georgia and Alabama. No evidences pointing to an extreme antiquity of human occupation were observed.

¹ Cf. also *Reports Bureau Am. Ethnology*, 21, 1899-1900, pp. x ff.

² Cf. also *ibid.* 22, 1900-01, pt. I, pp. x ff.

³ Cf. *Ann. Rep. Smithsonian Institution, U. S. Nat. Mus.* 1902, p. 29.

⁴ Cf. *Year Book*, Carnegie Institution of Washington, no. 2, 1903, pp. xv and xvi; cf. also G. A. Dorsey, 'Traditions of the Arikara,' and 'The Mythology of the Wichita,' Washington, 1904.

11. Washington, D.C. Important research and much discussion of results are carried on by members of Section H (Anthropology) of the American Association for the Advancement of Science and of the Anthropological Society of Washington.¹

12. Columbus, O. Ohio State Archaeological and Historical Society.

The richest state from the point of view of archaeology regards the efforts of the Society; much work in the field has been done by workers for the Society in different places, *e.g.* :

Work ² among the stone graves of Brown County.

Work ³ among the earthworks of Richland County.

Work ⁴ at the Baum village-site, Ross County.

Work ⁵ at a mound-builder's fort in Toledo.

Work ⁶ at the Adena Mound in the Scioto Valley.

Work ⁷ among the ancient works at Marietta.

Work ⁸ at the Gartner Mound and village-site near Chillicothe.

13. Chicago, Ill. Field Columbian Museum.⁹

Mr. S. C. Simms: ¹⁰ work at the Six Nations Rescue in Canada, 1899-1900; work in Arizona and California, 1900-01; work in Montana, 1901-02; work in Canada and Minnesota, 1902-03.

Mr. C. F. Newcombe: work in British Columbia, 1900-01; work in Alaska, 1901-02; work in British Columbia, 1902-03; work on the northwest coast of America, 1903-04.

Mr. L. Miller: work near the Columbia River, 1900-01.

Mr. J. W. Hudson: work in California, 1900-01, 1901-02, and 1902-03.

Mr. O. C. Farrington: work in caves in southern Indiana, 1899-1900.

¹ The *American Anthropologist* is the official organ of the Anthropological Society of Washington; it represents also the American Anthropological Association and the American Ethnological Society of New York.

² Cf. Gerard Fowke, *Ohio Arch. and Hist. Quar.* vol. IX, no. 2, October, 1900, pp. 193 ff.

³ Cf. A. J. Baughman, *ibid.* vol. X, no. 1, July, 1901, pp. 67 ff.

⁴ Cf. W. C. Mills, *ibid.* vol. IX, no. 4, April, 1901, pp. 520 ff.

⁵ Cf. S. S. Knabenshue, *ibid.* vol. X, no. 3, January, 1902, pp. 381 ff.

⁶ Cf. W. C. Mills, *ibid.* vol. X, no. 4, April, 1902, pp. 451 ff.

⁷ Cf. J. P. MacLean, *ibid.* vol. XII, no. 1, January, 1903, pp. 37 ff.

⁸ Cf. W. C. Mills, *ibid.* vol. XIII, no. 2, April, 1904, pp. 129 ff.

⁹ Cf. the *Reports of the Field Columbian Museum for 1899-1900, 1900-01, 1901-02, 1902-03, 1903-04.*

¹⁰ Cf. also S. C. Simms, 'Traditions of the Crows,' *Field Columbian Mus. Publication*, 85, 1903.

- Dr. W. A. Phillips: work in Illinois, 1899-1900 and 1900-01.
 Dr. G. A. Dorsey:¹ work in the Pacific Coast States, 1899-1900; work among the Hopi Indians of Arizona, 1900-01; work (with Mr. J. Mooney) under the McCormick Expedition in Oklahoma, 1901-02 and 1903-04.
 Mr. J. A. Burt: work in Arizona, 1899-1900; work among the Pawnee and Wichita Indians in Oklahoma, 1902-03.
 Mr. C. L. Owen: work among the Tusayan Indians and in Arizona, 1899-1900, 1900-01, and 1902-03.
 Mr. J. Mooney: work in Oklahoma, 1902-03.
 Mr. H. R. Voth:² work in Arizona, 1902-03 and 1903-04.

14. Berkeley, Cal. University of California: Department of Anthropology (founded by Mrs. Phoebe A. Hearst).

This Department has sent expeditions to Egypt, to Peru, and in California. In the latter state the exploration of Potter Creek Cave during several seasons is the most detailed example of American cave-work, and here most careful search is made for traces of very early human occupancy. The excavation is under the direction of and has been carried on by Professor Frederic W. Putnam, Head of the Department, Professor J. C. Merriam, Mr. E. L. Furlong, and Mr. W. J. Sinclair.³

Other field-work is reported in the pages of the technical reviews; such accounts often appear earlier than in the regular publications of the several institutions; the latter may be delayed several seasons after the completion of the work. Of the

¹ Cf. also G. A. Dorsey, 'An Aboriginal Quartzite Quarry in Eastern Wyoming,' *Field Columbian Mus. Publication*, 51, 1900; G. A. Dorsey, 'Archaeological Investigations, Ecuador,' *Ibid. Publ.* 56, 1901; G. A. Dorsey, 'The Arapaho Sun-Dance,' *Ibid. Publ.* 75, 1903; G. A. Dorsey, 'Traditions of the Osage,' *Ibid. Publ.* 88, 1904; G. A. Dorsey and A. L. Kroeber, 'Traditions of the Arapaho,' *Ibid. Publ.* 81, 1903; G. A. Dorsey and H. R. Voth, 'The Oráíbi Soyal Ceremony,' *Ibid. Publ.* 55, 1901; G. A. Dorsey and H. R. Voth, 'The Mishongnon Ceremonies of the Snake and Antelope Fraternities,' *Ibid. Publ.* 66, 1902.

² Cf. also H. R. Voth, 'The Oráíbi Powamu Ceremony,' *Ibid. Publ.* 61, 1901; H. R. Voth, 'The Oráíbi Summer Snake Ceremony,' *Ibid. Publ.* 83, 1903; H. R. Voth, 'The Oráíbi Oáqöl Ceremony,' *Ibid. Publ.* 84, 1903.

³ Cf. *Am. Anthropol.* N. S. 3, 1901, p. 582; *Ibid.* N. S. 5, 1903, p. 727; also cf. W. J. Sinclair, 'The Exploration of the Potter Creek Cave,' *Univ. Calif. Publications, Am. Arch. and Ethn.* vol. II, no. 1, 1904; P. E. Goddard, 'Life and Culture of the Hupa,' *Ibid.* vol. I, 1904.

periodicals that report explorations, the following should be mentioned :

The American Anthropologist, Washington, D.C. Quarterly. Mr. F. W. Hodge, Editor.

The American Antiquarian and Oriental Journal, Chicago, Ill. Bi-monthly. Rev. Stephen D. Peet, Ph.D., Editor.

Records of the Past, Washington, D.C. Monthly. Professor G. Frederick Wright, D.D., LL.D., Editor.

Science, Garrison-on-Hudson. Weekly. Dr. J. McKeen Cattell, Editor.

The Wisconsin Archaeologist, Milwaukee, Wis. Quarterly.

To these may be added :

The *Reports* of the Davenport Academy of Natural Sciences, Davenport, Iowa.

The Annual *Archaeological Reports* for Ontario, Toronto, Ont. Mr. David Boyle.

The Journal of American Folk-Lore, Boston and New York. Quarterly. Mr. A. F. Chamberlain, Editor.

A few of the papers published in these journals are too important to be omitted in a general survey of the work in the field :

Report¹ on the work of Dr. J. W. Fewkes in the West Indies.

Reports of work² in Erie County, N.Y.; work³ in Noxubee County, Miss.; work⁴ in prehistoric mines at Lake Superior.

Rev. Henry Mason Baum,⁵ and the *Records of the Past* Exploration Society's Expedition to the Southwest.

Professor Arthur Bibbins:⁶ 'The Buried Cypress Forests of the Upper Chesapeake.'

Mr. C. E. Brown:⁷ 'Wisconsin Caches.'

II. CONGRESSES AND EXHIBITIONS

Meetings of the Congrès des Américanistes have been held at Paris in 1900, at New York in 1902, at Stuttgart in 1904, and it is proposed to hold the next one at Quebec in 1906.

¹ Cf. *Am. Anthropol.* N. S. 5, 1903, p. 376.

² Cf. *Am. Antiq.* vol. XXIII, 1901, pp. 99 ff.

³ Cf. *ibid.* vol. XXIII, 1901, pp. 139 ff.

⁴ Cf. *ibid.* vol. XXIII, 1901, pp. 248 ff.

⁵ Cf. *Rec. Past.* vol. I, pt. XII, December, 1902, pp. 357 ff.; vol. III, pt. VII, July, 1904, p. 221; vol. III, pt. X, October, 1904, p. 317.

⁶ Cf. *ibid.* vol. IV, pt. II, February, 1905, pp. 47 ff.

⁷ Cf. *ibid.* vol. IV, pt. III, March, 1905, pp. 82 ff.

Many of the topics discussed are ethnological or linguistic, but some papers purely archaeological may be mentioned:

At Paris in 1900¹ (the references are to pages in the *Compte Rendu*):

M. Diego Ripoché y Torrens: 'Les Pintaderas d'Europe, des Canaries, et de l'Amérique,' pp. 99 ff.

Mr. Thomas Wilson: 'Jade in America,' pp. 141 ff.

M. Eduard Seler: 'Les anciennes villes de Chaculá,' pp. 263 ff.

Mr. C. H. Lincoln: 'Catalogue des manuscrits de la bibliothèque du Congrès à Washington D. C. se rapportant au Mexique,' pp. 305 ff.

At New York in 1902² (the references are to the pages of the *Proceedings*):

Mr. W. J. Holland: 'The Petroglyphs at Smith's Ferry, Pa.,' pp. 1 ff.

Mr. J. B. Ambrosetti: 'Ressemblance entre les civilisations Pueblo et Chacachi,' pp. 9 ff.

Mr. S. W. Williston: 'On the Lansing Man,' pp. 85 ff.

Mr. G. H. Pepper: 'The Throwing Stick of a Prehistoric People of the Southwest,' pp. 107 ff.

Mr. E. Seler: 'On the Present State of our Knowledge of the Mexican and Central American Hieroglyphic Writing,' pp. 157 ff.

Mr. H. N. Wardle: 'Certain Clay Figures of Teotihuacan,' pp. 213 ff.

Mr. S. W. Williston: 'On the Occurrence of an Arrow Head with the Bones of an Extinct Bison,' pp. 335 ff.

At Stuttgart in 1904:³

Professor Bässler: 'Peruvian Metal-analyses.'

Count Créqui de Montfort: 'Explorations of Bolivian Necropoleis.'

Miss Breton: 'Copies of Maya Wall-paintings.' Explained by Mr. E. Seler.

The presence at St. Louis, in connection with the Louisiana Purchase Exposition of 1904,⁴ of a fire-proof building devoted

¹ Cf. Ernest Leroux (publ.), 'Congrès des Américanistes,' *Compte Rendu*, XIII^e Session à Paris, 1900, Paris, 1902; cf. also *Journal de la Société des Américanistes de Paris*, Nouvelle Série, T. I^{er}, nos. 1, 2, and 3, 1903-04.

² Cf. *International Congress of Americanists*, Thirteenth Session, New York, 1902; Easton, Pa., 1905. Proceedings Committee: Professor F. W. Putnam, Professor Franz Boas, and Professor M. H. Saville.

³ Cf. *Zeitschrift für Ethnologie*, 36, 1904, VI, p. 748; also Ehrenreich, *ibid.* p. 862 (Sitzung 19. November, 1904). Ehrenreich comments: "Die Beteiligung ausländischer Forscher war über Erwarten gross, obwohl ein Teil von ihnen der vielleicht etwas zu sehr dominierenden, deutschen Sprache nicht mächtig war."

⁴ Cf. *Official Catalogue of Exhibitors*, Universal Exposition, St. Louis, U. S. A., 1904; Division of Exhibits, Frederick J. V. Skiff, Director; Department N.,

to anthropology, and the energy and courtesy of Mr. W J McGee, Chief of the Department, encouraged institutions and individuals to send exhibits.

Four institutions combined in a "synthetic" archaeological exhibition of specimens, which were arranged by Mr. Gerard Fowke. This represented processes concerned with the primitive uses of fire, the knife, the wheel, and the pipe. The contributors were:

The Museum of the Missouri Historical Society, St. Louis.
Field Columbian Museum, Chicago.
United States National Museum, Washington.
American Museum of Natural History, New York.

Other exhibits were from the following institutions:

Ohio State Archaeological and Historical Society: Mr. W. C. Mills, Superintendent.

Davenport (Ia.) Academy of Sciences: Miss E. D. Putnam, President; Dr. J. H. Paarman, Curator.

Louisiana State Commission: Professor G. T. Williamson.

Territorial Commission of New Mexico: Mr. J. F. Huckel.

Phillips Academy, Andover, Mass.: Dr. C. Peabody and Mr. W. K. Moorehead.

Mexico, Porto Rico, Nicaragua, Brazil, and Argentina were also represented at the Exposition.

III. IMPORTANT SUBJECTS OF DISCUSSION

Few new questions have been opened during the last five years.

The old problem of the origin of the "Mound-builders" awaits complete solution by patient research, rather than by deductive reasoning. One or two articles have dealt with the "Mound-builders" in comparison with the Indians whose historical status in culture is known. Dr. J. P. MacLean¹ sees a distinction between the "wild tribes" of the Ohio Valley at the time of the Discovery and the "Mound-builders," but says that the question of their origin depends on the crania and the

Anthropology, W J McGee, Chief. Cf. also Frederick Starr, 'Anthropology at the St. Louis Exposition,' *Am. Antiq.* XXVII, 1905, pp. 40 ff.

¹ *Ohio Arch. and Hist. Quar.* vol. XII, no. 1, January, 1903, p. 66.

character of the monuments.¹ Mr. W. J. Armstrong,² however, notes that the "Mound-builders" are barely rescued by mound and pot from the status of the familiar Indian.

The celebrated "Lansing skeleton," which was discovered in 1902 in Eastern Kansas, has aroused much discussion.³ Professor G. Frederick Wright and Mr. Warren Upham allow an approximate age of twelve thousand years; the latter calls it of late Glacial Age. Dr. S. D. Peet considers it post-Glacial, but very ancient. Professor Wright compares a late Glacial epoch, such as one of twelve thousand years ago, with the established antiquity of man in the valleys of the Nile and Euphrates rivers. Professor William H. Holmes visited the site, in company with Professor T. C. Chamberlin, Professor R. D. Salisbury, Professor S. Calvin, Dr. E. Haworth, Dr. G. A. Dorsey, and Mr. M. C. Long. He says: "I find it difficult to come to any other conclusion than that the human remains under consideration are properly classed as of post-glacial age, interpreting that term to cover all time subsequent to the final retreat of the ice from the region south of the Great Lakes." Dr. Aleš Hrdlička: "The 'Lansing skeleton' is practically identical with the typical male skeleton of a large majority of the present Indians of the Middle and Eastern states." "M. B." in *L'Anthropologie*: "D'ailleurs les ossements humains offrent tous les caractères de ceux des Indiens modernes."

A discussion as to the provenance of copper found in the mounds assumed a general character,⁴ instigated by the views

¹ *Ohio Arch. and Hist. Quar.* vol. XIII, no. 1, January, 1904, p. 96.

² *Ibid.* vol. XIV, no. 1, January, 1905, p. 38.

³ Cf. S. W. Williston, *Science*, August 1, 1902, and *Proc. Int. Congress of Americanists*, New York, 1902, pp. 85 ff. Warren Upham, *Science*, August 29, 1902; *Am. Geologist*, September, 1902; *Rec. Past*, vol. I, pt. IX, September, 1902, pp. 273 ff.; *Am. Anthrop.* N. S. 4, 1902, pp. 566 ff. N. H. Winchell, *Am. Geologist*, September, 1902. T. C. Chamberlin, *Jour. of Geology*, October and November, 1902. S. D. Peet, *Am. Antiq.* vol. XXIV, 1902, p. 420. *Ibid.* vol. XXV, 1903, p. 69. W. H. Holmes, *Am. Anthrop.* N. S. 4, 1902, pp. 743 ff. A. Hrdlička, *Am. Anthrop.* N. S. 5, 1903, pp. 323 ff. G. F. Wright, *Rec. Past*, vol. II, pt. IV, April, 1903, pp. 119 ff. "M. B.," *L'Anthropologie*, 14, 1903, p. 367.

⁴ Cf. *Am. Anthrop.* N. S. 5, January-March, 1903, papers relating to Mound Copper in the United States; by C. B. Moore (discussion by J. D. McGuire,

or doubts of Mr. Joseph D. McGuire, of Washington. Mr. McGuire's thesis may be partially stated thus, in his own words: "But when copper is found in thin sheets, and those sheets are embossed and ornamented with repoussé work, and when spear-heads are furnished with sockets, and the sockets are furnished with nail holes, we may safely assert that white influences are proven." Other scholars, basing their opinion on experiments made in hammering copper with stone implements, chemical analysis, the known prehistoric provenance of copper from Lake Superior, historical arguments, etc., while not excluding such a theory as that of Mr. McGuire, given above, yet oppose him when he goes further and derives any great proportion of the copper found in the mounds from European sources, or attributes its working to other than aboriginal ingenuity. "M. B.," again in *L'Anthropologie*, sums the matter up: "La question paraît donc devoir être tranchée définitivement en faveur de l'opinion de M. Moore," *i.e.* contrary to that of Mr. McGuire.

IV. TENDENCIES AND CONCLUSIONS

The most notable sign of progress during recent years is the gradual addition of new courses of instruction and research in anthropology in American colleges and universities, with the strengthening of those already established.¹

Next are to be noted an increased accuracy in field work and in its publication, a lessened haste to print results, and an advance in the systematic study of specimens in laboratories and museums.

Again, there is a willingness to let the determination of the origin of the "American Race" lie in abeyance till, by the results of such ethnological researches as those of the Jesup

F. W. Putnam, and G. A. Dorsey), W. K. Moorehead, and C. C. Willoughby. Cf. also "Offprint" of the same with "Insert" after p. 48; W. K. Moorehead, *Ohio Arch. and Hist. Quar.* vol. XII, no. 3, July, 1903, pp. 317 ff., and "M. B." *L'Anthropologie*, XV, 1904, pp. 81-82.

¹ Cf. *Am. Antiq.* vol. XXIV, 1902, p. 127, quoting G. G. MacCurdy.

North Pacific Expedition and of such archaeological investigations as those of the University of California, of the Carnegie Institution, and of Mr. E. Volk, of Trenton, N.J., sufficient definite facts shall have been collected from tribe, cave, and soil to allow of the building of stable theories.

Lastly, we may not pass over the increase in the material ethnological, ethnographical, linguistic, historical, and archaeological, collected concerning the primitive peoples of North and South America. A sign of the times is the interest in this shown by the members of the various Sociétés and Congrès des Américanistes.

No epoch-making discoveries mark the period under discussion; its history is a mere record of work done bit by bit, adding evidences of the art and life of vanished or vanishing races.

The science has lost by death, among others, the following eminent workers and writers: Frank Hamilton Cushing¹ (April 10, 1900), Thomas Wilson² (May 4, 1902), John Wesley Powell³ (September 23, 1902), and Frank Russell⁴ (November 7, 1903).

CHARLES PEABODY.

June, 1905.

¹ Cf. Univ. of Pa., Dept. Arch. and Paleont., Free Mus. of Science and Art, *Bull.* vol. II, no. 4, May, 1900, p. 257; cf. also *Reports Bureau Am. Ethnology*, 21, 1899-1900, p. xxxv.

² Cf. *Report Smithsonian Inst. U. S. Nat. Mus.* 1902, p. 49; cf. also *Revue de l'École d'Anthropologie de Paris*, 12, 1902, p. 218.

³ Cf. *Report Smithsonian Inst.* 1903, p. 47; cf. also *Jour. de la Soc. des Américanistes de Paris*, N. S. T. I^{er} no. 3, 1904, pp. 339 ff.

⁴ Cf. *Am. Anthropol.* N. S. 5, 1903, p. 737.

1904
July — December

ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN
CURRENT PERIODICALS

HAROLD N. FOWLER, *Editor*
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GENERAL AND MISCELLANEOUS

Archaeology at the Historical Congress.— Vol. V of the *Atti del Congresso Internazionale di Scienze Storiche* (Rome, April 1-9, 1903, published by Loescher & Co.) contains the report of the section 'Archaeology.' The special "themes of discussion," treated by Professors Colini, Orsi, Ghirardini, and Pigorini respectively, relate to the Bronze Age in Italy, the distribution of Mycenaean products in Italy, the influence of commerce across the Adriatic upon the Veneto-Illyrian civilization and art, and palethnological atlases, or charts, of Italy. Of the twenty-eight "communications" one only is without connection with Italy, though the reports on the Italian researches in Crete are not concerned with Italian antiquities. A summary of all the articles, many of which are of great interest, would occupy too much space. The volume contains many illustrations. For the table of contents, see the Bibliography, pp. 247 f.

The Antithetic Group.— In *Jb. Arch. I.* XIX, 1904 (pp. 27-55; 22 figs.), A. JOLLES discusses the origin of the so-called heraldic grouping in art and the theories that have been advanced on the subject. While the motive occurs at various epochs in Asiatic, Egyptian, and Greek lands, he finds no evidence of borrowing or of race-relationship, nor does he think the scheme had its origin in a special technique or in the requirements of the surface used. Rather, at a certain stage of artistic development, when the first impulse to give outward expression to the creations of the fancy is differ-

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1905.

For an explanation of the abbreviations, see pp. 145, 146.

entiated into a desire to record real events, a purely decorative feeling, and a renewed study of nature, the principle of symmetry may naturally, with any people, become an important part of the decorative development.

History of the Campana Collection. — In *R. Arch.* IV, 1904, pp. 179–200, S. REINACH begins a sketch of the history of the remarkable Campana collection with an account of the life of Gian Pietro Campana (later Marchese Campana di Cavelli), his connection, through his wife, with Napoleon III, his rise to wealth and power at Rome, his career as a collector and a patron of art and learning, and his fall, in 1857, due to excessive borrowing from the Monte di Pietà, of which he was general director. *Ibid.* pp. 363–384, the story of the repeated efforts to obtain the collection for the Louvre, of the acquisition by the South Kensington Museum of certain objects from the Campana collection and the Gigli collection, of the purchase of much of the Campana collection by the Russian government, and of the remainder, with some additions, by the French government, is narrated.

Man-eating Beasts. — In *R. Arch.* IV, 1904, pp. 138 f. (fig.), S. R. adds six monuments to his list of representations of man-eating beasts. Cf. *Revue Celtique*, 1904, p. 208.

Jewish Inscriptions from Aden. — In the *Sitzb. Akad. d. Wissenschaften*, Vienna, 1904, III, 30 pp. (1 pl.; 8 figs.), H. P. CHAJES publishes sixteen Jewish inscriptions and discusses others, all from Aden. They are dated by the Seleucid era, and to the dates, as written, two thousand must be added, for the inscriptions are of the sixteenth century and later. Six Jewish-Indian inscriptions are also published.

Altars with Subterranean Chambers. — In *Jh. Oesterr. Arch.* I. VII, 1904, pp. 239–244 (2 figs.), FRANZ STUDNICZKA publishes an appendix to his article (*ibid.* VI, pp. 123–186; cf. *Am. J. Arch.* 1904, p. 297) on altars with subterranean chambers. He adds to his list of monuments a painting on a Campanian vase (WALTERS, *Catalogue of the Greek and Etruscan Vases in the British Museum*, IV, pl. 8), and criticises the arguments and conclusions of E. PETERSEN (*Comitium, Rostra, Grab des Romulus*; cf. *Am. J. Arch.* 1904, p. 489) in regard to the dates of the so-called grave of Romulus and monuments connected with it. A cut shows the top of the block from Thasos, on which is the relief of Apollo and the Nymphs, giving the positions of the lever holes.

Sogdianus, King of the Persians. — In *C. R. Acad. Insc.* 1904, pp. 385–392, J. OPPERT shows that his identification of the king mentioned in an inscription copied by Father Scheil at Moussoul and published in Maspero's *Recueil d'égyptologie* with Sogdianus, son of Artaxerxes Longomanus, is correct. Father Scheil's opposing views are refuted.

EGYPT

A New Palette of Schist. — In *Mon. Mém. Acad. Insc.* (Fondation Piot) X, pp. 105–122 (pl.; 13 figs.), GEORGES BÉNÉDITE publishes and discusses a so-called palette of schist, recently acquired by the Louvre. It is said to have come from Damanhour, and apparently, judging from its patina, it has been for years above ground, perhaps serving as a sort of charm or amulet. It is very well preserved and of exceptionally fine workmanship. On one side is the regular circle, and about it four dogs, a long-legged bird,

a lion (or panther), and a curious long-necked animal. On the other side is a tall palm tree, beside which are two giraffes, and here, as on the front, four dogs occupy the outer edge. The purpose of these objects is not clear. They can hardly have been palettes; more probably they had something to do with libations. The other known objects of this class are also published and discussed.

Nitokris-Rhodopis. — In *J.H.S.* XXIV, 1904, pp. 208–213, H. R. HALL endeavors to account for the Greek story of the building of the Third Pyramid by a courtesan named Rhodopis, and for Manetho's identification of Rhodopis with a Queen Nitokris of the sixth dynasty somewhat as follows: An ancient Egyptian legend in some way connected a woman with the Third Pyramid. The Greeks connected the story with the Sphinx, which they took to be female, and as they called it Rhodopis, from its really red cheeks, they further confused it with a real woman, the Greek courtesan Rhodopis. The pyramid was recorded as built by King Menkaura (Mycerinus) of the fourth dynasty; but in the records of the sixth dynasty Manetho found two names, Menkara and Neterkara, probably two successive kings, and taking them for names of one person and confusing the first with Menkaura, the builder of the pyramid, and the second with a Queen Nitokris, heroine of a tale of Herodotus, who had also mentioned and rejected the story of Rhodopis, he jumped at the conclusion that Menkara-Nitokris was the Woman of the Pyramid and also the courtesan Rhodopis.

Greek and Latin Texts from Egypt. — In *R. Arch.* IV, 1904, pp. 403–414, is an address delivered by S. REINACH before the five Academies, July 6, 1904, in which the importance of the papyri discovered in recent years is emphasized and hopes are expressed for the future.

BABYLONIA AND ASSYRIA

Babylonian Life at the Time of Ezra and Nehemiah. — In *S. S. Times*, 1904, pp. 500 f. (3 figs.) and 516 f., H. V. HILPRECHT describes the tablets found by J. H. Haynes at Nippur in 1893, which record business affairs of the firm of Murashu Sons. These tablets, 730 in number, belong to the time of Artaxerxes I (465–424 B.C.) and Darius II (424–404 B.C.). They throw light upon the life of the period, when Babylonia was filled with foreigners and foreign gods, and when the business life of Babylonian cities was very active. The documents are contracts and other business records, but contain much information concerning family life, agriculture, the tax system, and other matters of general interest.

Babylonian Origin of the Cult of Demeter. — The Babylonian origin of the Greek cult of Demeter and Persephone, which has seemed probable to many from the occurrence of Sumerian words like Eris-ki-gal (lady of the lower world) as an epithet of Cora in certain Graeco-Egyptian spells, receives confirmation from the seventeenth volume of cuneiform texts lately published by the British Museum. These, too, are mostly spells, or charms, which, though they come from Assur-bani-pal's Kuyunjik library, are said to date back to Sumerian times. Among them we find the description of a ceremony, wherein the patient, after being purified with "the pure ablutions of the Ocean," is to sacrifice "a little pig," to which all his sins and afflictions are supposed to be magically transferred. If we compare this with the ceremonies at Athens on the second day of the mysteries known as the day

ἀλαδε μύσται, when the initiates bathed in the sea because, as Euripides's Iphigenia says, "Sea waves wash away all human ills," in company with the sucking-pig designed for sacrifice, the resemblance seems too close to be entirely accidental. (*Athen.* December 17, 1904.)

Assyriology in 1903.—In *J. Asiat.* IV, 1904, pp. 241–306, C. FOSSEY gives a classified review of publications on Assyriology that appeared in 1903.

SYRIA AND PALESTINE

The Graves of the Kings at Jerusalem.—In *Z. D. Pal.* V. XXVII, 1904, pp. 173–187 (pl.; fig.), E. PFENNIGSDORF discusses the external parts of the so-called graves of the kings and the similar tomb in the Syrian orphan asylum at Jerusalem, describing in detail the steps by which the tombs were approached, the system of drainage, and the walls about the open court before the doors of the tombs, and discussing briefly the pyramids erected above the tombs.

The Pass of Michmas.—In *Z. D. Pal.* V. XXVII, 1904, pp. 161–173 (pl.; fig.), G. DALMAN gives a description of the pass of Michmas, with special reference to Jonathan's deed described in 1 Samuel xiv. Remains of cisterns and a building on the northern cliff are described. Probably the building was a watch-tower.

Ossuaries.—In *Reliq.* X, 1904, pp. 145–151 (12 figs.), GLADYS DICKSON briefly describes Palestinian ossuaries, in which the bones of the dead were deposited after the flesh had disappeared, and publishes several specimens adorned with rosettes, acanthus, and linear patterns.

Notes on Syrian Mythology.—In *R. Arch.* IV, 1904, pp. 225–260 (9 figs.), RENÉ DUSSAUD continues his 'Notes on Syrian Mythology,' discussing the symbols and images of the associated goddess (déesse parèdre). Hadad is a Syrian sun-god. Joined with him is the goddess Atargatis, whose name is a compound of two names, Até and Astarte or perhaps Ishtar. In Phoenicia a solar deity (Gennaïos) has the lion as his symbol and attribute. The bull is an attribute of Hadad. Europa and Astarte are not originally identical. The lion is the attribute of Atargatis. The theory of Lajard that the cypress represents an original androgynous deity is wrong, nor does it symbolize the Oriental Venus nor a solar deity. The earliest representations of Atargatis are coins of Hierapolis, struck about 332 B.C. On these she is characterized by a high headdress. Elsewhere she has a nimbus with rays. The Heliopolitan triad, Jupiter, Venus, and Mercury, are Hadad, Atargatis, and Simios. The last is (often, at least) identical with Nebo. Simia is merely a female mate or double of Simios, and Simios is the son of Hadad and Atargatis. This divine family came to Syria from Babylonia.

The God Eshmoun.—In *C. R. Acad. Insc.* 1904, pp. 231–239 (2 figs.), E. BABELON publishes an aureus of Septimius Severus and a bronze coin of Berytus on which is represented a youthful god standing between two bearded serpents. The figure is interpreted as the god Eshmoun.

Malkandros in the Inscription of Eshmounazar.—In l. 9 of the long funeral inscription of Eshmounazar, the reading *malk addir*, "powerful king" is probably correct. This is a god, the Μάλκανδρος of Plutarch's *De Iside et Osiride*. He appears to be a god of the nether world. (I. LEVY, *R. Arch.* IV, 1904, pp. 385–399.)

Coins of the Nabataean Kings.—In *J. Asiat.* III, 1904, pp. 189–238 (3 pls.), RENÉ DUSSAUD describes and arranges chronologically seventy-three Nabataean coins of Aretas III (ca. 87–62 B.C.), Obodas II (ca. 62–47 B.C.), Malichus I (ca. 47–30 B.C.), Obodas III (30–9 B.C.), Aretas IV (9 B.C.–40 A.D.), Malichus II (40–75 A.D.), and Rabbel II (75–101 A.D.).

The Cult of Dusares as illustrated by Coins.—In *R. Num.* 1904, pp. 160–173, RENÉ DUSSAUD illustrates the worship of the Nabataean god Dusares by imperial coins of Adraa, and of Bostra, which was the centre of the cult. They date from the second and third centuries after Christ, and represent the Θεός Δουσάρης by a sacred stone (βαίτυλος) upon an altar, while those with Latin legends refer to the games in his honor, the ACTIA DVSAARIA. Later coins of Bostra show a bust of Zeus Ammon derived from Egypt, whence Dussaud thinks that the anthropomorphous representation of Ammon was substituted for the βαίτυλος of Dusares, giving a mixed type, Dusares-Ammon.

An Inscription on Coins of Ascalon.—In *R. Arch.* IV, 1904, pp. 139 f., R. D. adds a note to his article, *ibid.* III, 1904, p. 209, n. 5. The reading ACΦAΛΛHC on certain coins of Ascalon is wrong. ACΦANHBAΛOC is correct. Φανηβάλος, “he who hurls torches,” may be an epithet of the Heracles-Bel (Dagon) of Ascalon. Other related monuments are cited.

ASIA MINOR

The Altar at Didyma and the Altar of Busiris.—In *R. Arch.* IV, 1904, pp. 400–402, J. SIX compares a fragment of architecture from Didyma (Pontremoli et Haussoullier, *Didymes, Fouilles de 1895 et 1896*, pl. xviii) with an altar before which Heracles is slaying the army of Busiris, represented on a hydria from Caere now in Vienna (*Monum. d. Inst.* VIII, Reinach, *Répertoire des vases peints*, I, p. 169). The painting may be of Milesian origin and the altar may be an actual representation of the altar at Didyma, of which the marble fragment may have formed a part.

Excavations at Gordium.—In 1900 G. and A. KÖRTE carried on excavations at Pebi near the station Beylic-Köprü of the Anatolian railway. This site is identified with the ancient Gordium, the capital of Phrygia. The Phrygians entered Asia from Thrace about 1500 B.C. and were a powerful people until about 600 B.C. Five tumuli, dating from about 720 B.C. to 550 B.C., were excavated. In these were found objects of iron, bronze, terra-cotta, and ivory. In the earlier tombs the bodies were buried unburned, in the later they were burned. In tumulus V (about 550 B.C.) was a vase, adorned with dolphins, signed by Klitias and Ergotimos, the artists of the ‘François vase.’ Some of the pottery found was native ware with geometric ornament. A small temple with architectural terra-cottas may have been the temple of Zeus, where Alexander cut the “Gordian Knot.” Some of the pottery was monochrome, glazed and unglazed, of native and imported (Greek and Hellenistic) manufacture. Other ware was painted with lustreless (*matt*) color, and Rhodian, Samian, Milesian, proto-Corinthian, Corinthian, Cyrenaic, and Attic (black- and red-figured) wares were found. The history of the Phrygians, the rock-cut sculptures, and Asiatic *bucchero* ware are discussed. (G. and A. KÖRTE, *Gordion. Ergebnisse der Ausgrabungen im Jahre 1900*. Berlin, 1904, Reimer, xv, 240 pp.;

10 pls.; many figs. 4to. Fünftes Supplementband zum Jahrbuch des k. Deutschen Archaeologischen Instituts.)

Lycaonia.—In *Jh. Oesterr. Arch. I.* VII, 1904, Beiblatt, pp. 60–131, W. M. RAMSAY discusses the geography, topography, and history of Lycaonia in great detail. He repeats much of the same matter in *Athen.* December 10, 1904.

Greek Inscriptions from Pontus.—In *R. Ét. Gr.* XVII, 1904, pp. 328–334, F. CUMONT publishes nine new inscriptions from Pontus. One is the earliest known inscription from Amisos. It dates from the fourth or early third century B.C. It is the tombstone of two brothers, Euanthes and Hagias, who married sisters, Mata and Arte. Four other inscriptions, three on tombstones and one honorary, are from Amisos; one on a Christian tombstone is from Amasia; a dedication to Asclepius and a tombstone are from Sebastopolis, and a Latin milestone of Hadrian is from Kervan Serai.

The Inscription from Sillyon and the Pamphylian Dialect.—In *Sitzb. Sächs. Ges.* LVI, 1904, i, pp. 1–42, RICHARD MEISTER publishes, with translation and commentary, the Pamphylian inscription from Sillyon (*Griech. Dialekt-Inschriften*, 1267). Manes, a Sillyan, records the erection by himself of an *ἀνδραῖον*, or assembly house, for the good of the city, which had suffered severely in war, and lays down rules for the management of the building and the order of those who use it.

The Artemisium at Sardis.—In the *Revue des Études Anciennes*, VI, 1904, pp. 277–319 (3 pls.; 4 figs.), G. RADET argues that the reconciliation of Cyrus and Orontas (*Xen. Anab.* i. 6, 7) took place at the Artemisium at Sardis, not at Ephesus. The goddess at Sardis, originally the great nature-goddess, or Cybebe, was worshipped also as Anaitis, identified with Artemis, and Cora. The sanctuary at Sardis was evidently a famous one. Many coins are published, with representations of a goddess somewhat conical in form.

The Sarcophagus of Sidamaria.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 91–94 (3 figs.), TH. REINACH publishes the lid of the Sarcophagus from Sidamaria (see *Am. J. Arch.* 1904, p. 303) and a general view of the Torlonia Sarcophagus with the labors of Heracles. He maintains (against Botho Graef, *Die Weite Welt*, 1902, pp. 1175–1188, and Strzygowski, *Byz. Zeitschrift*, XII, p. 433) his previous conclusion that the art of the sarcophagus is eclectic. Sidamaria is a better form of the name than Sidamara.

Ancient Water Works.—In *Jb. Arch. I.* XIX, 1904 (pp. 86–101; 2 pls.; 9 figs.), G. WEBER, continuing his study of the water services of Asia Minor, describes those of Metropolis, Tralles, Antiochia ad Maeandrum, Aphrodisias, Trapezopolis, Hierapolis, Apamea Cibotus, Antiochia ad Pisidiam, with supplementary remarks on Laodicea ad Lycum and Smyrna. Most of the water supplies are of Hellenistic origin, but the remains are often Roman or Byzantine, and in some cases, as at Metropolis and Aphrodisias, the founding of the city proper was Roman. The water was usually carried in terra-cotta tiles as far as the flow was natural, and in stone-block piping where a high pressure service was needed to reach the required height within the town. The conduits were carried in rock-cuttings, on solid or arched masonry, or on earthen dikes, according to circumstances.

GREECE

ARCHITECTURE

The Tholos at Epidaurus.—In *Rhein. Mus.* LIX, 1904, pp. 532–541, J. H. HOLWERDA comes to the conclusion that the *σάκος* of the tholos at Epidaurus, mentioned in the inscription relating to the building, is the underground part, which was the dwelling-place of the sacred serpent, and that the tholos was “the serpent-temple of the Asclepius-fetich.”

SCULPTURE

Hermes Criophoros.—Three archaic bronze statuettes from Arcadia are published by P. PERDRIZET in *B.C.H.* XXVII, 1903, pp. 300–313 (3 pls.). Two are briefly dismissed, but the third, an interesting Hermes Nomios carrying a ram under his arm, is discussed at length. The statue by Onatas at Olympia (Paus. V, 27, 8) reproduced an old type, represented by such a statuette. It is not imitated by the terra-cottas from the Cabi-*ri*on at Thebes. This Hermes of the Arcadians is a purely native god, probably originally conceived in the form of a ram, and regarded as giving fertility to the flocks, or sometimes sending pestilence. These statuettes of Hermes Criophoros represent the essential act of the *piacula* to avert sudden epidemics,—the carrying the victim before the sacrifice around the spot to be protected.

The Apollo of Canachus.—In *Sitzb. Berl. Akad.* 1904, pp. 786–801 (5 figs.), R. KEKULE VON STRADONITZ publishes and discusses a relief from the later Roman stage-building at Miletus. In the middle of the slab stands a figure of Apollo, with a bow in the left hand and a standing stag in the right hand. The left arm hangs down nearly straight, the right elbow is bent. The stag turns his head back to look at the god. At each side of the god is a youth with a torch. The work is coarse, the figure of Apollo heavy and squat, the arms too long in proportion. Yet the workman evidently tried to represent the Apollo of Canachus correctly, though he failed to reproduce the proportions of the figure. Comparison of this relief and the various bronzes which have been brought into connection with the Apollo of Canachus, leads to the conclusion that the bronze spear-thrower in the Louvre (LONGPÉRIER, *Notice*, No. 60) best represents the style of Canachus. His close connection with the Aeginetan school is emphasized. Two coins, one of Septimius Severus, the other bearing the names of Balbinus, Pupienus, and Gordianus, on which the statue and temple at Didyma are represented, are also published and discussed.

The Metopes of the Treasury of the Athenians at Delphi.—In *B.C.H.* XXVIII, 1904, pp. 334–344 (7 figs.), P. PERDRIZET justifies the arrangement of the metopes adopted in the rebuilding of the Treasury of the Athenians at Delphi. The west end is occupied by the battle of Athenians and Amazons, and the south side by the exploits of Theseus. The other sides were devoted to some of the labors of Heracles; the fight with Geryon occupying six metopes of the north side.

Heads of the Choiseul-Gouffier Type.—The view that the Choiseul-Gouffier statue and its replicas represent originally not an Apollo but an athlete, receives new support from a head of this type in the British Museum, on which two corkscrew curls behind either ear, quite unsuited to

the style, are clearly an addition made in order to give an Apolline character to the work. The Apollo attributes that occur in other replicas are also certainly late additions. The fact that Calamis is not known to have made any athlete statues, together with the discovery of the Delphic charioteer attributed to him, makes it extremely unlikely that he or his school originated the Choiseul-Gouffier athlete. If the supposed Alexicacus on Athenian coins is rightly assigned to him, his work was of the delicate late archaic style of the transitional period. Another head in the British Museum, resembling the first in shape, features, and hair, but later in style, is, however, an Apollo, and perhaps represents the original of the Apollo head on a unique stater of Mytilene of about 400 B.C. This coin type seems to go back to Pythagoras of Rhegium or his school. (K. A. McDOWALL, *J.H.S.* XXIV, 1904, pp. 203-207; 4 figs.)

Reconstruction of the Eastern Pediment of the Parthenon.—In 1902 a reconstruction of the sculptures of the eastern pediment of the Parthenon was exhibited in Vienna by the sculptor Karl Schwerzek, who had previously made a reconstruction of the western pediment which he supported and explained in a monograph. He has now devoted a corresponding monograph to his reconstruction of the eastern pediment. The central group consists of Zeus, seated, Nike floating in the air, and Athena. Behind Zeus, *i.e.* to the left, are Iris, Hera, Eros, Aphrodite, Persephone, Demeter, Hestia, Dionysus, Helios with his four horses. Next to Athena is Hephaestus, then Poseidon, a small god (perhaps a local deity), Apollo, Artemis, Hermes, three female figures, probably Pandrosus, Aglaurns, and Herse, then Selene with her four horses. The reconstruction is shown to agree with the traces on the blocks which once supported the statues. An appendix discusses the Weber-Laborde head, which Schwerzek still assigns to the western pediment. (KARL SCHWERZEK, *Erläuterungen zu dem Versuch einer Rekonstruktion des östlichen Parthenongiebels*, Vienna, 1904, privately printed. 37 pp.; 2 pls. 4to.)

The Birth of Pandora.—In *R. Arch.* IV, 1904, pp. 109-114 (1 fig.), ADALBERT MAIER discusses the representation on the base of the Lenormant statuette. He believes that the same scene is represented on the vase in Genoa published by PETERSEN (*Röm. Myth.* 1899, p. 154; pl.), and interpreted as the birth of Aphrodite. This vase-painting is derived from the base of the Athena Parthenos of Phidias. The other representations of the birth of Pandora are described.

Sculptures from Tralles.—In *Mon. Mém. Acad. Insc.* (Fondation Piot) Vol. X, pp. 5-37 (5 pls.; 13 figs.), M. COLLIGNON publishes and discusses four works of Greek sculpture from Tralles, now in the Imperial Museum at Constantinople (see *Am. J. Arch.* 1903, p. 112; 1905, p. 105). The semi-nude, headless, female figure is explained as a nymph, intended as a decoration for a fountain, and is assigned to a date not earlier than the third century B.C. The beautiful female head is a copy, not perfectly faithful, of an Attic work of the end of the fifth century B.C. The Caryatid is compared with other similar figures, especially with a replica at Charchel. The original was executed between 470 and 450 B.C. The development of the type of Caryatid is discussed. The statue of a draped youth leaning against a pillar is ascribed, after comparison with other statues and with terra-cotta figurines, to an artist who worked between 350 and 330 B.C., but belonged

neither to the school of Praxiteles nor to that of Lysippus. In *R. Arch.* IV, 1904, pp. 348–362 (6 pls.; 3 figs.), extracts from the reports by EDHEM-BEY are published by S. REINACH. They give an account of the excavations at Tralles, in which these sculptures, many less important fragments, remains of a stoa and some other buildings, and a number of inscriptions were found.

The So-called 'Sardanapalus.' — In *J.S.H.* XXIV, 1904, pp. 255–259 (pl.; 2 figs.), K. A. McDOWALL publishes the British Museum copy, which is the most complete, of the bearded Dionysus known as 'Sardanapalus,' and discusses the type. She points out the strictly fifth-century character both of the general conception and of details, including a certain likeness to the Zeus of Phidias. The original was probably set up in the Dionysiac Theatre, and later carried off to Rome and replaced by a copy. That Alcamenes was the sculptor seems probable from the resemblance to his seated Dionysus and Hermes Propylaeus. However that may be, the existence of a copy on so large a scale of a cultus statue from a member of the Phidian circle and having some likeness in dignity and nobility to the Zeus at Olympia is in itself an important fact.

Damophon. — Some suggestions corroborating Mr. Daniel's dating of the Lycosura sculptures in the early part of the fourth century (*J.H.S.* XXIV, p. 41), are given by C. WALDSTEIN in *J.H.S.* XXIV, 1904, pp. 330 f. These are: the importance of the worship of Aesclepius at this epoch; the varying treatment of eyebrows and eyelids in the heads, as in a period of transition; the tradition (Paus. IV. 31. 6) that Damophon repaired the gold-and-ivory statue of Zeus; the fact that he himself worked in the acrolithic technique, of marble and gilded wood, which was transitional between gold-and-ivory and marble; and that his chief works were at Megalopolis and Messene, belonging in time as well as in subject to the period of Theban supremacy.

Head of an Ephebus in the Louvre. — In *R. Arch.* IV, 1904, pp. 106–108 (2 figs.), ARTHUR MAHLER publishes side by side a head of a youth in the Louvre and the head from Corinth published by RICHARDSON (*Athen. Mith.* 1903, pp. 451–461; cf. *Am. J. Arch.* 1904, pp. 357 f.), and concludes that they are variants (not replicas) of one original. The head from Corinth is not to be brought into connection with the Idolino.

The Thasian Reliefs. — In *B.C.H.* XXVII, 1903, pp. 391–393 (fig.), G. MENDEL criticises Studniczka's theory of the Thasian reliefs (see *Am. J. Arch.* VIII, 1904, p. 297). He especially defends his view that the lost relief of Dionysus and the relief of Heracles at Constantinople once decorated a city gate. This is confirmed by an inscription recently found by Dr. Christidis near the spot where the two reliefs were discovered. It is in the epichoric alphabet and reads:

[Z]ηρός καὶ Σεμέλης καὶ Ἀλκμήνης ταννπέλω[ν]
ἑστᾶσιν παῖδες, τῆσδε πόλεως φύλακοι.

The Apollo of the Belvedere and the Artemis of Versailles. — In *R. Arch.* IV, 1904, pp. 325–347 (9 figs.), W. AMELUNG maintains that the Apollo of the Belvedere and the Artemis of Versailles are copies of bronze statues by the same artist, of the fourth century B.C., but that this artist is Euphranor, not Leochares; moreover, the statues called Paris, the original

of which is ascribed by Furtwängler to Euphranor, represent Ganymede, not Paris, and the only extant copy of the Paris of Euphranor is a poor one in the Vatican, mentioned by Helbig. The Artemis of Versailles is correctly restored, except that the left arm should be slightly more raised. The head of the Mars of Coligny (see below, p. 223) resembles most closely the Alexander Roudanini of Munich, and both are copies of works by Euphranor. A bronze bust in Naples, also resembling the Mars of Coligny, has been called a portrait of Philip II (ARNDT, *Griech. u. Röm. Porträts*, 91-92). The original might be by Leochares or Euphranor.

Portrait-statues and Statuettes.—J. SIX continues, in *Röm. Mith.* XVIII, 1903, pp. 207-221 (6 figs.), his 'Ikonographische Studien,' discussing briefly certain statuettes of Alexander the Great (with a lance) and their relation to the Lysippus type; restoring an 'unknown Diadochos' (ARNDT, *Griech. u. Röm. Porträts*, 489, 490) as an Alexander with Ammon-horns, and perhaps the finest portrait of Alexander in existence; identifying a so-called Alexander (ARNDT, *Einzelaufn.* 73) as a portrait of Demetrius I (Poliorectes); and, finally, naming as Ptolemy II (Philadelphus) the last of the three (originally four) royal portraits in bronze from the Villa dei Papiri in Herculaneum. The other two had already been identified as Seleucus Nicator and Lysimachus.

A Harueris-head in the Vatican.—The head in the Galleria dei Candlabri of the Vatican (No. 143) is identified by E. PFUHL, in *Röm. Mith.* XIX, 1904, pp. 1-14 (2 pls.), as an Harueris. The author gives careful description and measurements, and proceeds to point out in detail how the head agrees with, and emphasizes, what is known of the characteristics of Alexandrian art.

The 'Praying Boy.'—The hero Taras riding a dolphin, on Tarentine coins, is not praying, but making the gesture of the *κλειστής*. The figure on the stele from Nemea is not a praying athlete, but a seer, perhaps Melampus, in a liturgic attitude; a similar figure on Sicyonian coins is evidently a seer. These comparisons show that the bronze statue in Berlin is not a praying athlete. (E. BABELON, *C. R. Acad. Insc.* 1904, p. 203.)

The Smaller Frieze of the Altar at Pergamon.—This has perhaps been too narrowly interpreted as the story of Telephus. It is rather a chronicle of the history of his family, beginning with Heracles and Auge, the mythical ancestors of the Attalid kings. (BRÜCKNER, *Arch. Anz.* 1903, p. 158.)

Types of Athletes.—A pair of wrestlers in the 'athlete' mosaic discovered at Tusculum in 1862 is obviously derived from the same original as the statuary group of the kneeling wrestlers at Florence, and it gives valuable hints for a more correct restoration of the latter. The figures should be raised somewhat from the ground in front, and probably both hands of the upper figure should be occupied in trying to choke his adversary, carrying out the motive of another group in the same mosaic, which represents an earlier moment of the contest. Still a third group, a pair of boxers, suggests a plastic type, and it adds another example to the seven already recognized in ancient art, of the use of iron "knuckles," or boxing-rings. (H. LUCAS, *Jb. Arch. I.* XIX, 1904, pp. 127-136; 8 figs.)

A Female Head at Rome.—A strongly individual head in the Museo-delle Terme, together with replicas in Vienna and Rome and on the 'Hope'

Hygieia at Deepdene, and other figures at Rome and Athens, is discussed by L. CURTIUS in *Jb. Arch. I.* XIX, 1904, pp. 55-85 (pl.; 12 figs.). He places the original among the early works of Scopas, comparing the head of Atalanta from Tegea (*B.C.H.* XXV, 1901, p. 260). In the temple of Athene Alea at Tegea, where a Hygieia stood separate from Asclepius, as the two were at the ends of the side aisles, he finds the place where the goddess might have been independently characterized by the snake, as she is in the figures of this series. A survey of the mythological development of the goddess follows.

A Funerary Monument from Pergamon.—In *R. Arch.* IV, 1904, pp. 48-51 (fig.), M. COLLIGNON publishes a fragment of a small sarcophagus in the Louvre, found at Pergamon. It is the front of the monument and bears an inscription (cf. *R. Et. Gr.* 1900, p. 495), a funerary dedication by a woman, Elpis, to her nurse, Euodia, with the representation of a dog. This explains the meaning of the dog on some Attic monuments. The dog, as in the stele of Eutamia, is the emblem of watchfulness, and symbolizes the devoted care of the nurse, Euodia, for Elpis.

The Ancient Sculptures exhibited at the Burlington Fine Arts Club.—In the *Cl. R.* XVIII, 1904, pp. 419 f., A. FURTWÄNGLER replies to recent criticisms of C. Waldstein (*ibid.* pp. 133 ff.; see *Am. J. Arch.* 1904, p. 465), and maintains that the terra-cotta head exhibited in 1903 at the Burlington Fine Arts Club is a genuine work "of exquisite Pheidian style," and that the Leonfield Aphrodite is probably a work of Praxiteles. *Ibid.* pp. 470-474, C. WALDSTEIN replies, continuing his criticism of Furtwängler's methods. FURTWÄNGLER replies in *J.H.S.* XXIV, 1904, p. 336, to Waldstein's remarks, *ibid.* pp. 129 ff.

VASES

Some 'Late Minoan' Vases in Greece.—Two large amphoras from Vaphio and Mycenae, a ewer and a smaller vase from Phylakopi, all of Cretan origin and of the Palace style, together with six stone vessels and some bits of faience inlay from the same chamber tomb as the Mycenae amphora, are published by R. C. BOSANQUET in *J.H.S.* XXIV, 1904, pp. 317-329 (4 pls.; 3 figs.). The Phylakopi and Vaphio vases, especially the former, illustrate the strong feeling of the Cretans for marine and submarine life, as seen by divers and fishermen, and as handed down in the tale of Theseus and the Ring, told by Bacchylides. The contents of the tomb at Mycenae are clearly contemporary with the eighteenth dynasty of Egypt, and show the intimate trade and industrial connection with Egypt existing at the time. The porcelain fragments with letterlike marks on the back are probably Cretan work, of a form certainly derived from Egypt.

Aegean Vases in the Form of Animals.—In *R. Arch.* IV, 1904, pp. 201-224 (9 figs.), JEAN DE MOT discusses Aegean vases in the form of animals' heads or whole animals, both those actually existing and those represented in Egyptian reliefs. The purpose of these vases and some other related monuments is not clear. They may have had some religious significance. All vases of this kind known to the author are discussed in their various relations.

The Centaurs on the François Vase.—On the François vase the inscription ΓΥΡΟΖ has no connection with a firebrand (which is not rep-

resented), but is for Πύρρος, "red" or "bay." The name ΘΕΡΑΝΑΡΟΣ is Θέρρανδρος, Attic for Θέρσανδρος, rather than Θήρανδρος. (C. ROBERT, *Hermes*, XXXIX, 1904, p. 473.)

Scenes from the Aethiopsis on a Black-figured Amphora.— In the *Transactions of the Department of Archaeology* of the University of Pennsylvania, Vol. I, 1904, pp. 45–50 (2 pls.; fig.), W. N. BATES publishes the paintings on a black-figured amphora from Orvieto, now in the Free Museum of Science and Art in Philadelphia. The vase is much broken. On one side is a fallen warrior, Ἄντιλοχος, above whom are three warriors, one of whom has the inscription Ε[ὐ]φορβος. Two nude men, perhaps negroes, are running away. Much of this scene is missing. On the other side is a fallen warrior, over whom a second warrior is bending. The inscription Ἀχίλειος seems to belong to the fallen man. Another warrior, Μενέλαος, is threatening a negro, Ἄμασος. Comparison of this vase with others leads to the conclusion that it is probably the work of Amasis. The scenes are taken from the *Aethiopsis*.

Brygos: His Characteristics.— In the *Memoirs of the American Academy of Arts and Sciences*, XIII, No. II, 1904, pp. 61–120 (2 pls.; 89 figs. many of which are facsimiles of inscriptions), OLIVER S. TONKS discusses in detail the characteristics of Brygos. He finds ten characteristics which occur on the works of Brygos, and on those of no other artists: (1) the characteristic satyr nose, such as would be obtained by placing the finger under the end of the nose and pressing upward; (2) the eyes of boys and girls are long and narrow; (3) an intense expression, due to the delicate nostril and the drooping of the corners of the mouth; (4) a flute-player looks backward, playing the (double) flute as he moves forward; (5) the hetairae are shown with short hair; (6) a fillet, consisting of a broad band ornamented with vertical bars, that passes around the head and ends in two string-ends, which themselves end in a three-stranded tassel; (7) a fillet, looped behind, ending in a ball, from which start three strings, also ending in a ball; (8) a type of kerykeion that occurs in three varieties; (9) a sceptre that has for a head two leaf-like objects springing from the base of a knob; (10) a band tied about the ankles of warriors and looped behind, just below the greaves. He assigns sixty-three vases and fragments to Brygos, doubts two (British Museum, *Cat. E.* 66, and Berlin Museum, *Cat.* 2296), and has been unable to learn the characteristics of three (Munich, *Cat.* 596, Brussels, *Cat.* 263, and Berlin, *Cat.* 2295). The approximate date of Brygos is between 500 and 480 B.C. He was not an Athenian, but his origin is unknown.

Epilycus.— In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 49–54 (fig.), E. PORTIER adds a note to his article 'Epilykos' (*ibid.* IX, pp. 135 ff., cf. *Am. J. Arch.* 1904, p. 309). Here he publishes the vase (coupe), formerly in the Rayet collection, now in the Louvre, upon which a hoplitodromos is represented. It bears the inscription Ἐπίλ[υ]κος κ[αλός]. A vase in the Fitzwilliam Museum, Cambridge, evidently from the same workshop, is inscribed Κράτης καλός. Epilykos is, then, not the artist, but an ephebus. The vase G of the former article proves to be made of pieces that do not belong together. The maenad with serpent and panther on the inside of that vase belongs to a vase of the group of Duris. A list of seventeen vases with orange-red slip is appended.

Danae in the Chest.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 55–59 (pl.), P. HARTWIG publishes and discusses a hydria (Kalpis) in the Boston Museum of Fine Arts. Danae and the infant Perseus are represented in the chest in the presence of Acrisius and two women, probably a servant and a younger sister of Danae. The painting is of “fine severe” style; the date about 440 B.C. The sentiment is lyric, not epic, and calls to mind the fragment of Simonides. Other vases are discussed and compared with this hydria.

Vase from Lampsacus with Reliefs.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 39–47 (2 pls.; 2 figs.), S. REINACH publishes the gilded vase with colored reliefs, found near Lampsacus in 1901 and now in the Imperial Museum in Constantinople (see *Am. J. Arch.* 1902, p. 64). The scene represented is the Calydonian boar hunt. The same scene is represented on a red-figured vase, found at Bughazi, in the Cyrenaica, and now in the Botkin collection at St. Petersburg. Evidently the decorators of the two vases, as of other vases cited, had before them similar patterns or collections of designs derived from the paintings of Polygnotus and his pupils. Such a vase as this from Lampsacus is an imitation of metal work with decoration in enamel.

INSCRIPTIONS

Archedamus the Theraean.—The inscription published by M. E. DUNHAM, *Am. J. Arch.* VII, 1903, p. 297, is emended by F. HILLER V. GAERTRINGEN, in *Hermes*, XXXIX, 1904, p. 472, and read: Ἀρχέδ[α]μος [ἡ]οῦ Θερφαῖος καὶ χολῶ[ς] ὀ(ρ)χιστῆ[ς] Νύμφαι ἐχ[ι]σοικ[οδό]μεσεν. Archedamus, though lame, was a dancer, and was proud of the fact.

A New Sinopean.—In *Berl. Phil. W.*, 1904, pp. 1566 f. D. M. ROBINSON publishes an inscription in the epigraphical museum at Athens (Ἀπολλώνιος | Μενάνδρου | Σινοπεῖς) and gives references relating to other Sinopeans who died in Attica.

Delian Inscriptions.—The inscriptions found at Delos in 1902, with a few found earlier, are published by F. DÜRRBACH in *B.C.H.* XXVIII, 1904, pp. 93–188 (2 pls.). Nos. 1–8 are decrees of the Island Confederation, the first of which is important. It establishes a festival, the Demetria, to be celebrated in alternate years with the Antigonía. The kings thus honored seem to be Antigonos Gonatas and Demetrius II, and the continuous control of the Cyclades by Macedon after the battle of Cos seems proved. Nos. 9–41 are decrees of the Delians, Nos. 9–30 being moved by Τηλέμηστος Ἀριστέιδου. All are honorary. Nos. 42–50 are of diverse character; two fragments are agonistic, the rest honorary or votive. Notes to inscriptions previously published in *B.C.H.* are appended. Nos. 51–57 are fragments of the temple accounts and inventories. No. 56 contains an allusion to an otherwise unknown naval battle off Leucas, apparently in connection with the campaign of Flamininus. Nos. 58–62 are imperial, and refer to annual offerings of the δωδεκῆς, or sacrifice of twelve victims. These are dated by archons of Athens, and are partly consecutive, so that it is possible to draw up a list of the eponymi from 111–112 A.D., Hadrian, to 128–129 A.D., Memmius, with but few gaps. No. 62 shows that the Ceans, like the Athenians, sent these offerings. On pp. 189–190, M. H. publishes a Delian decree found in 1882.

The Delian Choregic Inscriptions.—In the *American Journal of Philology*, XXV, 1904, pp. 184–191, D. M. ROBINSON publishes notes on the Delian Choregic Inscriptions (*B.C.H.* VII, 1883, pp. 103 ff., IX, 1885, pp. 146 ff.; cf. *Transactions of the American Philological Association*, XXXI, 1900, pp. 112 ff.), and gives a number of corrections of the text as heretofore published. In addition he shows that in the inscription *B.C.H.* XIV, 1900, pp. 389 ff., at the end the correct reading is $\lambda\omicron[\gamma]\epsilon\acute{\iota}\omicron\nu$.

Decrees relating to the Temple at Delphi.—In continuation of his publication of the inscriptions relating to the temple at Delphi, É. BOURGUET discusses in *B.C.H.* XXVII, 1903, pp. 5–61 (2 pls.), two series of documents. The first contains the remains of the lists of contributions to the building fund, in which every offering, however small, is carefully recorded. These lists extend from before the archonship of Aeschylus (ca. 364–363 B.C.) for some fifty-five or sixty years. Among items of interest is the offering from Apollonia, — 3000 Phidonian medimni of barley, brought by sea at the expense of the city. This is reckoned as equal to 1875 Delphian medimni, and valued at 3587 drachmas, $3\frac{1}{2}$ obols. The second series contains the fragments of the two lists of the *ναποιοί*. In one the names are arranged geographically, in the other chronologically, according to the Delphian archons under whom they entered on their duties. The geographical list seems to have been begun about the time of Damochares, though an endeavor was made to include earlier names. The chronological list was compiled in the early part of the third century, but the effort was made to include the names for the previous fifty years. The following dates are suggested for certain archons: Athambos I, between 299 and 290 B.C.; Heracleidas, 287–286 B.C.; Archiadas, 273–272 B.C.; Athambos II, between 240 and 230 B.C.

In *Hermes*, XXXIX, 1904, pp. 649–653, B. KEIL discusses the coins and values mentioned in these inscriptions. The $\Phi\omega\kappa\alpha\acute{\iota}\delta\epsilon\varsigma$ in E, p. 26, are not $\delta\rho\alpha\chi\mu\alpha\acute{\iota}$, but $\acute{\epsilon}\kappa\tau\alpha\iota$. The $\acute{\epsilon}\kappa\tau\eta$ is here made equal to 2 drachmas, 4 ch., Aeginetan. The $\acute{\eta}\mu\acute{\iota}\epsilon\kappa\tau\omicron\nu$ then equals a little more than 8 obols, Attic, which agrees with the conclusion of Hultsch (*Metrol.*² 186. 226, 1). In fragment H, p. 31, l. 4 and 5, 100 $\nu\acute{o}\mu\omicron\iota$ $\text{Ἰ}\tau\alpha\lambda\iota\kappa\omicron\iota$ are made equal to 124 drachmas, 4 obols, Aeginetan. This $\nu\acute{o}\mu\omicron\varsigma$ cannot be the one which was regarded as equivalent to the Attic didrachmon, but is rather the early $\nu\acute{o}\mu\omicron\varsigma$ of Tarentum (cf. Hultsch, *Röm. Münzw.* 102).

Decrees of the Amphictyonic Council.—In *C.I.L.* III, Nos. 567 et *suppl.*, 7303, is published the bilingual inscription of Delphi containing a determination of boundaries by C. Avidius Nigrinus, about 115 A.D. The upper part of the stone contains two columns relating to the Amphictyonic Council. Other fragments of these documents, originally occupying three orthostatae in the temple, have been found, and the upper portions published in *B.C.H.* XXVII, 1903, pp. 104–173 (3 pls.), by G. COLIN, with a full commentary. First is a fragmentary letter of a Roman governor to the Amphictyons, then the list of the Council, apparently for the spring session of Eucleidas (116 B.C.), and the oath taken by the members. Then follow several decisions of the Amphictyons. Two concern deficits in temple treasuries, where it is noteworthy that the Delphian members assess the amount in far lower terms than the other delegates. Another relates to the boundary between Amphissa and the sacred lands, which is fixed in

accordance with a decision in the archonship of Ornichidas (337 B.C.), and accompanied by an inspection by the Council and also by special commissioners, in the course of which the sacred lands were cleared of illegally erected houses. Finally the Council inflicts heavy fines on thirteen prominent citizens of Delphi, but without naming the crimes. Some scanty fragments of similar documents are also published.

Inscriptions from Euboea.—In *Ἐφ. Ἀρχ.* 1904, pp. 89–110, ADOLF WILHELM discusses several Euboean inscriptions. Several readings proposed by Papavasileiou (*Ἐφ. Ἀρχ.* 1902, pp. 97 ff.) in the inscription concerning the Artemisia at Eretria are corrected, and the inscription is assigned to the year 341–340 B.C. or soon after. In the inscription from Chalcis, published in *Ἐφ. Ἀρχ.* 1903, p. 117, the expression Πτολεμαῖος ὁ προσβύτερος fixes the date between 170 and 163 B.C. The sending of grain mentioned in the inscription was not to Rome, but to the Roman army, at that time in and near Chalcis. Corrections of readings and interpretations in the inscriptions published by Papavasileiou, *Ἐφ. Ἀρχ.* 1903, pp. 117, 119, and 123, are given, and the contention of the same scholar that the *ἱερός νόμος* from Chalcis (*Ἐφ. Ἀρχ.* 1902, p. 29; cf. *ibid.* p. 135; 1903, p. 127) is really Chalcidian, not Attic, is disproved.

The Lead Tablets from Styra.—In *Rhein. Mus.* LIX, 1904, pp. 616–622, A. KÖRTE gives some new readings of the lead tablets from Styra in the Historical Museum at Basel, and argues that the place where they were found was not a tomb, but the foundation of an altar or the like.

Manumissions at Orchomenos.—In *B.C.H.* XXVIII, 1904, pp. 5–19, TH. REINACH discusses the inscription of Orchomenos, published by Milchhöfer (*Athen. Mitth.* VI, p. 304, pl. ii). It contains the record of two manumissions, which seem to have become valid only when a decree of the Council and magistrates had certified to the payment of the manumission tax and ordered the *δαμοργοί* to inscribe the act of enfranchisement on the altar, probably of Artemis. One decree is dated in the seventieth year of an unnamed era, which is probably that of the admission of Orchomenos into the Achaean League (ca. 233 B.C.). In one case the manumission tax is half a mina, in the other, where the slave is a child, eight staters and nine obols. It is argued that the Aeginetan mina regularly contained seventy drachmas or thirty-five staters, so that the tax for a minor was one-half that for an adult. The difference between the Euboean and Aeginetan monetary standards was, therefore, confined to the obol, drachma, and stater, the mina and the talent having the same value in both systems.

Inscriptions from the Sanctuary of Apollo Hyperteleates.—In *Ἐφ. Ἀρχ.* 1904, pp. 55–60, MARCUS NIEBUHR TON publishes notes on the inscriptions published *ibid.* 1884, pp. 197–214, by Carapanos. No. 5, for *τόθι* Tod reads τὸ β', and restores [Πυροφόρος (or ἱερέως) Ἀπόλλωνος Ὑπερτελεάτου Στέφα;]νος Ἀγελαίου τοῦ Ἀριστοκράτους Ἐπιδάυριος τὸ β'. No. 22, read [Κλέ]ανδρος rather than [Μέ]ανδρος. No. 26, for *Σωήνικος* read *Σωίνικος*, i.e. *Σωσίνικος*. Other occurrences of the rough breathing for σ in proper names are cited. In the same inscription the name [Ἄσσω]πίτας is suggested. In No. 28, read *Σωίνεικος*, not *Σωίνεισος*. In 32, read Ἐρωσ [Λακεδαί]μόνιος, not Ἐρωσάτ[ης Ἀμ]μόνιος. In 36, read *Κυν(ί)σκος*, not *Κύνσπος*.

A Samian Law.—In *Hermes*, XXXIX, 1904, pp. 604–610, TH. THALHEIM publishes a long Samian inscription (previously published by TH.

WIEGAND and U. v. WILAMOWITZ in *Sitzb. Berl. Akad.*) relating to the purchase and distribution of grain. The provisions are not for one occasion only, but permanent. Only the interest of the fund is to be used. The funds are divided among the *χλιαστῦες*, subdivisions of the tribes. Officials to care for the funds (*μελεδωνοί*) are to be chosen, who are to lend the money on mortgages and additional indorsements. Dishonesty or failure to pay interest or principal are to be punished.

An Ionian Dedication to Isis.—On the base of an ordinary bronze statuette of Isis suckling Horus, in the Cairo Museum, there are scratched, in Ionic letters of about 500 B.C., the words ΠΥΘΕΡΜΟΞ ΜΕ Ο ΝΕΙΛΩΝΟΞ ΕΛΥΞΑΤΟ ΤΗΞ ΕΞΙΟΞ ΑΓΑΛΜΑ. A Neilon, father of Pythogei-ton, from Samos, is known by an inscription in the museum at Alexandria. Pythermus was, no doubt, an Ionic Greek, residing in Naucratis or the Hellenicon at Memphis, at the time when the Greeks in Egypt had begun to adopt the native gods, still in their traditional forms. (C. C. EDGAR, *J.H.S.* XXIV, 1904, p. 337.)

Δαυρίς.—In *Etyrn. Magn.* p. 252, 11 ff., Δαυρίς is explained as a place at Ephesus, and also as an epithet of Artemis, and the story is told of Clymene, daughter of Basileus, who, with her young friends, took the statue of the goddess to the sea and offered her salt as a meal. From this arose the custom of an annual offering to the goddess. An inscription published in *Jh. Oesterr. Arch. I.* VII, 1904, Beiblatt, p. 44, evidently refers to this festival, and the story explains the *ἀλοφόρος* and other items of ll. 19–23. (R. HEBERDEY, *Jh. Oesterr. Arch. I.* VII, pp. 210–215.)

Ptolemy, Son of Lysimachus.—In *B.C.H.* XXVIII, 1904, pp. 408–419, M. HOLLEAUX discusses the identity of Πτολεμαῖος Λυσιμάχου, the sovereign prince of Telmessus under Ptolemy Evergetes. (Dittenberger, *Orientalis graecae inscriptiones*, No. 55.) He supplies in ll. 22–23 ἐπίγ[ο]ν[ο]ν, and argues that a Ptolemy Epigonos must be the son of Lysimachus, the general of Alexander, not of Lysimachus, the brother of Energetes. If this is so, he is not identical with “Ptolemy, son of King Ptolemy,” assassinated at Ephesus in 259 B.C., and is probably the grandfather of the *Ptolemaeus Telmessius* of Livy (XXXVII, 56, 4). Whether he is father or great-grandfather of Berenice, who was made by Antiochus high-priestess of Laodice, is uncertain, as this inscription of Eriza (Dittenberger, *l.c.* No. 224) cannot be positively dated.

Two Cretan Inscriptions from Magnesia.—In *Rhein. Mus.* LIX, 1904, pp. 565–579, P. DEITERS discusses two inscriptions, from Gortyn and Cnossus, found at Magnesia (Kern, *Inschriften von Magnesia*, No. 65 a, 65 b, and 75–76). The Μίλητος here mentioned is not Μίλατος in Crete, but the great Miletus. The attempts of the Magnesians to make peace between Cnossus and Gortyn had been unsuccessful, but Ptolemy Philopator succeeded. The date is not long after 216 B.C. The political conditions of the times, especially in Crete, are discussed. The Cretan inscriptions from Teos (Blass, *Dialekt-Inschriften*, III, 5165 ff.) are ascribed, on account of the mention of Philip, to a date between 220 and 216 B.C.

Pan Kypharissitas.—The inscription from Kritsa, in Crete, published by Demargne in *B.C.H.* XXIV, 1900, as a dedication to Cypharissus, and afterward interpreted by Dragoumis as addressed to Hermes by Cypharis, and by Hiller von Gärtringen as a dedication to Hermes Κυφαρισσιφᾶς (see

Am. J. Arch. V, 1901, p. 342; VI, 1902, pp. 210, 475), receives a new interpretation by S. A. XANTHOUDIDES in *B.C.H.* XXVII, 1903, pp. 292-295. He has reexamined the stone, and reads in the fifth line *Κυφαρισσιτα*, not *Κυφαρισσιφα*. He thinks the deity is Pan, and restores the first part, *Τί[μων Πανί] | ἕλος[κόπη] | Κυφαρισσ[ίτα] | εὐχάν*.

Notes on Inscriptions. — In *Berl. Phil.* W. 1904, pp. 1503 f., P. STENDEL publishes remarks on the inscriptions *B.C.H.* XXVIII, p. 22, ll. 7 ff. (from Stratonicea) and XXVII, p. 271 (from Argos), both of which relate to religious ceremonies.

Ἰλλαρμεύς. — In the inscription from Rhodes, published in *R. Ét. Gr.* XIV, 1904, p. 211, the name *Ἰαλλδεμειως* ought probably to be *Ἰλλαρμειός*, the 'ethnicon' of Hyllarima, in Caria. (M. HOLLEAUX, *B.C.H.* XXVIII, 1904, p. 399.)

A New Fragment of the *Edictum Diocletiani*. — A piece of a white marble slab from Corone (ancient Asine) is found to contain the hitherto unknown Greek text of Chap. VII, ll. 30-48, of the edict of Diocletian, issued in 301 A.D., by which the maximum prices were set for the Roman world. The Latin text, which is already known, is an aid in interpreting the Greek. The passage treats of wages of plaster moulders, water carriers, drain cleaners, metal polishers, parchment makers, scribes, and tailors. Many words are transliterated from the Latin, often with a change of gender. The prices are lacking in the Greek text. (M. N. TOD, *J.H.S.* XXIV, 1904, pp. 195-202.)

Greek Sacrifices. — In *Hermes*, XXXIX, 1904, pp. 611-617, P. STENDEL discusses several words used in inscriptions relating to sacrifices. He finds that *Δαρτά* (*δερτά*, *δρατά*) are animals to be sacrificed, but not as holocausts; *θυγαί* are offerings in general, but not those consisting of cakes or meal (*θυλήματα*); *ἀναλίσκειν*, when used of a sacrifice, means *eat*.

Epigraphic Bulletin. — In *R. Ét. Gr.* XVII, 1904, pp. 237-265, TH. REINACH publishes the annual 'Bulletin épigraphique,' in which he cites the Greek inscriptions recently published in periodicals, etc., gives a brief indication of their contents and of the accompanying commentaries, and occasionally reprints the text.

COINS

Coins in the Benson Collection. — In the *American Journal of Numismatics*, XXXIX, 1904, pp. 1-8 (pl.), FRANK SHERMAN BENSON continues (cf. *Am. J. Arch.* 1904, p. 320) his publication of ancient Greek coins in the Benson collection, publishing, with commentary, three coins of Camarina and five of Leontini.

The Pseudo-autonomous Coinage of Antioch. — In *Num. Chron.* 1904, pp. 105-135, GEORGE MACDONALD discusses and classifies the bronze coinage of Antioch on the Orontes, struck by the Roman *legati* without the emperor's name and portrait. At Antioch, as at Athens, the honor was conferred by Rome of having a quasi-autonomous coinage, at least for the "small change." The coins at first are dated by the Actian era (September, 31 B.C.), and bear the names of the Roman *legati* of Syria; later the Caesarian era was adopted (autumn, 49 B.C.). The series extends, with intermissions, from 7 B.C. to 209 A.D. The classification is based on examples in the Hunter collection (Glasgow), British Museum, and Bodleian collection.

GENERAL AND MISCELLANEOUS

Ethnology and Chronology of Crete.—In the *Mitt. Anth. Ges.* XXXIV, 1904, pp. [13]–[20], EMIL REISCH discusses recent Cretan discoveries, especially from the ethnographical and chronological points of view. The height of Cretan power was about 1700 (1600) to 1400 (1300) B.C. The Pelasgians were probably proto-Hellenes, *i.e.* related to the later Hellenes. They ruled, apparently, in Crete from about 1800 (1700) to about 1500 (1400) B.C. Before them were the Eteocretans, and after them the Achaeans. The earliest period of the palace at Cnossus agrees in date with the Eteocretan period, the middle period of the palace with the Pelasgian occupation, the later period, with the rule of the Achaeans.

Dorians and Achaeans.—In *Abh. Sächs. Ges.* XXIV, iii, 1904 (99 pp.), RICHARD MEISTER shows, by careful study of inscriptions, that the dialect of the Dorian Spartans differed from that of the Perioeci and Helots, who were Achaeans; that similar conditions existed, though not for so long a time, in Argolis; that the Messenians were never Dorians; that in Corinth and Megara only partial adoption of the Doric dialect took place; and that in Crete the Doric dialect prevailed only in Cnossus, Gortyn, and more or less in other cities of central Crete. His results confirm the ancient traditions.

Plutarch as a Source of Information on the Greek Theatre.—When Plutarch mentions the theatre in a general way, he has a theatre of his own day in mind. When he relates a fact or an anecdote referring to a particular theatre at a particular time, he may use the nomenclature of his "source" or he may change it intentionally or carelessly. It is necessary, therefore, before using any passage in Plutarch as a source of information on the theatre to compare him with his source if possible, or to compare other writers who draw from the same source or to compare other passages in Plutarch's own writings. The application of this method makes it clear that Plutarch, in employing the words *θέατρον*, *ὄρχήστρα*, *θυμέλη*, *σκηνή*, *προσκήμιον*, *πάροδος*, and *λογέιον* actually used in every case the language of his own time. His use of one of these words in a particular sense is therefore no proof that it was so used in earlier times. (ROY CASTON FLICKINGER, *Plutarch as a Source of Information on the Greek Theatre*, Chicago, 1904, University of Chicago Press, 64 pp. 8vo, doctor dissertation.)

Ancient Toreutic Processes.—In *Jh. Oesterr. Arch.* I. VII, 1904, pp. 154–197 (33 figs.), E. PERNICE examines numerous small bronzes, and shows that the ancients, at least until Alexandrian times, did not use plaster moulds of several pieces, and even after that time used such moulds only sparingly. Thus when several copies of a bronze were to be made, only those parts were cast from the same mould which could be made by means of a mould consisting of not more than two pieces. For other parts of the object, such, for instance, as were undercut, separate moulds were prepared for each casting. So it results that ancient bronzes, even when they are intended to be used in pairs or series, are seldom exactly alike, since parts, at least, were modelled anew for each replica. The great similarity between such bronzes shows the skill and practised hand of the ancient artificer. The results attained by this discussion have an important bearing upon the question of the casting of statues. Pernice discusses also the ancient stone moulds pre-

served in various museums (chiefly those in Berlin). Carefully conducted experiments proved that such moulds could, with only a few possible exceptions, not have been used for the direct casting of bronze, gold, or silver, but must have been used for making wax models (for subsequent use in casting) or for casting lead.

A Bronze Vessel in the Form of a Bust.—In *Jh. Oesterr. Arch. I.* VII, 1904, pp. 197–203 (3 figs.), E. v. STERN publishes a bronze vessel or pail (0.12 m. high) found at Akkerman, the ancient Tyras, and now in the museum at Odessa. It has the form of the head and bust of a young negress. The coiffure is elaborate, and the racial characteristics are given with great delicacy. A handle, each end of which is a duck's head, swings in rings that rise from the girl's head. Representations of negroes were made at Athens as early as 500 B.C. Six representations of negroes are added to the list published by R. v. Schneider. The additions are from southern Russia. The vessel under discussion is a fine specimen of art of Roman times.

The Rhyton from Tarentum.—In *Hermes*, XXXIX, 1904, pp. 477–480, C. ROBERT interprets the love scene on the silver rhyton from Tarentum (*Jh. Oesterr. Arch. I.* V, 1902, pp. 112 ff.; pl. 1; cf. *Am. J. Arch.* 1902, p. 476, 1903, p. 474) as the scene between Zeus and Hera, Hom. Ξ 314 ff., and explains the presence of Poseidon and Athena by their position as representatives of the two parties in the Trojan War, whose possible action is dreaded by Hera, Hom. Ξ 330 ff.

Tarentine Mirrors.—In *Jh. Oesterr. Arch. I.* VII, 1904, pp. 203–208 (pl.; fig.), L. POLLAK publishes a mirror from Cumae, now in the Hofmuseum at Vienna. The part of the handle next the disk represents a half nude seated woman and a standing winged Eros between two columns. This specimen forms, with seven others, all known or supposed on reasonable grounds to have been found in southern Italy, a well defined group. They are probably Tarentine works of the second half of the fourth century B.C.

Anakalypteria.—In the sixty-fourth programme for the "Winckelmannsfest" of the Berlin Archaeological Society, ALFRED BRUECKNER (*Anakalypteria*, 15 pp.; 2 pls.; 8 figs., 4to) discusses four vases with reliefs in the Berlin Museum and a terra-cotta mould in Athens. The scenes, in which a young man is represented, usually on a bed, evidently especially interested in a young woman, who is sometimes accompanied by a friend of her own sex, are explained as representations of the wedding night, when the bride is brought by her bridesmaid to the chamber of her newly wedded husband. Such vases might well have been made for wedding gifts, which were presented on the days following, not preceding, the wedding. Such gifts were called 'anakalypteria.' Statues like the Cnidian Aphrodite, or the so-called Venus Genetrix, may have been made with reference to such scenes as those represented on these vases.

The Acanthus Column at Delphi.—The careful measurements and studies necessary for the reconstruction of the acanthus column at Delphi proved that the three dancers did not originally stand on the column. The column and the dancers were, then, two separate offerings. (TH. HOMOLLE, *C.R. Acad. Insc.* 1904, pp. 473 f.)

The Chasm at Delphi.—The story of an underground chamber in the temple at Delphi, into which the priestess descended to receive inspiration

from vapors arising out of a hole in the earth, is unknown to classic times, being an invention of the period when oracles were discredited and dying. Our oldest tradition is found in Strabo. The adyton was to Herodotus, the tragedians, and other classic writers merely the megaron or cella of the temple; and the word *καταβαίνειν* used for entering it was traditional down to the time of Plutarch, from the epic usage of *κατα*-compounds to express movement from without in. The story of an oracular cave doubtless arose from the sanctity attached by a primitive people to the Castalian gorge and spring, as to other similar spots, the cave of Trophonius, the oracle of Amphiaraus, etc. Delphi itself stands not upon limestone, but on a terrace of schist, in which natural pits cannot occur. The tripod does not appear in all accounts, but is a natural addition after the hole in the ground has been accepted. The mephitic vapors, whatever they may be, were not confined in their effect to the Pythia, even in Plutarch's time, but their deadly power was later needed to provide a sensational element for a sophisticated age. When the oracles again attained popularity, these inventions were treated as serious fact. (A. P. OPPÉ, *J.H.S.* XXIV, 1904, pp. 214-240.)

Mystica Vannus Iacchi. — Continuing her study of ancient winnowing implements (see *J.H.S.* XXIII, pp. 292-324; *Am. J. Arch.* 1904, p. 314), Miss JANE HARRISON discusses an Egyptian sculptured slab of the eighteenth dynasty, now in Bologna, and the steatite vase from Phaestus which was published by Savignoni as a procession of warriors but is considered by most other critics to represent a harvest festival. Planting the winnowing shovel in the heap of grain is both an ancient and a modern custom, partly a religious rite, partly perhaps a token of readiness for the tax-gatherer. The wooden *πρόν* served in various forms as spade, paddle, and winnowing implement, in the last case either in shovel shape or cut out in teeth or prongs like a fork. This fork, called in Greek *θρίναξ* (mod. Cretan *θρινάκι*) which was and is used to turn over the threshed-out stalks, is made both with prongs fastened to a crossbar and also with prongs tied in a bunch on the end of the handle. The latter form, which occurs in Palestine, corresponds closely with the long-pronged implements carried by the Phaestus harvesters, while the adze or axe-heads attached to their forks may have been used in uprooting instead of cutting the stalks. The shovel and fork were used out of doors and by men, the *λίκνον* or sieve by women and at home, hence it alone became 'mystic.' The ancient sieve was frequently not pierced, and the timbrel or tympanum of Cybele may have been originally only an unpierced leather sieve. (*J.H.S.* XXIV, 1904, pp. 241-250; 10 figs.)

More Jumping. — E. N. GARDINER, *J.H.S.* XXIV, 1904, pp. 179-194 (13 figs.), discusses chiefly the use of *halteres* in jumping and in preparatory exercises and cites vase-paintings for every stage of the movements. The long jump, the only one known in art and the only one known to have been contested, was generally made, it seems, with *halteres* and with a preliminary run, though a standing jump without *halteres* is also found. Dumb-bell exercises with *halteres* were practised in the fifth century in training for the jump, the discus and the akontion, and were adopted later by medical men. (See *J.H.S.* 1904, pp. 70-80, and *Am. J. Arch.* 1904, p. 485.)

Ancient Rings pierced with Nails. — In the British Museum are seven silver rings which have gold nails driven through the bezel. Many

curious instances may be cited, both ancient and modern, of the belief in the magic power both of nails and of rings, and these seem to be attempts to secure the benefits of the two at once. (F. H. MARSHALL, *J.H.S.* XXIV, 1904, pp. 332-335; fig.)

An Ancient Chariot.—In *B.C.H.* XXVIII, 1904, pp. 210-237 (pl.; 36 figs.), G. SEURE essays the reconstruction of a Thraco-Macedonian chariot. The fragments, in private possession in Paris, were bought at Salonica, and seem to include all the bronze and probably much of the iron. The reconstruction is preceded by a minute inventory of the remains, among which are a group of Dionysus supported by Pan and a satyr, two panthers, two plates for the border of the body decorated with delicate carving, and several medallions, busts and other ornaments. All the ornamentation is connected with the legend of Dionysus, perhaps because he usually rides in a four-wheeled chariot, like this. The reconstruction shows the chariot with two large and two small wheels, the latter in front and with a longer axle. The box is rectangular and the same height at all points.

The Length of the Greek Foot.—In *R. Arch.* IV, 1904, pp. 115-118 (fig.), P. FAURÉ, by comparing the dimensions of the parts of the Parthenon with each other and with those of the old temple by the Erechtheum, finds that the length of the Greek foot was 0.2972 m. A table of measures of various buildings leads to the conclusion that the Greek foot, the Roman foot, and the Italic foot were identical.

Ancient Phalerum.—In the *George Washington University Bulletin*, October, 1904, pp. 82-90, MITCHELL CARROLL reviews the evidence concerning the site of ancient Phalerum, and concludes that it lay near Munychia, where "New Phaleron" now lies.

ITALY

ARCHITECTURE

The Old Column in Pompeii.—The column is again discussed by A. MAU in *Röm. Myth.* XIX, 1904, pp. 124-131 (4 figs.), chiefly for the sake of correcting, with reference to more thorough excavation since his earlier article on the subject (cf. *Am. J. Arch.* 1904, p. 317), PATRONI's idea (*Rend. Acc. Lincei*, 1903, pp. 367 ff.) that the present shape of the column is not due to mutilation, but is original, and that the 'base' is of Mycenaean style, the whole marking a middle stage between the Mycenaean column, that tapers downward, and the Doric, that tapers upward. Further arguments are pointed out for believing that the column stood in a row that ran north and south on the west side of a building.

SCULPTURE

The Poet-relief of the Lateran.—K. LOHMEYER (*Röm. Myth.* XIX, 1904, pp. 38-40) thinks this well-known relief badly treated in the restoration. The standing Muse held in her right hand a fourth mask, supporting her left hand against her side.

The Octavius Reliefs.—In *Jh. Oesterr. Arch.* I, VII, 1904, pp. 209 f. (fig.), P. HARTWIG publishes a better replica (in the Berlin Museum) of the terra-cotta slab on which Hermes is represented. (See *Jh. Oesterr. Arch.* I, VI, pl. III; cf. *Am. J. Arch.* 1903, p. 479.) Like the other, this replica is inscribed OCTAVI.

Bronze Figures from Sardinia. — In *B. Paletn. It.* X, 1904, pp. 200–206 (pl.; 5 figs.), G. PINZA begins a discussion of Sardinian bronze figures. This article contains a description, with some discussion of details, of thirty bronzes, fifteen of which represent human beings, the others, with one exception, animals or parts of animals.

PAINTING

Pompeian Wall-painting. — In *Röm. Mitth.* XVIII, 1903, pp. 222–273 (7 figs.), A. MAU maintains with unwearied vigor his contention that the pictures in the Pompeian second style were conceived as paintings hung on a wall or as parts of a screen, not as views (*Tafelbilder*, not *Prospekte*). The arguments of PETERSEN (see *Am. J. Arch.* 1904, p. 318) are discussed and combated, and new examples adduced and commented upon in minute detail.

Pompeian Landscapes and Roman Villas. — In the tablinum of the house of Fronto, discovered at Pompeii in 1901–02, are four small landscapes in the third style which, with two similar frescoes in the Naples Museum, correspond so exactly with the descriptions of Roman villas in Cicero, Suetonius, and other writers, and with the existing remains of Hadrian's and other villas, so far as these have been examined, that there can be no doubt they represent the real type of the luxurious Roman villa. The main features are an extensive colonnade, usually around three sides of a rectangle, large artificial water basins, formal gardens, and numerous small detached buildings facing in different directions and scattered over the rising ground behind. Provincial villas, as found in Germany, England, and Africa, seem to be mainly local modifications of this type, or perhaps, rather, of the less pretentious *villa rustica*. (M. ROSTOWZEW, *Jb. Arch. I.* XIX, 1904, pp. 103–126; 3 pls.; 4 cuts.)

INSCRIPTIONS

The Monumentum Ancyranum. — F. KOEPP, in *Röm. Mitth.* XIX, 1904, pp. 51–79 (2 pls.), discusses the arrangement of the original inscription on the bronze at Rome and the stone at Ancyra (of which Mommsen, in his edition of the *Res Gestae*, gives no clear presentation), and then proceeds to show (mainly as against KORNEMANN, in *Beitr. zur. Alt. Gesch.* II and III) that alleged inconsistencies in the order of subject-matter either are not real or can be healed by transposing one, or, at the most, three chapters from the third to the first division of the document. The erroneous transposition was due to a misapprehension on the part of the original editor after the emperor's death. The first part of the document is the most artfully constructed, but there is no need to assume that its composition was a matter of years.

Lex Tappula. — In *Hermes*, XXXIX, 1904, pp. 327–347, A. V. PREMERSTEIN discusses the inscription on fragments of bronze found in 1882 at Vercelli (*Bull. d. Ist.* 1882, pp. 186–189; *Corp. Insc. Lat. suppl. Ital.* I, p. 118, No. 898). He reads:

Lex] Tappula
]ius Tapponis f. Tappo cis[tiber
 secundum e]dicta conlegarum eoru[m, ad
 quos e. r. p.,] M. Multivori, P. Properoci, [...
 M. Me]ronis, plebem Romana[m iure

*rogavit pl]ebesque Romana iure sci[vit ad
circum pro ae]de Herculis a. d. XI K. Vnd[ecembr. h.
noctis .. A trib]u Satureia principi[um fui], pro
tribu Ta]pponis f. pane repeti[to scivil
.....]e qui quaeve [.....*

He shows that the Tappo who promulgates this comic edict is a night watchman; the date is a night at the height of the Saturnalia; and this is a fragment of a copy of the *Lex Tappula* by Valerius Valentinus, mentioned in the Lexicon of Festus, p. 363, 20. Its relation to other similar productions is discussed, as are also the social and constitutional questions with which it is connected.

An Elogium of M. Vinicius, Consul 19 B.C.—An inscription from Tusculum (*Rend. Acc. Lincei*, 1895, p. 308; *B. Com. Roma*, 1895, p. 159 [cf. p. 280]; *Not. Scavi*, 1895, p. 350, No. 1; *B. Com. Roma*, 1899, p. 287, No. 9) is republished and discussed by ANTON V. PREMERSTEIN, *Jh. Oesterr. Arch. I.* VII, 1904, pp. 215-239 (fig.). It reads:

*M. Vinu]ciu[s P. f., —. n.,
cos., XV] vir s. f. [pr., q.
Legatus pro]pr. Augusti Caesaris i[n Illyric
primus t]rans flumen Danivium [progressus
Quadoru]m et Basternarum exer[citum acie
vicit fu]gavitque, Cotinos, [Osos, People's name, nine letters
People's name, eight letters]s et Anarti[os sub potestatem
imp. Caesaris A]ugusti [et p. R. redegit
.....*

The man in whose honor the inscription was set up is shown to be M. Vinicius (Vinucius), consul in 19 B.C. The historical events of the period in the Danube regions are discussed.

The Salutations of Nero.—In *R. Arch.* IV, 1904, pp. 172-178, ÉDOUARD MAYNIAL replies to STUART JONES (*ibid.* III, 1904, pp. 263 ff.; cf. *Am. J. Arch.* 1904, p. 491), and maintains that the sixth salutation refers to the capture of Tigranocerta, which he places in September, 59 A.D.; that the ninth salutation belongs to the summer of 61 A.D., and refers to the victory of Seutonius Paullinus, which he places in the beginning of that year; and that the tenth salutation refers to the final victory of Corbulo over Tiridates. Various other corrections and criticisms are added.

Seneca's Uncle.—A prefect of Egypt, uncle of Seneca, mentioned by him in *Helv. Matr. De Cons.* 19, is identified by L. CANTARELLI, in *Röm. Mith.* XIX, 1904, pp. 15-22, with Gaius Galerius, and his term of office assigned to A.D. 16-31. The author inclines to think *avonculum nostrum* (*l.c.*), like *materetram* (*ibid.*), an interpolation; but points out that also in ancient times the husband of an aunt may be called an uncle, though he hold that relationship only through marriage.

Inscriptions relating to Roman Antiquity.—In *R. Arch.* IV, 1904, pp. 443-477, R. CAGNAT and M. BESNIER give texts or references for seventy-eight inscriptions, besides a brief statement of the contents of articles dealing with Roman epigraphy and of epigraphic publications relating to Roman antiquity, published in 1904, August-December. Some of the inscriptions published are in Greek.

COINS

The Mint of Ticinum (Pavia) Again.—In *R. Ital. Num.* 1904, pp. 303–321, FRANCESCO GNECCHI takes up the discussion (begun by P. Monti and L. Laffranchi, in *Bollettino di Numismatica* II, 1904, pp. 2–8; cf. *Am. J. Arch.* 1904, p. 487) whether certain third-century coins, with the mint mark T, are not of Ticinum (Pavia) in Italy rather than of Tarragona in Spain, as generally stated, and with further arguments aligns himself with those who believe that they are of Italian fabric.

Coin-portraits of the Third and Fourth Centuries.—The greatest confusion exists in the portraits of the late empire, especially of the tetrarchies beginning with Diocletian and Maximian and their “Caesars.” The same or a similar head often appears on coins, accompanied by various names. JULES MAURICE (*R. Num.* 1904, pp. 64–104; 3 pls.) follows up his study of the mint-issues of the Constantinian epoch with an examination of the iconography of these series, and develops the theory that each mint gave the portraits only of the rulers who governed that part of the Roman world in which it was situated, quite regardless of the emperor whose name appeared on the coin. The three plates give the effigies of Diocletian, Maximian, Galerius, and Constantius Chlorus.

GENERAL AND MISCELLANEOUS

The Vatican Pine-Cone.—In *Röm. Mith.* XVIII, 1903, pp. 185–206 (13 figs.), 312–328, and XIX, 1904, pp. 87–116 (1 pl.; 9 figs.), J. STRZYGOWSKI, E. PETERSEN, and CHR. HÜLSEN, respectively, discuss the pine-cone of the Vatican. The first writer purposes to show that the *motif* of the pine-cone as part of a fountain is of Eastern origin, and was borrowed thence by Rome. It found a full development in Constantinople, for example, and was yet living there later than the iconoclastic age. Mosaics and miniatures are chiefly relied upon as proofs, but three actual cones, pierced for the issue of water, are cited, besides the Vatican cone. Of these, one (bronze) is in the vestibule of the cathedral at Aachen, one (stone) in the Sulu-Monastir at Constantinople, and a third (stone) in the vestibule of S. Apollinare Nuovo in Ravenna. Each of these stands, or stood, in relation to a church, where the Cantharus stood in relation to old St. Peter’s.

STRZYGOWSKI, then, derives the idea of the pine-cone from the Mithras-worship as an emblem of fertility, and emphasizes its development in Syria (as tree of life or of knowledge) in connection with the four streams of paradise into a symbol of spiritual enlightenment and nurture.

PETERSEN declares that the evidence adduced by STRZYGOWSKI leads him to just the contrary conclusion concerning origins. He points out in detail weaknesses of interpretation of the symbolism emphasized by STRZYGOWSKI, insists that all the examples adduced by him are of late centuries, and further argues that the Vatican *pigna* (as its base indicates) originally crowned the summit of a round building, probably the Pantheon (as built by Agrippa). When this was burned, in 80 A.D., the *pigna* fell, and probably lost its point. It was then bored for water, and set up as the central figure of a fountain, perhaps near the Porticus Diuorum (cf. *Röm. Mith.* XVIII, 1903, p. 46). Later, Constantine (or Constans) set it up under the tabernacle in front of old St. Peter’s, again to spurt water. Constantine

himself imitated this pine-cone fountain in Constantinople, and thence the *motif* spread through the East.

HÜLSEN examines carefully all the extant drawings of the Cantharus of old St. Peter's, as well as the extant remains, and gives a reconstruction of the whole. He holds that the bronze cone was surely topless until Paul V set it up in the Vatican gardens, and that, in its unrestored condition, it could not have served as a fountain. There is no proof earlier than the middle of the twelfth century of its standing in the atrium of St. Peter's. It probably was not removed there till the ninth century, or later, up to which time it still stood in the Campus Martius. It was transferred to the neighborhood of St. Peter's, not as a fountain, but simply to preserve it as an interesting memorial of antiquity. Furthermore, certain extant examples of pine-cones pierced for fountains date from a time when the Vatican cone yet crowned the Pantheon. Therefore the idea of such pine-cone fountains cannot have come entirely from a Constantinople replica of a Vatican cone-fountain, which idea was suggested by an accidental breaking of the Pantheon acroterium. Again, the holes in the cone appear to be as originally cast, not afterward drilled; the lower part is not shaped to fit the summit of the roof of a circular building; the casting is too heavy for such a position; and if it crowned the roof of the Pantheon, it would probably have been melted by the fire that destroyed that building, and not simply have had its point broken off by falling from its place. The Vatican cone, then, was originally cast, — possibly as early as the Augustan period, possibly later, — for a fountain near the Serapeum. Its connection with the Pantheon is a late fable. Furthermore, pine-cone fountains were common enough, even in Hellenistic times.

Petersen once more (*ibid.* pp. 159-161) argues against Hülsen in rebuttal.

Foot Wear of Vestal Virgins. — At the July (1904) meeting of the Berlin Archaeological Society, Mr. ASSMANN, opposing the views of Jordan and Dragendorff, pointed out that most statues of Vestals show the foot, including the great toe, covered with a thin stocking or soleless shoe. The original rule of the order, which required them to go barefoot, was apparently avoided by dispensation. The small cut-out place near the junction of the great toe may be a remnant of sacerdotal bareness. (*Arch. Anz.* 1904, p. 187.)

The Via Salaria in the Region of Ascoli Piceno. — N. PERSICHETTI, in *Röm. Mitth.* XVIII, 1903, pp. 274-311 (1 map; 6 figs.), traces in minute detail the ancient course and existent remains of the Via Salaria from S. Giusta to Fonte del Campo, thence to Grisciano, thence to Acquasanta, thence to Ascoli, and thence to the Adriatic (as its shore-line anciently ran) at Castrum Truentinum, which the author (following a suggestion of Cluverius) places at the Torre Guelfa, near Porto d' Ascoli. In conclusion, the *mansiones* and distances of the Salaria in this region are discussed, and corrections made in the Itineraries.

The Aqueduct-castellum by the Vesuvian Gate of Pompeii. — This has already been described in the *Not. Scavi*, 1903, pp. 25-31. It is now discussed by A. MAU in *Röm. Mitth.* XIX, 1904, pp. 41-50 (2 figs.). It is a settling basin, with perforated lead plates to skim out also floating material. A single stream, of no great dimensions, entered it on one side, and three pipes issued from it toward the city. Their goal and purpose are unknown.

They certainly could not have supplied any of the distributing cisterns set up on pillars in various parts of the city, for the level of the *castellum* is too low, and there is no chance for hydrostatic pressure. At the time the *castellum* was constructed, the Vesuvian gate was already in ruins. This aqueduct was probably built for a special purpose, as an auxiliary supply at the opening of the Christian era, the main aqueduct (which is yet to be discovered) then proving insufficient for all the needs of the city.

The Tombs at Cumae.—In *B. Paletn. It. X*, 1904, pp. 1-29 (5 pls.; 6 figs.), G. KARO describes and discusses objects found in recent excavations at Cumae, an account of which was published in *Not. Scavi*, 1902, pp. 556 ff. There are three tombs, dating, according to Karo, from the seventh century. One was evidently that of an important personage, having an equipment,—gold ornaments, silver vases, iron weapons, etc.,—similar to that of the tombs of the Etruscan and Praenestine princes, but indicating, at the same time, the Greek origin of the people who settled Cumae. A fourth tomb, of beehive shape, is much later, probably of the third century B.C., and is therefore an interesting survival of a very early form.

The Grotta Romanelli.—In *B. Paletn. It. X*, 1904, pp. 145-155, L. FIGORINI discusses the cave called Grotta Romanelli, near Castro in Terra d' Otranto, and concludes that no palaeolithic remains have been found there.

The Bronze Age in Sicily.—In *B. Paletn. It. X*, 1904, pp. 155-199 (41 figs.), G. A. COLINI begins a discussion of the bronze age in Sicily. In this article the latter part of the stone age is briefly treated, then the first period of the bronze age is discussed, and the discussion of the second period is begun. Many discoveries are mentioned, and the discussion is based upon descriptions and illustrations of numerous objects and of the tombs in which they were found. The inhabitants of Sicily in the first period of the bronze age, which was contemporaneous with the neolithic period and the first phases of the bronze age in Italy, were a pastoral people. Their pottery shows many motives derived from the neolithic period, but also many derived, apparently, from the East. The technique of painted pottery is well developed. In the second period the influence of the Aegean, or Mycenaean, civilization is strong. In both periods commerce with places outside of Sicily existed.

Copper Blocks in Sardinia.—In *B. Paletn. It. X*, 1904, pp. 91-107 (8 figs.), L. FIGORINI discusses three blocks, or masses, of copper of peculiar shape, each inscribed with a peculiar mark, found many years ago near Cagliari, and now in the museum of that town. By comparison with similar pieces, some of them similarly inscribed, found in Cyprus, Crete, and near Chalcis in Euboea, he concludes that those of Cagliari came from one of the Aegean islands and date from the middle of the second millennium B.C.; that they were intended for manufacturing purposes, but had also a monetary value.

The Sabinum of Horace.—A. DÖRING (quoted by PETERSEN in *Röm. Myth.* XIX, 1904, pp. 158, 159) adduces another argument in favor of assigning Horace's villa to the lower situation, near the highway, where a mosaic pavement has long been shown. This argument is based on the fact that near this lower site the *casca* of the larger spring (not that called *degli Oratini*) was anciently an elaborate, artificial arrangement, like those found in the immediate surroundings of villas.

The Norcia Biga of the Metropolitan Museum in New York.— In *Röm. Mith.* XIX, 1904, pp. 155 f., E. PETERSEN comments on the *biga* from Norcia. He does not utterly reject the possibility of forgery. A number of curious things in its artistic forms are noted. As a whole it is hardly an early Ionic work, certainly not of the seventh century. Petersen thinks the Perugia *biga* (cf. *Röm. Mith.* 1894, pp. 253, 314) far superior to this of Norcia, about which an artificial interest has been excited on account of its secret sale and exportation.

The Roman Hydraulus.— In *Reliq.* X, 1904 pp. 152-164 (9 figs.), F. W. GALPIN publishes and describes a terra-cotta model of a Roman hydraulus, or water organ, now in the museum at St. Louis. The terra-cotta was found at Carthage. It has nineteen pipes, two pumps, or bellows, a water-box, wind-chest, and sound-board. The principle of the hydraulus is well understood (see especially LORET, *R. Arch.* 1890), and with the help of the terra-cotta a working reproduction has been made, on which the extant pieces of Greek or Græco-Roman music can be played.

FRANCE

Pre-Roman Fibulae from the Tumuli near Salins.— In *R. Arch.* IV, 1904, pp. 52-82 (20 figs.), MAURICE PIROUTET discusses fibulae from tumuli in the neighborhood of Salins. One group of tombs (*groupe des Moidons*) seems to be a direct development from the bronze age. More important are the fibulae of a second group (*groupe d'Alaise*), some of which have no spiral, others a single spiral or several spiral turns on one side of the pin, others a double spiral, which often projects some distance to each side of the pin (*fibules en arbalète*). The details of form and ornament are discussed. These fibulae belong to the Hallstatt period. The transition from the Hallstatt to the La Tène period as known in fibulae is discussed, and a bibliography of the Hallstatt period in the Jura is appended.

Celtic Gods in the Form of Animals.— In *C. R. Acad. Insc.* 1904, pp. 365-372, D'ARBOIS DE JUBAINVILLE discusses Celtic gods in the form of the bull, the wolf, the horse, the boar, the bird, and the bear. Proper names, of places as well as persons, bear witness to the existence of these animal deities. All these animals, except the bear, are found on the Roman military standards.

The Mars of Coligny.— In *Mon. Mém. Acad. Insc.* (Fondation Piot) X, pp. 61-90 (1 pl.; 6 figs.), JOSEPH BUCHE discusses the bronze Mars from Coligny, now at Lyons (see *C. R. Acad. Insc.* 1897, p. 793; 1898, p. 9; *Am. J. Arch.* 1898, p. 127). With the statue were fragments of a calendar in bronze which seem to belong with a calendar found at the temple of Mars Augustus at the lake of Antre. The statue, a work of the end of the first century B.C. or the beginning of the first century after Christ, was probably ruined and partially destroyed in the invasion of Crocus, 275-276 A.D. The statue originally wore a helmet. The features resemble those of Alexander the Great, and the statue is an imitation of an Alexander with a lance, by Lysippus, a type which the Gauls adopted for a statue of Mars. From this statue by Lysippus is derived a double series of statues of Mars and youthful statues of Emperors (see above, p. 206).

A Concession of Land, an Inscription at Orange.— In *C. R. Acad. Insc.* 1904, pp. 497-502 (fig.), Mr. ESPÉRANDEU publishes and discusses an

inscription found in April, 1904, at Orange, and previously published by F. Dignonnet, *Mémoires de l'Académie de Vaucluse*, 1904, pp. 209 ff. It records the concession in perpetuity of plots of land to colonists on condition of an annual payment. Some readings are discussed. The plots, each composed of two pieces, seem to have been square. This inscription, which bears some relation to a fragment of a plan found at Orange, is unlike anything discovered elsewhere.

GERMANY

The Column of Igel.—In the *Sonntagsbeilage* no. 10 of the *National-Zeitung*, H. GRAEVEN describes the monument called the 'Igeler Säule,' near Trier, and urges the importance of making casts and photographs of it before it suffers more from exposure. It is not a column, but a great monument 23 m. high, adorned with reliefs. These represent Perseus and Andromeda, the death of Hylas, the apotheosis of Heracles, and other mythological scenes and scenes from daily life. The chief representation is that of three male figures,—the two brothers who, according to the inscription, erected the monument, and Hermes. This group is a reminiscence of the Orpheus relief. Several of the scenes on the monument show the interest in and longing for the future life which characterized the period when the monument was erected (*Berl. Phil. W.* 1904, pp. 1213 f.).

AFRICA

The Original Plan of Thamugadi.—In *C. R. Acad. Insc.* 1904, pp. 460-469 (fig.), R. CAGNAT describes the original plan of Thamugadi as it has been traced among the ruins at Timgad. It is nearly square (north side 324.35 m., south 328 m., east 357 m., west 354.67 m.). The *via decumana*, running east and west, divided the place into equal halves. The *cardo maximus*, beginning west of the middle of the north side, ran south to the *via decumana*, where it opened into the forum. South of the forum was the theatre. The street which served as a continuation of the *cardo maximus* to the south was the second street from the western wall. With the exception of the forum and adjacent parts, the original town was divided by streets into nearly equal rectangular blocks. The plan is that of a Roman camp. The city outside of this original settlement was less regular in plan.

A Milestone on the Road from Bône to Guelma.—Three copies of a milestone from the road between Bône (Hippo) and Guelma (Calama), two by La Mare, and one by Carette, are the basis for the publication *C.I.L.* VIII, 22,210. A fragment found by Papier on the ancient road from Hippo to Calama (*Comptes rendus de l'Académie d'Hippone*, 1902, p. xxi; *Année épigr.* 1904, no. 21) makes the reading of the inscription certain: [*Imp. Caes. T. Aelius Hadrianus Antoninus Aug. Pius Pont. | Max. tribunicia potestate xv | | Co[s] iiii | viam per A[lp]es Numidicas | vetus[at]te inte]rrup-tam | pontibus den[uo] fac[t]is[p]a | [l]udibus sicc[at]is l]abibus | con[fr]matis [re]stituit cur[ant]e M. Valer[i]o Etrusco | leg. [s]uo pr. pr. The expression *Alpes Numidicas* is interesting. (CAGNAT, *C. R. Acad. Insc.* 1904, pp. 377-382.)*

Jewish Inscriptions from Africa.—In *R. Arch.* III, 1904, pp. 354-373, PAUL MONCEAUX continues his 'enquête sur l'épigraphie chrétienne d'Afrique' (cf. *Am. J. Arch.* 1904, p. 326) by the publication, with an introduction and brief comments, of thirty-three Jewish inscriptions (nos. 120-152), for the most part Latin epigraphs.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART GENERAL AND MISCELLANEOUS

Anatolian Influence on Early Christian Art.—The Turkish village of Dorla occupies the hill on which stood the temple of the Great Mother, opposite the town of Nova Isaura. The place seems to have been Hellenized only with the introduction of Christianity, and of the Greek inscriptions, all of which seem to be of the third century or later, not one is certainly pagan. The art of the city was apparently native, and furnishes strong support for Strzygowski's theory as to Anatolian influence on early Christian art. (W. M. RAMSAY, *Athen. July 23, 1904*. Cf. MISS RAMSAY, *J.H.S.* XXII, 1904, pp. 260-292.)

The Remains of Sergiopolis.—Since Halifax visited the place in 1691, the ancient post of Resapha or Sergiopolis has been scarcely seen by Europeans. It is now described in *B.C.H.* XXVII, 1903, pp. 280-291 (8 figs.), by V. CHAPOT. The walls are well preserved, but showy rather than strong. Noteworthy are the large cisterns, much needed, as the place is destitute of water. Other remains are the fairly well preserved church of St. Sergius, a chapel, and a large edifice. The site is really a fort, built by Justinian to protect the rich church of St. Sergius, which was a resort of pilgrims. Procopius's account seems much exaggerated.

The Ruins of Mschatta.—*Jb. Preuss. Kunts.* XXV, iv, is nearly all given up to two articles on the ruined building at Mschatta, about 200 km. south of Damascus, specimens of the façade of which have been transferred to the Kaiser Friedrich Museum in Berlin. The first article (with plan) is by BRUNO SCHULZ, who concludes that the edifice was built as a fortified barrack for ten companies of soldiers, probably in the sixth century, under the Sassanid monarch Chosroes I (531-579), Hormizd IV (579-591), or Chosroes II (591-628). In the second article JOSEF STRZYGOWSKI describes the remains, especially the façade, from the standpoint of a historian of art, and finds in them striking confirmation of his new theory that Asiatic art was independent of the Graeco-Roman and Byzantine traditions. The art of Mschatta he calls "Mesopotamian." "In Mschatta," he says, "is the monumental expression of an art which has not its equal in decorative effect. . . . Mschatta strengthens in a peculiarly striking manner the epoch-making discovery that the further we go, in the later years of antiquity, away from Rome toward the East, the more strongly pulsating is the artistic life met with. It had its boundaries not in Mesopotamia, but extended over Iran and Central Asia on to China. . . . What I should like to propose here as a problem is the theory that the great international art-movement, which included Europe, North Africa, and Asia Minor, along with Eastern Asia and India, which led to the rise of the modern Japanese art in the East, and the shaping of the Mohammedan, Byzantine, and partly also of the barbarian art in the West, had in Mesopotamia and the Iran the fountain-head where the moulding of its forms took place." Strzygowski argues also that the building might belong to any time from the fourth to the sixth century after Christ.

The Labarum of Constantine.—In *B. M. Soc. Ant. Fr.* 1904, pp. 212-220, J. MAURICE, in a paper on a cameo in the Cabinet de France and a coin of Constantine, makes some observations regarding the history of the

Labarum. The coin shows a *vexillum* , or cavalry standard, planted on a serpent and surmounted by the monogram, — in other words, the Labarum. From a crosspiece hangs a banner on which are three medallions, which Maurice shows from Eusebius were meant to represent Constantine and his two sons. This, in turn, proves that the two medallions on the standard in the cameo (which represents the Triumph of Licinius) must in similar fashion stand for Licinius and his son. The custom of putting the image of the emperor along with that of one or more of the *Divi* on the *vexillum* or cavalry standard was modified by Diocletian, who began to put the portraits of the living emperors and Caesars on the banner. The Labarum, then, was an ordinary cavalry standard, individualized for Constantine's own use by the addition of the monogram, and borne, as Eusebius tells us, by his particular body-guard. This explains why this personal standard did not appear on coins before 326, since before that time Constantine was never really sole master of the empire.

Vases of Cana. — In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 145-170 (pl.; 19 figs.), F. DE MÉLY discusses the vases or jars of Cana, preserved in various places and venerated as the jars in which Christ changed water into wine. Such jars, two in number, are first mentioned in the *Itinerarium anonymi Placentini* , 551 A.D. "One of the six hydrias" is mentioned by St. Willibald (725 A.D.). Thirty-five vessels, venerated as vases from Cana in various mediaeval sanctuaries, are described and discussed in this article. They differ greatly in form and decoration.

Portraits of the Comneni. — In *R. Ét. Gr.* XVII, 1904, pp. 361-373, H. OMONT describes, with comments, a manuscript in the library of Lincoln College, Oxford. This was bought by George Wheler in Athens, in 1675 or 1676. It contains the rules of the monastery of Our Lady of Good Hope, founded in the fourteenth century by John Comnenus Ducas Synadenus and his wife Theodora. It is adorned with numerous portraits of members of the Comnenus family, rather poorly painted.

The Metropolis of Seres. — In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 123-144 (2 pls.; 25 figs.), P. PERDRIZET and L. CHESNAY describe the metropolis or cathedral of Seres (Σέρραι), Macedonia. The church has a nave and two aisles. In the choir is a *σύνθρονος* rising in three steps, like that at Torcello. A similar one exists at Melnic, in Macedonia. In the conch of the apse at Seres is a much-injured mosaic, representing the Last Supper. The work is excellent. The St. Andrew, the best-preserved figure of all, is lifelike and expressive. This mosaic resembles the mosaics of Daphni, but is perhaps a little earlier. There are numerous pieces of Byzantine relief work in and about the church, and in the treasury are several interesting objects, among which two liturgical fans (*ῥιπίδια*) of silver with decorations of enamel are the most striking. On one the Pantocrator is represented, with the four beasts that symbolize the evangelists; on the other, Christ, in an attitude of benediction. Six cherubim or seraphim enrich the central representation.

A Byzantine Ikon in the Alexander III Museum. — This ikon, a remarkable work of the twelfth century, is painted on a wooden panel, the centre of which is excavated so as to leave a broad rim in the manner of a frame. This frame is decorated above with the altar of God, flanked by archangels, with the Virgin and St. John the Baptist in the corners. The

sides are ornamented with busts of the apostles, while a row of saints occupies the lower edge. The picture itself is a crucifixion, conceived in general after the Byzantine manner of the period, with some striking exceptions. Christ is represented crucified upon a cross, provided with a huge suppedaneum. On the left stands the Virgin in the act of swooning, supported in the arms of one of the Marys. On the right is St. John, and behind him Longinus, holding his lance. The swooning Virgin, along with other deviations from the conventional type, raises the author of this ikon above his contemporaries and marks probably the first attempt to express the element of tragedy in the scene, save in a symbolical way. (W. DE GRUNEISEN, *Rass. d'Arte*, September, 1904, pp. 138-141.)

Early German Painting.—The early German Art at the Düsseldorf exhibition of 1904 is the subject of three long articles by C. JOCELYN FFOULKES in *Athen*. August 27, September 24, October 1, 1904. The exhibition virtually covered the whole field of West German painting, but was especially rich in works of the Cologne and Westphalian schools. The first article is especially devoted to Hermann Wyrich von Wesel and Conrad von Soest; the second to Stephan Lochner and the anonymous masters of Cologne and Westphalia; the third continues the discussion of these anonymous painters. All the articles abound in details regarding many works of these schools during the fourteenth and fifteenth centuries, based in part upon the catalogue of E. Firmenich-Richartz, but with frequent criticism and independent discussion.

Sketches for Miniatures.—In *R. Arch.* IV, 1904, pp. 17-45 (11 figs.), HENRY MARTIN writes of marginal directions and sketches for miniatures in mediaeval manuscripts, especially French manuscripts of the thirteenth and fourteenth centuries. The sketches in each manuscript in which they are preserved seem to be by one hand, even where several persons evidently painted the miniatures. Generally the sketches show greater artistic ability than the finished miniatures. Apparently the maker of the sketches (*paginator*) was the master workman, even if not the proprietor, of the studio, under whose direction the less able artists of the miniatures worked. The number of manuscripts containing traces of marginal sketches is very great. Substantially the same article, without illustrations, is published in *C. R. Acad. Insc.* 1904, pp. 121-132.

Polychrome Statuary in Spain.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), X, pp. 171-216 (2 pls.; 28 figs.), MARCEL DIEULAFOY describes the processes and traces the progress of the admirable polychrome sculpture of Spain, especially in Aragon and Castile, from the twelfth to the seventeenth century. Many monuments, among them the bust of St. Valerius at Saragossa, the statue of St. George at Barcelona, the superb altarpieces of the cathedral (la Seo) and of Our Lady del Pilar at Saragossa and of the chapel of the kings at Grenada, the tomb of Marquis Vasquez de Arce at Seguenza, and the relief of Philip of Burgundy at Burgos, are described and illustrated. Until about 1400 A.D. the artists of Aragon and Castile derived their inspiration and training chiefly from France. Then for a short time Flemish and German influence predominated, until the influence of the Italian Renaissance asserted itself.

ITALY

Romanesque Sculpture in S. Maria at Carpi. — This church, now in ruins, was dedicated to the Virgin in 751 A.D. by the Lombard King Astolfo, and destroyed in part by the Prince Alberto Pio. Among its decorations still existing are three fragments of the front face of an ambo with the evangelical symbols of the lion, the eagle, and the bull carved upon it, and two which formed the sides of the pulpit, on which are carved an angel and a brooding figure, perhaps Adam. VENTURI, comparing these reliefs with those of the sculptor Niccolò, whose works are scattered throughout the Emilia, believes that they are from his hand. (*L'Arte*, June–August, 1904, p. 287.)

The So-called Sigilgaita Bust in the Cathedral of Ravello. — In the cathedral of Ravello, over the door of the pulpit erected in 1272 at the expense of Niccolò Rufolo, stands a bust which tradition held to be the portrait of Queen Giovanna I of Naples. Most critics have regarded the bust as that of Sigilgaita, the wife of Niccolò Rufolo. In *Rep. f. K.* XXVII, 1904, pp. 377–378, C. VON FABRICZY publishes a summary of a monograph by A. FILANGIERI CANDIDA (*Del preteso busto di Sigilgaita Rufolo nel Duomo di Ravello*, Trani, 1903; 34 pp.) upon this subject, in which the author shows that the woman of twenty years portrayed in the bust could not be Sigilgaita, who, at the time of the building of the pulpit, was a grandmother, and that the style of the bust and the costume indicate a later generation. Since the portraits in the spandrels of the pulpit door are those of Niccolò and his wife, not of two of his sons, as Cavalcaselle and others have thought, the bust might then be that of Anna Rufolo, wife of Matteo, Sigilgaita's eldest son.

An Arabian Description of Rome. — An Arabian description of Rome by a certain Hārūn ben Jahjā, of the late ninth century, is shown by W. LUEDTKE to be the basis of a Turkish description published by V. D. Smirnov from the *cod. Harl. 5500* (s. XV) of the British Museum. Ample parallel passages are given in a German translation, — enough to give some idea of the marvels characteristic of such descriptions long before the time of the *Mirabilia*.

Byzantine Art at the Exposition at Siena. — ANTONIO MUÑOZ, *Byz. Z.* XIII, 1904, pp. 705–708, contests the Byzantine character of a Madonna with the Child, exhibited by Cav. Marcello Dunn, which he regards as the work of a Siensese painter of about the middle of the thirteenth century, a follower of Guido da Siena. A painted crucifix, also catalogued as Byzantine, should be included among the Romanesque works under Byzantine influence, as well as a Last Judgment from the cathedral of Grosseto. The real Byzantine works in the exposition which Muñoz describes are a reliquary, supposed to contain a fragment of Christ's robe, from the Ospedale di S. Maria della Scala in Siena, and the Siena Evangelarium. The former is a gold casket, now enclosed in a seventeenth-century holder, with small, round glass windows in the front, through which a part of the decoration may be seen. This consists of a crucifixion; Christ bows his head to the left; to the right sits St. John, praying, with the inscription Ο ΑΓΕC ΙΩ Ο ΘΕΟΛΟΓΟC; to the left stands the Madonna, labelled ΜΡ ΘΥ, with hands outstretched toward her Son. In the background rise the towers of

Jerusalem. Around the scene runs an inscription of which only the words ἀπὸ τοῦ χιθόνου, in the lower part, can be read. The catalogue ascribes the reliquary to the ninth century, but it is more probably, so far as the difficulty of examining it permits one to judge, of the twelfth. The reliquary came from the imperial chapel in Constantinople, and its history is well attested by documents existing in the Ospedale. The Evangeliarium is famous for the costly enamels on its cover, ascribed to the tenth century. The work has been shown to be a patchwork made up of fragments of various origin, dating from the eleventh to the thirteenth century. The four miniatures of the evangelists in the text are ascribed by Muñoz to the thirteenth century.

Santa Maria in Vulturella. — **ATTILIO ROSSI** is the author of a monograph entitled *Santa Maria in Vulturella*, published by Loescher, Rome, 1905. This little church, popularly known as Mentorella, is situated in the hills near Tivoli, and its foundation is mythically attributed to Constantine. The church building, however, is Cistercian Gothic, and dates from the early twelfth century. By the thirteenth century the legend was current that this was the site where St. Eustathius beheld the vision of Christ between the horns of a stag. This remote little church contains a thirteenth-century ciborium, a twelfth-century statue of the Madonna, an early twelfth-century carved wood altar front, signed by *Magister Guilielmus*, a twelfth-century German reliquary, two thirteenth or fourteenth century Arabic candlesticks, a fourteenth-century seven-branched candlestick, and a processional cross made in the Abbruzzi region in the early fifteenth century. The dates are established by comparison with many analogous monuments.

ENGLAND

The Central Tower of Canterbury Cathedral. — In *Athen*. October 29, 1904, F. S. A. gives an outline of the early history of the central tower of Canterbury Cathedral. The first stone was laid in August, 1433, as appears from a contemporary chronicle, where the tower is called *campanilis Angeli*. The work was completed and enriched about the end of the fifteenth century by Prior Goldstone II. The name Angel Steeple is far preferable to the common name, Bell Harry.

Saxon Sculptures at Chichester. — Among the stones taken from Chichester Cathedral in its many restorations are fragments of carvings similar to those of the "Lazarus" reliefs, now framed in the wall of the choir. The dimensions show they were not part of the choir panels, and it seems likely that these "Saxon" sculptures were used in some screen or enclosure. (E. S. PRIOR, *Athen*. September 3, 1904.)

Pre-Norman Crosses in Derbyshire. — In *Reliq.* X, 1904, pp. 194-204 (9 figs.), G. LE BLANC SMITH publishes and discusses pre-Norman crosses at Bakewell, Eyam, and Bradbourne. These are all ornamented with vines of classical form, scroll-work, and figures. The figures are all much defaced. At Eyam they represent angels, at Bakewell and Bradbourne, apparently the crucifixion and other biblical scenes.

Norman and Pre-Norman Remains in the Dove-dale District. — In *Reliq.* X, 1904, pp. 232-247 (12 figs.), G. LE BLANC SMITH describes three pieces of a cross, or crosses, at Alstonefield, two nearly complete crosses, a fragment, and a font at Ilam, Staffs. The crosses all seem to be pre-Norman.

The font is Norman. It is adorned with a rudimentary arcade of six arches, under which are: (1) two human figures; (2) the Agnus Dei; (3) a dragon; (4) a human figure; (5) a human figure; (6) a dragon. The carving is very rude.

Font at Kea.—In *Reliq.* X, 1904, pp. 206-208 (2 figs.), G. LE BLANC SMITH publishes a Norman font at Kea, Cornwall. It is supported by a pier in the middle and columns at the four corners. At the tops of the columns are heads. On one side of the font is a palm tree, on the second, a Maltese cross in a circle with a short shaft and semicircular Calvary, on the third, a curious, tiger-like beast, and on the fourth, what appear to be two blades of grass. This type of font survived into the "perpendicular" period.

Early Crosses.—In *Athen.* July 9, 1904, J. C. Cox gives the results of a study of the early crosses and cross-stumps in the Forest of the High Peak. All hitherto identified are on important boundary lines, and seem to mark ecclesiastical divisions, or parishes, soon after the reconversion of England. Few, if any, are later than the Norman Conquest.

Churches in Nottinghamshire.—Nottinghamshire, south of the Trent, contains about seventy-five old churches, sometimes containing remains of earlier Saxon structures, though in general showing Norman and Gothic work of the twelfth, thirteenth, and fourteenth centuries. The general characteristics of these monuments and the more important details are noted by J. C. C. in *Athen.* July 16, July 30, and August 20, 1904.

A Carved Bone of the Viking Age.—In *Reliq.* X, 1904, pp. 270-275 (7 figs.), J. ROMILLY ALLEN publishes a horn-shaped bone object bought by Mr. Edward Bidwell at York. It is adorned with five rows of patterns between narrow bead mouldings. The patterns are lozenges, chevrons, interlaced patterns, twist and ring, and T key pattern. The object ends in a beast's head with canine teeth. The probable date, arrived at by comparison with other objects, is the first half of the tenth century.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

New Documents on Zanetto Bugatto.—This painter, of whom there exists not one authenticated work, was important enough in his day to be the court painter of Francesco and Bianca Maria Sforza. In *Chron. d. Arts*, July 30, 1904, p. 226, SALOMON REINACH publishes for the second time two letters referring to Bugatto and his apprenticeship to Roger van der Weyden. In the first letter, written in 1460 by the Sforzas to the Duke of Burgundy, Bugatto is recommended to the Duke, being about to come to the Netherlands to study under the "celebrated master Guglielmus," by which name Roger van der Weyden is evidently meant, since the second letter, written in 1463 by Bianca Maria after Bugatto's apprenticeship was over, is directed to *Magistro Rugerio de Tornay pictori in Burseles* (Brussels) thanking him for his kindly treatment of his pupil Zanetto. Zanetto's work should therefore show traces of Van der Weyden's tutelage. In *Chron. d. Arts*, August 13, 1904, pp. 231-232, PAUL DURRIEU publishes a document in the Bibliothèque Nationale recording the payment in 1468 on behalf of Louis XI of France of the sum of forty-one francs five sous to

"Me. Jehannet de Milan peintre du duc de Milan" for a picture containing the portraits of Francesco Sforza and his son Galeazzo Maria. In the Brussels Museum is a triptych which is ascribed to Memling in the catalogue, and to Roger van der Weyden in other works. In the central part of the triptych, representing Christ on the Cross, are the kneeling figures of Francesco Sforza, Bianca Maria, and Galeazzo Maria. Durrieu does not think that this is the picture mentioned in the document cited, but argues that a painting which cannot be surely ascribed to any of the Flemish masters, and which shows so strongly the influence of Van der Weyden, might well have been painted by his pupil Zanetto Bugatto from 1460 to 1463.

A Canon of Proportions for the Human Figure.—In the *Burl. Mag.* 1904, August, pp. 475-481, T. STURGE MOORE aims to set forth the point of view of those masters who have left us treatises on the canon of proportions, especially Dürer. Moore thinks that these canons were considered by their authors as rules less to be followed than to be departed from, and not at all as an absolute norm of beauty. A canon then is merely a *point de départ* about which the genius of the artist may play, "for the use of these normal proportions is that they may enable an artist to deviate from the normal without the proportions he chooses having the air of monstrosities or mistakes or negligences." This is Dürer's theory, whereas Michelangelo's departures from the mean were not of this subtle nature, but so enormous that they were only saved from the fantastic by the sheer force of conviction which inspired them.

Medallic Portraits of Christ.—In *Reliq.* X, 1904, pp. 173-193 (pl.; 13 figs.), G. F. HILL publishes ten portraits of Christ on medals of the fifteenth century, the earliest of which is by Matteo de' Pasti (about 1460). Several other works are published for purposes of comparison. The most interesting type resembles a painting in Berlin attributed to Jan van Eyck. Probably the painting is the real original of the type, in spite of the legend that the medallions are copied from a head engraved on an emerald sent by Bajazet II to Pope Innocent VIII. The head of St. Paul, which forms the obverse of one of the medallions, is of Italian origin, and was associated with the head of Christ because Bajazet was reported to have sent a portrait of St. Paul as well as one of Christ. *Ibid.* pp. 260-269 (7 figs.), medals of the sixteenth century are discussed. The miniature in the possession of Prince Trivulzio may be a copy of a medal, but not of any of the extant medals that exhibit the same type. The rather rude cast medals with Hebrew inscriptions were doubtless intended for use as charms or amulets.

Rembrandt's Drawings after Indian Miniatures.—FRIEDRICH SARRE has reexamined Rembrandt's drawings after Oriental miniatures and discovered among the Indian miniatures in the Museum für Völkerkunde at Berlin a few which were plainly the models or of the same sort as the models which Rembrandt copied. Among other instances he cites the drawing of an Indian on Horseback in the British Museum, which is a free copy of a miniature in the Museum für Völkerkunde. The general impression that Rembrandt's models were Persian is shown to be incorrect. The motive which led him to Oriental miniatures was not his love for the strange and fantastic, but the desire to put a true Oriental atmosphere into his biblical scenes. The same motive accounts for his collections of Oriental objects as well as books and woodcuts which portrayed Oriental scenes.

The flourishing trade between Holland and the East gave many opportunities for this sort of collecting. The results of his study of these models is plainly seen in his drawings of Eastern subjects and his biblical pictures (*e.g.* Ahasuerus and Haman at the banquet of Esther, in the Roumiantzoff Museum at Moscow), which are remarkable not only for their careful realism in details but also for the successful reproduction of the Oriental type of face (*Jb. Preuss. Kunsts.* XXV, pp. 143-158).

Italian Pictures in Sweden.—The Italian pictures in Swedish collections are nearly all late seventeenth century works. The few early paintings which have found their way thither are described by OSVALD SIRÉN, *Burl. Mag.* August, 1904, pp. 439-452 (4 pls.), and October, pp. 59-62 (4 pls.). In the first article he takes up the schools other than the Venetian. The painting earliest in date he considers to be a Madonna and Child in his own possession, by Lorenzo Monaco, dated 1405. Another is a boy's portrait coming from the castle of Galliera near Ferrara, once the property of Josephine, wife of Bernadotte. This picture, now in the king's gallery at Stockholm, bears on its back a label attributing it to Lorenzo Costa, but Sirén thinks it Florentine and possibly a youthful work of Raffaellino del Garbo, painted under the influence of Botticelli. The only other Florentine picture in Sweden is a Madonna and Child, interesting for the evidence in it of that Milanese influence which was injected into Florentine art by the painters who had been driven out of Milan by the French occupation in 1499. Hence, Sirén attributes the painting to Piero di Cosimo, who showed himself especially susceptible to this outside influence. The second article treats of the Venetian paintings in Sweden. Among these is described a Presentation at the Temple in the collection of Count Fredric Bonde at Säfstaholm. This is signed PAOLO CALIARI F. and is thought to be a genuine Veronese by Sirén. In the collection of the Dowager Countess von Rosen in Stockholm is a Jupiter and Io signed O. PARIDIS BORDONO. In the National Museum are: a portrait purporting to be of Titian in his old age, signed by Orlando Fiacco of Verona, two works by Leandro Bassano, a portrait of a young man, probably by Domenico Tintoretto, and a number of drawings by G. B. and Domenico Tiepolo.

ITALY

The Artists in the Poetry of the Renaissance.—A. COLASSANTI, in *Rep. f. K.* XXVII, 1904, pp. 194-220, writes of the relations of the Renaissance poets to art and artists, annexing to his article a bibliography of the poetic sources for the art history of the Renaissance. In general the poets exhibit little true appreciation of the artistic merits of their subjects. The artist is pictured as in unceasing contest with nature, striving to seize her elusive forms, or his work is made a mere pretext for the composition of an ode to the poet's mistress. Pietro Aretino, Gian Paolo Lomazzo and Girolamo Casio de' Medici are in their different ways exceptions to this rule. The old classical epigram, used as a vehicle of the most extravagant praises of the personage portrayed in the work of art, continued with unimpaired fervor of adulation into the Renaissance. The very verses which are no contribution to criticism are often of the greatest use to the historian of art. For example, Pietro Aretino's elegies and epigrams have cleared up many points in the life and work of Titian, and an epigram of Casio upon Bra-

mantino, in which he says that he worked in his mother-city, Milan, until the death of Ludovico il Moro, leads us to place between 1508 and 1509 the date of his journey to Rome.

New Pictures by Sassetta.—BERNHARD BERENSON in *Rass. d' Arte*, August, 1904, pp. 125-126, attributes to Sassetta four pictures, three of which were "discovered" by himself, the fourth by Langton Douglas. The first is a small triptych with a seated Madonna in the central part, a female saint and the Annunciation to the left, a bishop and the angel Gabriel to the right, in the tympanum Christ and busts of prophets. This is an early work of Sassetta's, exhibited in the Museum recently formed at Pienza, and shows many traces of the influence of Sassetta's master Paolo di Giovanni Fei. The same influence is marked in a work of even earlier date, a Virgin seated among four saints and a multitude of angels with God the Father appearing above in a mandorla. This belongs to M. Martin Le Roy of Paris. A third, representing the Apostles bidding farewell to the Madonna, is in the collection of Sig. Benigno Crespi in Milan and there attributed to the school of Fra Angelico. A Miraculous Death of an unworthy Priest at the Sacrament, from the Bowes Museum in Barnard Castle, appeared in the Sienese Exposition at the Burlington Club in London and is assigned to Sassetta in the catalogue of the exposition by Langton Douglas, correcting the previous attribution by Berenson to Sano di Pietro. The same critic describes in the *Rass. d'Arte* for September, p. 142, a small *predella* representing the appearance of the angel to Joachim, and a fragment of fresco recently acquired by the National Gallery in London, containing three heads of angels, both of which pieces he ascribes to Sassetta.

Opinions on Thode's "Discovery" of Michelangelo's Crucifix.—Against Thode's identification of the crucifix of S. Spirito with the work of Michelangelo, supposed to be lost (see *Am. J. Arch.* 1904, p. 393), it is argued that there is nothing to prove that the crucifix now on the high altar is that which stood in the sacristy (where Richa, in his work on the churches of Florence (1759), says that it was preserved); that it does not bear the mark of Michelangelo's art; that the proportions are bad and the modelling uneven; and that, in fact, there is nothing to distinguish the work from other crucifixes of the end of the fifteenth century. Thode announces that he will soon publish a dissertation in support of his view, to appear in his third volume upon Michelangelo. Apropos of this master, Ferri, creator of the drawings of the Uffizi, and Jacobsen have added another twenty to the forty drawings by Michelangelo which they found in the Uffizi collection last year. (GERSPACH, *R. Art Chrét.* July, 1904, p. 318.)

Giovanni di Paolo in the Roman Collections.—The collection of pictures established by Gregory XVI in a room of the Vatican Library is arranged in glass cabinets without any designation of origin. The authors of some have been identified by Cavalcaselle, others by Berenson in the *Central Italian Painters of the Renaissance*. Among these pictures PIETRO TOESCA (*L'Arte*, 1904, pp. 303-308) has discovered several works of the Sienese, Giovanni di Paolo. In two of these, a Nativity and a Presentation at the Temple, Giovanni shows himself the imitator of Gentile da Fabriano. A Christ in the Garden and a Deposition which formed part of the same *predella* show the exaggerated forms of the artist's later period. Other

paintings by Giovanni in this collection are the Investiture of a Monk, two small figures of apostles, and the Annunciation, painted on the cover of the Libro della Gabella of Siena for the year 1444 or 1445. Two pictures in the Doria Gallery, parts of the same triptych, hitherto variously assigned to Angelico, Pisanello, Bartolo di maestro Fredi, and Sassetta are claimed by Toesca for Giovanni di Paolo.

Drawings and Prints of St. Peter's.—In *Rass. d'Arte*, 1904, pp. 91-94, P. N. FERRI publishes a series of drawings and prints, drawn from the Uffizi collection, illustrating the progress of the construction of the new St. Peter's during the sixteenth century. The series begins with an unpublished drawing of Baldassare Peruzzi, which shows how the old basilica looked in the first twenty years of the sixteenth century, and ends with a print by Jacob Binck (about 1559) representing a tourney given in the Cortile del Belvedere under Pius IV. The series shows that from the time of Peruzzi's drawing (about 1520) to the year 1580, when Nogari executed the Vatican fresco representing the Piazza San Pietro with Gregory XIII in procession, the work remained practically at a standstill. The drum of Michelangelo's cupola is seen in all the views, with very little modification. *Ibid.* p. 137, E. DI GEYMÜLLER contests Ferri's attribution of the first drawing to Peruzzi on the ground that the drum of the cupola, shown in the drawing, is further advanced than it could have been during Peruzzi's lifetime.

Representations of the Roman Plague of 680.—In the *Gaz. B.-A.* XXXI, 1904, pp. 225-237, G. CLAUSESE gives an account of the origin and history of a pictorial *motif*. The origin he finds in the description of the Roman Plague of 680, given by Paulus Diaconus, who says that "the good and bad angels were seen to go through the city and the good to order the bad to beat upon the doors with his lance, and as many blows as he made with his lance, so many deaths were there in the house. But, finally, someone having had a revelation that the plague would not cease until an altar was erected to St. Sebastian in the church of S. Pietro dei Vincoli, and the relics of the saint having been borne thither and an altar erected in his honor, the pestilence ceased." This altar to St. Sebastian has disappeared during the alterations of the church, but the mosaic figure of St. Sebastian which once decorated it still remains. The ancient position of the altar is now marked by the tomb of the Florentine painters, Antonio and Pietro Pollaiuolo, and Clausese supposes that Antonio paid for the privilege of burial here by painting the fresco which surmounts the Pollaiuolo monument, representing the plague of 680, and thereby commemorating the altar of St. Sebastian. In this fresco the story of Paulus Diaconus is closely followed. On the right one sees the "good angel" directing the "bad angel" to knock upon a door with his lance, while in the foreground are seen heaps of bodies. In the background the pope sits enthroned among his cardinals and listens to a monk who tells him of the revelation concerning the relics of St. Sebastian. In the left foreground is seen the procession which escorts the bones of St. Sebastian from the catacomb of St. Callixtus to their resting-place in S. Pietro dei Vincoli. This picture plainly furnishes the basis for 'La Peste à Rome' by Élie Delaunay, now in the Luxembourg, which was first exhibited in 1869. A flying angel directs the lance of Death, represented in the guise of an old woman, against the door of a house. In

the left foreground are bodies of the sick and dying. To the right, a young man cowers on the house-steps and a woman raises a clenched fist toward a statue of Aesculapius. In the background are seen the stairs leading up to S. Maria Aracoeli, down which advances the Christian procession bearing the relics of St. Sebastian.

The Exposition of Ancient Art at Siena.—F. M. PERKINS describes the Siena Exposition in *Burl. Mag.* 1904, pp. 581-584. The Exposition is housed in the Palazzo, and certain portions of it will doubtless remain there. Corrado Ricci is responsible for the success of the project, and it was he who provided the most striking exhibit,—over two hundred fragments of the Fonte Gaia of Jacopo della Quercia, affording a partial restoration. The division of sculpture included two other striking numbers,—two marble statues of St. Anthony and St. Ambrose, by Jacopo della Quercia, and a remarkable marble bust of St. Catherine (of which there is a terra-cotta copy in the Louvre) which Perkins attributes to Neroccio di Landi. It belongs to the Palmieri collection. In the section of painting, Duccio is represented solely by a Madonna lent by Count Stroganoff; Simone Martini by two pieces,—a polyptych, painted in 1320, from the Opera del Duomo at Orvieto, and a panel of the Annunciate Virgin, a work of his later years, belonging to Count Stroganoff. Among the fifteenth century pictures is displayed the Virgin and Child by Sassetta, recently discovered by Perkins in the sacristy of the cathedral at Grosseto (see *Am. J. Arch.* 1904, p. 394). Other articles on the Exposition are by R. H. HOBART-CUST, in *Rass. d'Arte*, 1904, pp. 87-90 (chiefly on the sculptures); PAUL SCHUBRING, in *Rep. f. K.* XXVII, 1904, pp. 470-480; and JULES HELBIG, in *R. Art Chré.* 1904, pp. 261-278.

A Picture by Sano di Pietro.—Among the pictures at the Siena Exposition was one lent by the church of S. Cristoforo, representing St. George and the Dragon, variously attributed to Salvanello, Giovanni di Paolo, and to the Sienese "school" of the Quattrocento. In *Rass. d'Arte*, 1904, pp. 141-142, LUCY OLCOTT ascribes the picture to Sano di Pietro, on internal evidence.

FRANCE

Forgotten Pictures in French Collections.—**Nevers.**—It is proposed to publish in the *R. Arch.* reproductions of pictures which are unknown because scattered in provincial museums. Each reproduction is to be accompanied by a short article by an expert, or by a simple brief note. In *R. Arch.* III, 1904, pp. 317-319 (fig.) a Madonna and Child in the museum at Nevers is published, with a brief note by S. R. It is a work of about 1500 A.D. Height, 0.74 m.; width, 0.60 m.; museum number, 26 (on the back No. 435, with inscription in ink "Sig. Francesco (?) Mellini"). It is ascribed to the Florentine or the Neapolitan school. *Ibid.* pp. 319-321 (fig.), No. 22 of the same museum is published, with a discussion by MARY LOGAN. It represents the Virgin and Child surrounded by angels, and is declared to be a work of the last years of Lorenzo di San Severino the younger, or perhaps of one of his pupils.

A Picture by Luini (?) at Nîmes.—A peculiar story preserved by Cesare Canter relates that an Italian cavalier, named Pusterla, a soldier under Maximilian Sforza, once fell into the hands of the French, but having made a vow to St. Catherine, was miraculously delivered. He there-

upon ordered a painting of St. Catherine from Luini, representing the saint holding in her right hand a crucifix and in her left a palm, with a dove resting upon her shoulder. During the period of his employment by Pusterla, Luini fell in love with his patron's daughter, and his love was returned. The young woman, having refused to marry the gentleman her parents had selected for her, was shut up in a convent. Luini, however, did not forget her, and reproduced her features in his St. Catherine. Now there exists in the Musée de Nîmes a painting of St. Catherine of the school of Leonardo, which corresponds, even to detail, with the picture described in the story, and furthermore carries a Latin inscription which reads as follows: *Ego Johannes Baptista Posterula eques precibus tuis Gallicas Manus evasi*. ROGER PYRE (*Chron. d. Arts*, July 16, 1904, pp. 215-216), having seen the picture at Nîmes and regarding it as certainly antique, propounds the query, Have we here the actual picture painted by Luini for Pusterla or a contemporary copy? His hesitancy in ascribing it to Luini is due to the style.

A Newly Discovered Titian.—Titian's *Mater Dolorosa* in the Prado, which was supposed to have been painted by Titian for the collection of Charles V, formed upon his retirement to the monastery of Yuste, is so inferior to other works of the master completed at about the same time (1551) that Knackfuss, in his monograph on Titian, claimed that it showed that old age had deprived the artist of his power as a colorist. In the first of a series of articles in *Burl. Mag.* on the collection of Dr. Carvallo at Paris, LÉONCE AMAUDRY publishes a new and much better version of the picture. The Paris painting is on panel and signed TITIANVS F, while the Prado picture is on slate and unsigned. From the correspondence of Titian and the Emperor and the letters of Vargas, Charles's ambassador to Venice, Amdury draws the conclusion that the picture was ordered to form a pendant to an *Ecce Homo* on slate for the decoration of an altar to the Virgin in the monastery of Yuste. The picture on its arrival was found to be of different size and on a panel, which caused the Emperor to order another *Mater Dolorosa*, on slate and of the requisite size, from Titian himself or some Spanish artist, which painting he set up as the pendant to the *Ecce Homo*, keeping the beautiful original for himself. Thus the latter became isolated from his collective bequests and found its way into a private collection, while the inferior slate painting received a post of honor in the Prado. (*Burl. Mag.* November, 1904, pp. 95-96.)

A Manuscript from the Library of Philip the Good.—Vol. XI of *Mon. Mém. Acad. Insc.* (Fondation Piot) (86 pp.; 41 pls.; 8 figs.) is entirely devoted to the publication and discussion by SALOMON REINACH, of the miniatures of a fine manuscript of the *Grandes Chroniques*, now in the Imperial Library at St. Petersburg, formerly the property of Count François Potocki. (See *C. R. Acad. Insc.* 1903, pp. 73, 80; *Gaz. B.-A.* 1903, i, pp. 265-278, ii, pp. 53-63, 371-380.) The dedication proves that the manuscript was ordered by Guillaume Fillastre, about 1456. He ordered the altar-screen of Saint Bertin, and it was painted, probably by Simon Marmion, about 1457. The miniatures of the manuscript greatly resemble the paintings of the altar-screen. Probably, therefore, the miniatures are by Simon Marmion.

A Madonna by Agostino di Duccio.—In *Mon. Mém. Acad. Insc.* (Fondation Piot) X, pp. 95-103 (pl.; 3 figs.), ANDRÉ MICHEL discusses the

marble Madonna called d'Auvillers, recently acquired by the Louvre. The relief represents the Madonna and Child and four angels. It is closely related to the stucco relief of the Madonna and Child and four angels at the Villa Castello, near Florence (see *Rass. d'Arte*, July, 1903) which was, apparently, executed between 1465 and 1468 A.D. The d'Auvillers Madonna belongs to about the same period and shows Agostino at the height of his power. The Madonna of the Rothschild gift to the Louvre and that in the Opera del Duomo, at Florence, are also briefly discussed and the history of the discovery of Agostino's personality in modern times is given.

The Albert Bossy Gift to the Louvre.—In *Mon. Mém. Acad. Insc.* (Fondation Piot) X, pp. 217-262 (3 pls.; 11 figs.), PAUL LEPRIEUR describes, publishes, and discusses six works of art bequeathed to the Louvre by the late Albert Bossy. The first is a large (height, 1.20 m.) group of the Virgin holding the Child on her knee, carved in wood, a masterpiece of the French school of the beginning of the fourteenth century. The second is a less dignified but admirable representation of the same subject, also in wood, a work of the school of Brussels of the second half of the fifteenth century (height, 0.44 m.). It bears the corporation mark of a mallet, a proof that it is a product of Brussels, which is also made evident by its style. The third is a fine statuette of St. Stephen, of gilded and painted wood, French work of about 1470 or 1480 A.D. The fourth piece of sculpture is in marble, the Virgin standing with the Child in her arms. It is a French work of the early years of the sixteenth century, the beginning of the Renaissance. A remarkable fragment of tapestry, French work of the end of the fifteenth century, represents Vashfi refusing to attend the feast of Ahasuerus. The sixth and last work is a charming Florentine painting in distemper on a panel. The Virgin and Child and four angels are represented. The date is probably between 1460 and 1480. The artist is unknown.

The Discovery of the True Cross.—In *Mon. Mém. Acad. Insc.* (Fondation Piot) X, pp. 263-279 (pl.; fig.), CAMILLE BENOIT publishes and discusses a painting representing the discovery of the true cross. It was acquired for the Louvre at Amsterdam, in 1903, with the attribution to Dirk Bouts. The style and coloring betray the habits and tastes of a miniaturist. The attribution to Bouts is wrong. The picture resembles the *Suite de Saint-Bertin*, which has been ascribed to Simon Marmion. To the same class belongs a painting in the château at Chantilly. They are the productions of a school of northern France near the Flemish boundary in the second half of the fifteenth century, but the designation of any individual artist is premature. A few other related works are mentioned. Introductory remarks discuss unusual subjects for paintings, among which is the discovery of the true cross. An appendix expresses hopes for the *exposition des primitifs*, which have since been in part fulfilled.

The Exposition des Primitifs Français.—This exposition is the subject of three articles in the *Gaz. B.-A.* 1904; namely, a general article on the painting by G. LAFENESTRE in four sections, vol. XXXI, p. 333 and p. 451, XXXII, p. 61 and p. 113; a discussion of the sculpture at the Exposition by PAUL VITRY, XXXII, pp. 149-166; and an article on the miniatures by ÉMILE MÂLE, XXXII, pp. 41-60. (See also the articles on the exhibition in *Burl. Mag.* 1904, April, June, July, and November.) A summing up of the results of the Exposition so far as the painting is concerned is given by

JEAN GUIFFREY in *Rass. d'Arte*, June, 1904, pp. 81-86. The main interest in the Exhibition centres in the fifteenth century paintings. Art in the fifteenth century had from various causes gathered into many local centres, of which that of the northern provinces was strongly influenced by the neighboring Flemings. Among the northern artists represented at the Exposition, the most interesting is the unknown Maitre de Flémalle, author of the Madonna lent by Mr. Salting of London, the Nativity from the Musée de Dijon, and the Virgin in Glory from the Musée d'Aix. His nationality and personality are still in doubt, but certain resemblances have been noticed between his works and the illustrations of the Heures du Duc de Berry, preserved at Chantilly. The valley of the Loire was best represented at the Exposition by the portraits of Jean Fouquet, showing the hand of a fine and truthful painter, exponent, together with his school, of an art that was really French. An artist who has been made famous by the Exposition is the so-called Maitre de Moulins, all of whose known works appeared, of which the most important is a great triptych representing the Virgin in Glory, executed in 1498 and now preserved in the cathedral of Moulins. The ruder school of the Valley of the Rhône, whose chief representative is Nicholas Froment, includes a number of works of unknown masters. One, however, has practically become known through the agency of the Exposition, Enguerrand Charonton, painter of the Triumph of the Virgin from the Chartreuse of Villeneuve-lès-Avignon, and the Vierge de Miséricorde in the Musée Condé at Chantilly. The names of the painter of an Annunciation from the church of the Madeleine at Aix and the author of the Pietà from the Hospice of Villeneuve-lès-Avignon are yet to discover.

Henri Bouchot, to whom more than to any one else the success of the Exposition was due, sums up its results in *L'Arte*, June-August, 1904, pp. 223-240. He lays especial stress on the discovery of Henri Martin which the Exposition has confirmed, that miniatures from the thirteenth to the fifteenth century were habitually made on models furnished by artists of merit, and that consequently the miniatures have attained to capital importance in the reconstruction of the history of French painting, especially in the fourteenth century. This is sufficient answer to those who refuse a national art to France in this period, since the miniatures are undeniably French. A comparison of the now famous altar-cloth of Narbonne, exhibited at the Exposition and hitherto assigned alternately to the Flemings and Italians, with miniatures attributed to the Parisians, Jacquemard de Hesdin or to Beaune-veu, shows that the altar-cloth was probably painted by Parisian artists, and indirectly proves how important the miniatures have become. The Exposition has further brought fame to artists unknown or little known; has raised Nicholas Froment by making better known his 'Burning Bush,' to the rank of the Van Eycks, and has done for the Maitre de Moulins what the Bruges Exposition did for Gerard David. Another interesting result has been the proof of the French origin of a male portrait lent by the Museum of Antwerp. Behind the man's figure is painted a clock bearing the motto "tant que je vive . . ." and then an abbreviated word which was formerly read "Antwerpen," but is now seen to stand for "autre n'auray." "Tant que je vive, autre n'auray" being the motto of a number of French families, the portrait is quite certainly French and in fact shows characteristics of Jean Fouquet.

GERMANY

A Work from the "Bottega" of Ghirlandaio.—No. 88 in the Berlin Gallery is a Virgin and Child in glory surrounded by five cherubim, with John the Evangelist and John the Baptist standing beneath, and in front of them, kneeling, St. Francis and St. Jerome. The Virgin is attributed to Ghirlandaio, the kneeling figures to Granacci; and the two Johns to pupils. Since Granacci was only seventeen when Ghirlandaio died (1494), it seems unlikely that he could have painted the St. Jerome (which is undeniably his work) and the St. Francis in collaboration with the older master. ÉMIL JACOBSEN, therefore (*Jb. Preuss. Kunsts.* XXV, iii, pp. 185-195), argues that the picture was painted by his pupils after Ghirlandaio's death, partly at least from his own designs. The Madonna he attributes to Mainardi, the kneeling saints to Granacci, and the two Johns to Sogliani. Granacci's sketch for St. Jerome's head was some time ago recognized by Jacobsen among the drawings of the Uffizi (*Rep. f. K.* 1902). The figure, however, is painted after two drawings by Ghirlandaio in the same collection. The attribution of the two Johns to Sogliani is based on the correspondence between the head of the Evangelist and a head by Sogliani among the Uffizi drawings, and the resemblance of the Baptist's head to that of the saint holding a scroll upon Sogliani's Conception in the Uffizi. Sogliani was only twenty years old when Mainardi died. If these two artists be accepted as collaborators in this picture, an earlier date than the year of Mainardi's death (1513) could hardly be given it. Jacobsen enumerates other Uffizi drawings which are related to pictures in the Berlin Gallery, and describes an interesting portrait head among the Uffizi drawings which he regards as a portrait of Verrocchio by himself.

Porcelain Flowers in the Royal Collection at Dresden.—A large bouquet of porcelain flowers is one of the most remarkable pieces in the Royal Collection at Dresden. The flowers are gathered in a white porcelain vase, flanked by two groups of figures also in white porcelain, each consisting of a woman accompanied by a child, the whole supported by an elaborated pedestal of gilded bronze. E. ZIMMERMANN in *Gaz. B.-A.* XXXI, 1904, pp. 238-244, cites passages from the *Mémoires* of the Duc de Luynes to show that the piece was in all probability made at Vincennes and sent by the Dauphiness Marie-Josèphe of Saxony in 1749, to Dresden, as a gift to her father Augustus III of Poland. While the Vincennes porcelain never equalled its rival of Meissen in other respects, in its flower-pieces it was unsurpassed.

AUSTRIA

The Prodigal Son in the Collection of Dr. Albert Figdor.—This unique picture in which the artist has seized the most powerful moment in the story, the disillusionment of the Prodigal and his preparations to return to his father's house, is assigned on internal evidence by GUSTAV GLÜCK to Hieronymus Bosch in *Jb. Preuss. Kunsts.* XXV, iii, pp. 174-184. The article is prefaced by an account of the use of the parable among the Netherland painters. Glück reclaims for Bosch a series of pictures beginning with a triptych painting of the Last Judgment in the Akademie der bildenden Künste at Vienna, which Dollmayr has assigned to an unknown "Monogrammatist M." The Vienna Last Judgment Glück regards as a copy after

the original ordered from Bosch by Philip the Fair. The Prodigal Son is a transitional picture showing how Bosch gradually passed from the painting of Biblical pictures to "Sittenbilder."

GREAT BRITAIN

Titian's Ariosto.—ROGER E. FRY in *Burl. Mag.* 1904, pp. 136-138, discusses the evidence by which the portrait recently acquired for the National Gallery may lay claim to the above title. Herbert Cook on the basis of a passage from Vasari ascribes the portrait to Giorgione, and regards it as the likeness of a member of the Barbarigo family. Fry thinks that the portrait cannot be the one meant by Vasari, but on internal evidence is inclined to agree with Cook's view that the picture was left unfinished by Giorgione and completed by Titian, who added his signature, although he believes that Titian's share in the work is larger than Cook admits. After comparing the portrait with a woodcut and some medals which show portraits of Ariosto, Fry rejects the possibility that the poet could have been the sitter for the National Gallery picture.

The New Dürer in the National Gallery.—This picture, formerly in the collection of the late Lady Ashburton, was recently bought for the National Gallery for the sum, it is said, of £10,000. It is a portrait of Dürer's father, and passes as the original picture presented to Charles I by the city of Nuremberg along with a portrait of Dürer himself, now in the Prado. C. J. HOLMES, in *Burl. Mag.* August, 1904, pp. 431-434 (2 pls.), sums up the external evidence in support of its authenticity. The original is described in Van der Doort's inventory of 1637, and his description fits the National Gallery portrait sufficiently well. The signature reads: 1497, *Albrecht · Thurer · Der Elter | Und · Alt · 70 Jor.* There is some warrant for the spelling Thurer, but the lettering is Roman, which was only used once by Dürer, on the portrait of Oswalt Krel at Munich, and the lettering on the latter is slightly different. It has been argued that the signature on the original is represented by that on the portrait of Dürer's father in Munich, which corresponds in style with that upon the companion picture in the Prado. Holmes replies that the copies of the picture at Lyon House and Frankfort have the same rather unconvincing signature as the National Gallery portrait, and shows that certain mistakes in the signatures on the Lyon House and Frankfort pictures are only to be explained on the assumption that they were copies of the picture in the National Gallery. The painting is too rapidly and forcibly done to be a copy, and although Dürer has left us nothing else exactly like it, there is much resemblance to a drawing by Dürer in the British Museum and the variations in Dürer's style are well known. Holmes's conclusions are that the portrait was painted by Dürer in 1497, was copied carefully by the author of the Frankfort version, and less skilfully by the Munich copyist, who altered the signature after the manner of the portrait of Dürer in the Prado. It was presented along with the Prado picture to Charles I, after which the Lyon House copy was made (supposedly by Greenbury), and was catalogued by Van der Doort.

LIONEL CUST, in *Burl. Mag.* 1904, November, pp. 104-105 ('Notes on Pictures in the Royal Collections, Art. IV, Two German Portraits'), suggests, on the basis of a comparison of the portrait of Dürer's father with a portrait of a young man which he considers the work of Hans Baldung, that

the former might have been produced by the same artist working in Dürer's studio. *Ibid.* September, pp. 570-572, the opinions on the authenticity of the picture held by CAMPBELL DODGSON, S. MONTAGU PEARTREE, R. E. FRY, and WALTER ARMSTRONG are recorded. Campbell Dodgson, in the face of the points made by Holmes, abandons his assumption that the inscription on the original must have been the same as that on the Munich copy, but refuses to regard the picture as anything more than the oldest and best of the copies of the original. Peartree thinks the portrait a genuine Dürer, giving two interesting reasons. (1) The painting shows an artist who was using the methods of a tempera painter while working in oils, and "Dürer was at this period first and foremost a tempera painter, and only experimented in oil when his productions were intended to remain within the family circle." A copyist could hardly have so successfully counterfeited this peculiar result. (2) The inscription was plainly added long after the completion of the picture. Why should a copyist allow a considerable length of time to elapse before putting in the signature? On the other hand, it is conceivable that the signature was added later as an inventory-mark and possibly by his brother Andreas, on the supposition that the picture formed part of the artistic property appropriated after Dürer's death by Andreas, whose connection with the inscription is indicated by the spelling Thürer, the form which documentary evidence shows that he used. R. E. Fry regards the painting as a good early copy. Armstrong believes the balance of the evidence to be in favor of its authenticity, but is disturbed by the absence of convincing details. These comments are to be continued.

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1904

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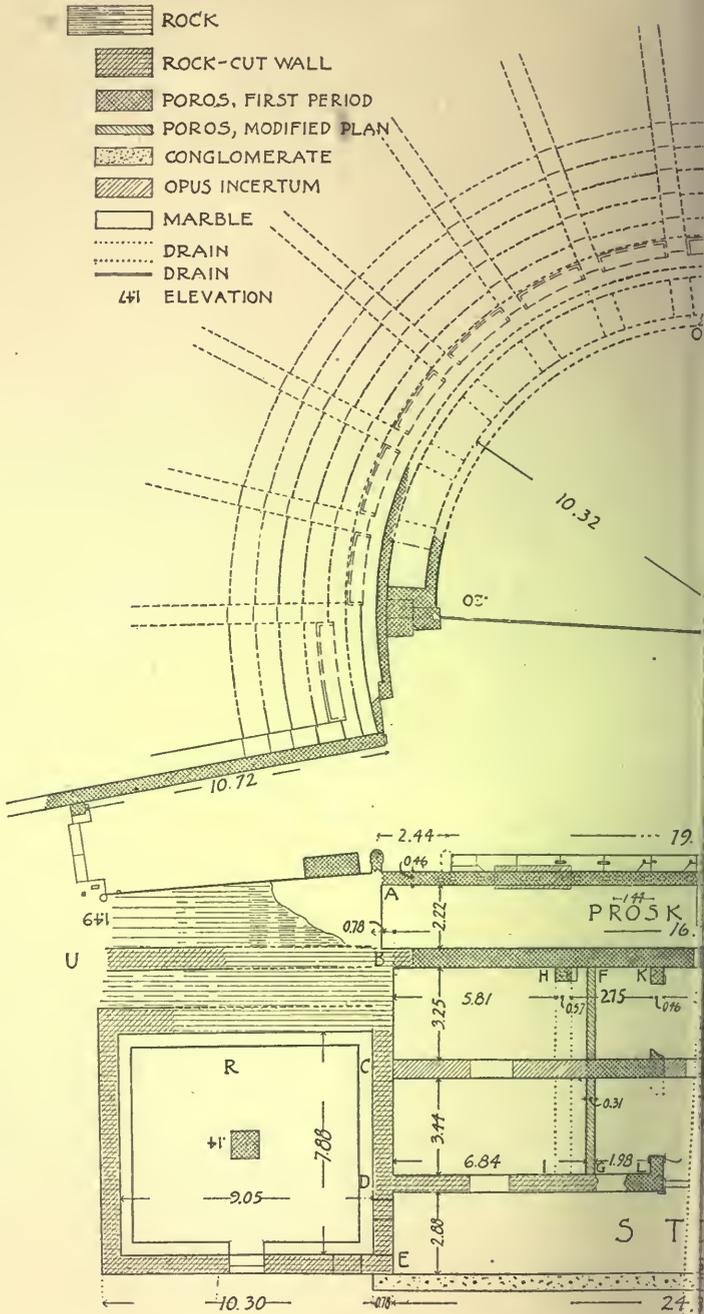
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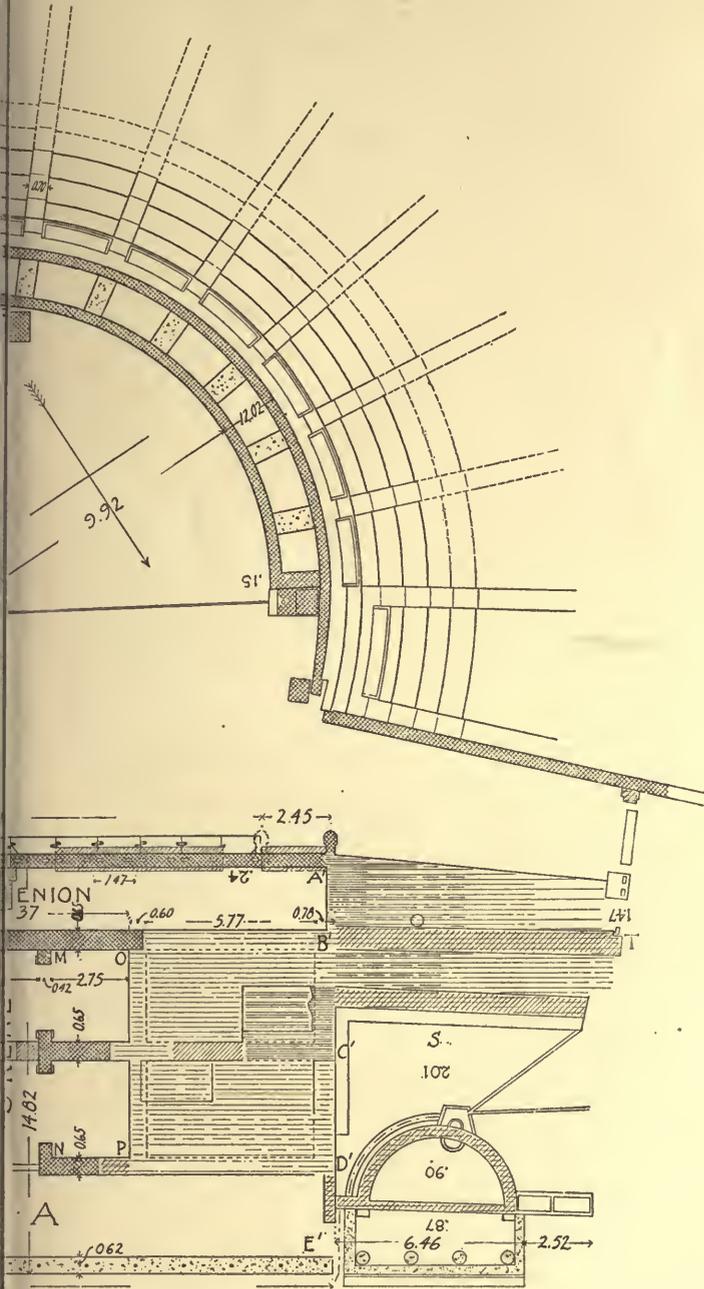
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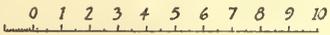


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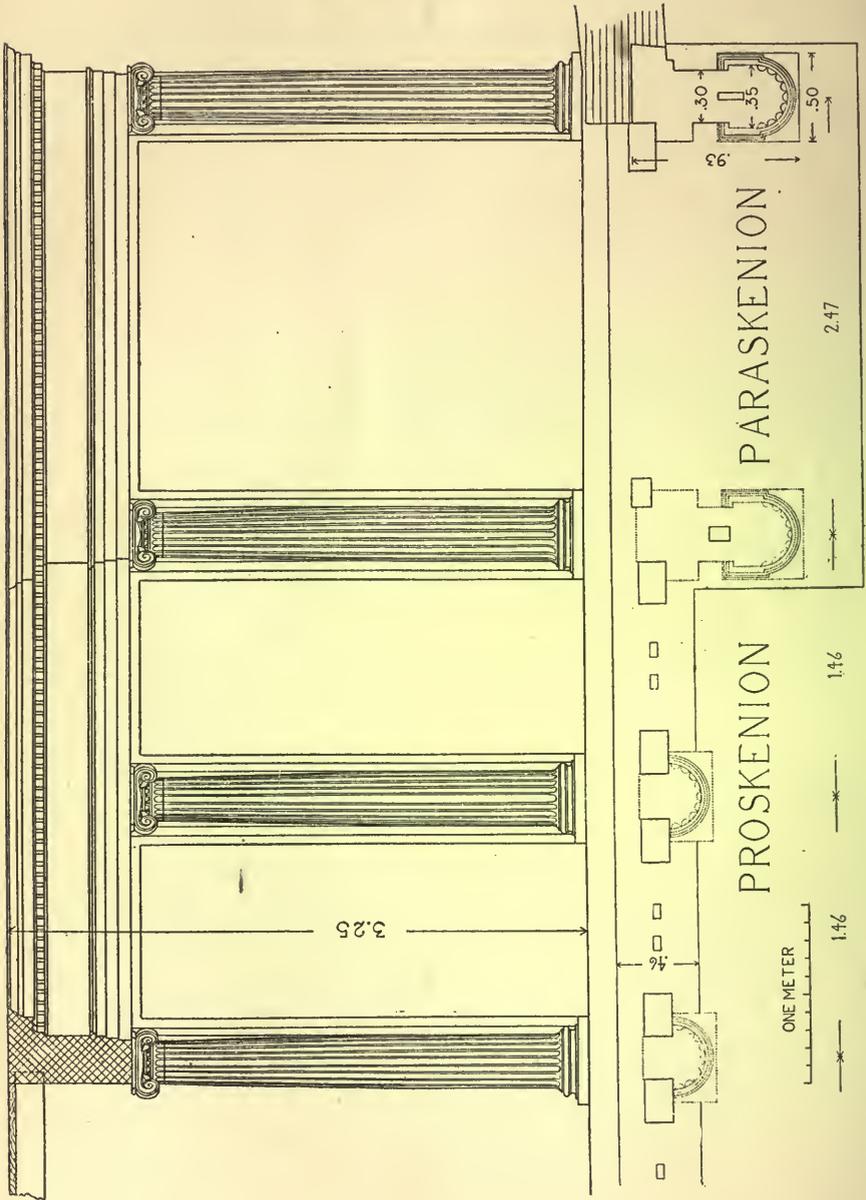
THEATRE



AT SIKYON







THEATRE AT SIKYON (1898)
Plan and elevation of Proskenion and of Paraskenia

THE THEATRE AT SIKYON

[PLATES VIII, IX]

ON a visit to the theatre at Sikyon in the summer of 1898, I was convinced that it would be necessary for the correct understanding of the stage buildings to uncover the front wall throughout its entire length, and to clear the west ramp and parodos. After obtaining a permit from the Ephor-General, I started with a half-dozen men and found, in a few days, to my great satisfaction, the remains of both the paraskenia and the double gateway of the west ramp and parodos. In taking measurements of the new discoveries it soon became apparent that the plan drawn after the first campaign, in 1886, was incorrect, and that it was necessary to remeasure the entire building for a new plan (PLATE VIII).

The auditorium being almost wholly sunk into the hill, high retaining walls were required along the parodoi. The architect had availed himself of natural advantages.¹ Huge ledges of rock cropping out of the hillside were cut and dressed in line with the parodoi, and shaped in such a way as to combine with masonry in semi-polygonal fashion. The natural strength of this construction seemed to preclude the necessity of a double wall. But so powerful has been the pressure from behind, or the force of earthquakes, that the upper parts have toppled over, and the walls yet standing lean forward. The courses

¹ *Am. J. Arch.*, First Series, V, pp. 267-292 and pls. vi-ix, and VIII, pp. 388-409 and pl. xiii. (Reprinted in *Papers of the American School of Classical Studies at Athens*, vol. V, pp. 1-26, plan and pls. i and ii; and vol. VI, pp. 1-22 and pl. i.)

being horizontal, the lower ones stop short as the ground rises, while the top of the walls recedes with the rising tiers of the auditorium.

On the east side the blocks are cut on a "bias" with a sharp edge, but on the west side there rises at the end of the last block in each course a triangular piece against which the next block above abuts. This was probably intended to withstand the longitudinal thrust of the wall, and, besides, the blocks would not have to be brought to a feather edge. This wall terminated in a pedestal, cut in one piece with the last block in the second course. Around the top on three sides runs a double moulding, which continued along the coping stones that once covered the walls. Of this two blocks remain; and holes along the top of the walls show where iron pins once held them fast. The purpose of a rebate on the inner side is not apparent.

Horizontally the auditorium seems to be divided into three sections by two diazomata. The lower ones appear to be nearly of the same size, and to terminate with the analemata, while the upper is a smaller part of a circle. The lower diazoma is entered from without by two vaulted passages that penetrate the sides of the auditorium. The approaches to the upper section appear to have been around the ends.

Sixteen stairways divide the lower section into fifteen wedges. How the stairways continued in the upper sections is not known, as the excavators have uncovered only the two lower tiers of ordinary seats on the west side. Leake supposed that there were in all forty tiers of seats, and his estimate has been followed by those who have since considered this point;¹ but a distance of 58.41 m. measured over the rough ground from the back of the armchairs to the topmost seat, yields with ample allowances for two diazomata half again as many. Each tier has one step which slants enough to make up for the difference in height. Below the ordinary seats five continuous tiers constitute the foundation of the auditorium. The fourth course

¹ Leake, *Travels in the Morea*, III, p. 369.

appears only in the stairways and in the end wedges where the armchairs stand one tier higher. The lowest course of the auditorium forms the outer curb of the water conduit, and supports the bridges leading to the stairways. The inner curb completes a semicircle, and turns to join the outer curb opposite the second stairway on either side. From a point in the line of the axis, the water was carried away by a canal lying under the orchestra and the stage building. Under the *scenae frons* this canal shifts half its own width to the right, and then continues, diverging a little to the right.

A great mass of earth still covers a part of the orchestra, making it impossible to obtain complete measurements. To guard against serious error I measured along the auditorium circle at intervals of 0.50 m. from several points. The diameter appears to be 24.04 m. or some 4.00 m. longer than indicated on the plan of 1889. The curve is fairly regular for 180 degrees, or up to the second stairway, then it enlarges slightly, as if drawn with longer radii. Had the courses continued on the same curve, they would have met the *analemmata* at sharp angles, and protruded far into the orchestra. Still further to obviate these inconvenient angles, some of the lower courses are cut in toward the ends and the *analemmata* recede somewhat, the distance between them being 23.40 m.

The skene occupies a rocky mass, which rises on both sides about three metres above the orchestra. This had to be removed for the chambers of the ground floor. Although a huge block still remains at the west end, there are indications to show that this, also, was to have been quarried away, leaving the native rock only in the ramps and in the flight of the wall. In this way the rock-cut walls must date from the first period of the construction. From the absence of rock-cut walls in the middle of the skene, we infer that a natural depression once followed the axis of the theatre.

The oblong AEE'A' (PLATE VIII) is divided by three longitudinal walls into four compartments, and is flanked on both sides by one large room and two parallel ramps. While the

lower courses of the three middle walls abutted against the mass of rock still standing at the west end, the upper courses ran the full length of the skene.

On the northeast corner we have a large room, 9.05 m. \times 7.88 m., the lower part of which is hewn out of the rock. There runs along all the walls a seat interrupted only at the door. The walls were evidently once covered by stucco, which is now nearly gone. The floor is 0.14 m. below the stylobate of the proskenion, and is reached by two steps.¹

The corresponding space on the opposite side falls into three levels, which rise respectively from north to south 0.87 m., 0.90 m., and 2.01 m. above the proskenion stylobate. The irregular space between the reservoir and the ramp lies even with the ground on the west side, whence alone it could be entered. Had it been sunk to the level of the other chambers, several steps would have been required to reach the bottom. No wall appears to have existed on this side, and this room, like one of those at Epidauros, seems never to have been finished. Perhaps, as M. Lechat suggests, it was intended for the housing of animals connected with the theatre.²

Between the rooms on the extreme corners lies bedded on the rock a stylobate of conglomerate, 0.20 m. high, 0.62 m. wide, and 24.18 m. long. Dressed smooth only 0.05 m. down the sides, it must have lain nearly in the ancient level. A series of fifteen dowel-holes, at an average distance of 1.71 m., is found in the upper surface. At the west and east ends the distances are 1.56 m. and 1.60 m., which points to a superstructure in the Doric order. In 1886 a part of a Doric column in poros apparently *in situ* was found at the west end.³

The next wall, DD', lies 2.88 m. distant, and is largely rock-cut. It is in a crumbling condition, and over one metre at the cross wall is now gone. Turning at right angles to form *antae*,

¹ Dr. A. S. Cooley, then working at Corinth, brought the instrument over and levelled the theatre.

² Defrasse et Lechat, *Épidaure*, p. 210.

³ *Papers of the American School at Athens*, V, p. 9.

it leaves a broad passage, 3.61 m. wide, in the middle of the skene. A narrow partition coated with the same plaster as in the reservoir, juts out about one metre from both corners; but how it was closed does not appear, as everything was broken away when the drain was opened.

The middle wall, CC', of the skene, is clearly of different periods, and deserves especial attention. Beginning at the east end, we have a stretch of *opus incertum* as far as the cross wall, then a good Greek wall to the rocky mass, a remnant of *opus incertum* again on the top of the rock, and, finally, an irregular, rock-cut ridge. This wall also has in the middle the same wide passage that we found in DD'. The last block on the west side is cut into a T-shape, the crosspiece being in line with similar projections from walls DD' and BB'. On the east side of the passage the corresponding series of antae is lacking only on the north side of this wall. Later, this passage was narrowed by adding on either side a stub 0.75 m. long. Here mortar is used, and the courses are not bonded with the neighboring wall. As elsewhere, the rock-cut and Greek walls belong to the first period, while the *opus incertum* dates from a Roman reconstruction.

The wall BB' is of poros, except a short piece of rock-cut wall at the east end. The stretch east of the door is of excellent workmanship, and compares favorably with the best walls in the theatre. West of the door both the material and the construction are somewhat irregular. The ends of the skene were closed by the native rock, the rock-cut walls, and above these by masonry. The thickness of these walls appears to have been 0.78 m., or that of the partition walls between the skene and the large corner room R; for on the opposite side of the skene the beddings in the rock C'D' and an irregular ridge B'C' show this width.

The rock on the west side comes within 2.75 m. of the middle passage. At the same distance east of the passage we have still another anta by the wall BB'. If this is the remnant of a series of antae along the line HI, then the remainder of

the rock at the west end, OPD'B', is exactly equivalent to the area H1DB. Whether the original plan of the skene had five divisions¹ or only two long chambers on either side of the middle passage, the narrow partition FG, which divides the ground floor into two unequal sections, 6.84 m. and 9.50 m. long, was constructed, when the builders failed to remove the rock from the west end. Now the east end of the wall CC' was, if already built, removed to make a large chamber.

Corresponding to the stoa in the rear we have the proskenion in front. This long hall is cut 0.48 m. farther into the rock at both ends. Here the end walls were only 0.30 m. wide, as appears from beddings in the rock at the west end, as well as from the pilasters that project forward. In front we have evidently the foundations of a proskenion and paraskenia. Between the rock-cut ramps lies a poros stylobate 0.46 m. wide and 23.70 m. long. At both ends where stood the paraskenia it is about 1.42 m. wide for a distance of 2.90 m. Along the stylobate we find a series of dowel-holes, arranged in fourteen pairs at fairly regular intervals. From the middle of each pair to that of the next, we have an average distance of 1.47 m. When we reach the projections we find, about 0.40 m. in front of the last pair and 0.15 m. from the inner edge of the projections, a small dowel-hole, 0.08 m. \times 0.105 m., and 0.08 m. deep on the east side, and 0.055 m. \times 0.16 m., and 0.09 m. deep on the west side. By the outer edge adjoining the ramps we have still *in situ* the shattered bases of an Ionic pilaster 0.93 m. long. One side was adjusted into the native rock (PLATE IX), while a dowel corresponding to a large dowel-hole, 0.16 m. \times 0.28 m., in the stylobate, and a notch in the pilaster secured it on the other.² Narrow at the middle, it widens in front and ends in an Ionic pilaster. The base is unique; it shows the usual Attic form, but has a plinth, and

¹ This partial division into five rooms reminds us of the old skene at Eretria, but Otto Puchstein is no doubt right in assigning it to another type, *Die Griechische Bühne*, pp. 77 ff.

² For some of the measurements of this pilaster I am indebted to Professor Rufus B. Richardson, who, with members of the School, visited Sikyon in 1901.

lacks the lower torus — a form which I have not been able to find elsewhere. Restoring both sides alike, we find the lower diameter of about 0.35 m. Barely five flutings remain on the east base, and less than one on the other. The material is poros coated with a fine stucco, the brilliancy of which had not yet faded. A small dowel-hole was found under the front part of the pilaster. A broken capital with volutes facing four sides, as at Epidauros, lies under a Roman basis surmounting the pilaster at the west end; for, when this wall was rebuilt in Roman times, two marble bases, both of which remain *in situ* at the west end, replaced the projecting pilasters of the earlier proskenion.¹ Under the outer one is built the broken Ionic capital of the same size and material as the pilasters themselves. Its volutes are placed at an angle of forty-five degrees, and it may have surmounted the very pilaster on the base of which it now rests.

It is now evident that we must restore a similar pilaster on the opposite side of each paraskenion where we found three dowel-holes. Unlike the pilasters at the ends these stood free and had to be secured by dowel-holes on both sides. The distance from centre to centre is 2.47 m. The discovery of these pilasters is of the utmost importance in determining the character of the front wall. It now appears that we must here, as in the paraskenia, allow one stone pilaster for each pair of dowel-holes, and that the theory of wooden posts, about which so much has been written, is entirely wrong. By reason of the narrow stylobate of the proskenion the pilasters could not have advanced so far to the front as in the paraskenia. But even as I have drawn them, they run over the edge, which was possible, standing as they do on the level of the orchestra.

At Epidauros the pilasters were made with frames for the pinakes;² but at Sikyon the frames must have been in separate pieces and fastened in the dowel-holes on each side of the pilasters. A pair of small holes midway between the larger

¹ See plan of 1889, *Am. J. Arch.* First Series, V, pl. ix.

² Dörpfeld, *Das Griechische Theater*, p. 125.

ones seem to have been used in connection with the pinakes. There was no doubt a door in the middle of this wall, but all traces of it have disappeared with the middle block of the stylobate. The Roman wall at any rate had three doors.

The height of the proskenion is obtained from the slant of the ramps. The east ramp shows a wave in its surface and discontinues 5.78 m. from the threshold of the parodos, so that it is not altogether satisfactory for our purpose. The ramp on the west side appeared at first to be in a still more hopeless condition; but, on clearing it, I found that the inner edge was intact and maintained a regular slant to a point within 0.86 m. of the bedding for the end wall of the proskenion, or 1.16 m. of the edge of the rock. A line fastened at the bottom of the ramp and following the incline intersected a plummet line 3.25 m. above the level of the stylobate. Calculations based upon the levels of the stylobate, the bottom of the ramp, and the highest point of the slant (3.05 m.) yield the same result. This amounts to eleven Roman feet of 0.295 m. and strikes the mean in the rule of Vitruvius that the podium is not to be less than 10 nor more than 12 feet high. The width of the podium was about 2.80 m. Whether doors closed the ends of the podium cannot now be determined from the ruins, as the top of the rock has crumbled away. A cross-wall, only 0.30 m. wide, in the foundation militates against this view. Nor is there a trace of any wall or railing along the outer edge of the ramps.

Along the wall E'A' the top of the ramp is about 2.50 m. and the bottom of the parodos 4.66 m. wide, while at the bottom of the ramp and the top of the parodos they have a width of 1.82 m. and 3.15 m. respectively. Here they were still further narrowed by the construction of a gateway on the common level, so that the actual entrance to the ramp did not exceed 1.30 m. and that of the parodos 2.48 m. The remains of this gateway are few: a dowel-hole by the analemma and a poros pillar broken off 1.90 m. above the base, a threshold across the parodos, a limestone block with two dowel-holes, where the

central pier was located, and finally another dowel-hole by the ramp wall. A block 0.65 m. long and of this outline seems to have come from the central pier (Fig. 1). A much larger block likewise of poros found on the ramp wall must have belonged to the entablature. Its outline will remind the reader of the corresponding member in the gateway of the theatre at Epidaurus.

Back of these ramps we have another pair of ramps leading into the second story of the skene. These must have afforded the regular means of communication between the two levels, since we have no trace of a stairway in the building. We possess no certain indications to determine the height of the stage-building. While the

corner rooms and the stoa did not in all probability rise above one story, the skene proper had at least two. Some scenes require a flat roof, and holes in the buttresses along wall BB' seem to have held beams reaching through the second story.

This theatre is the first of which there is any trace in this place. The plan is harmonious and must have been designed at one time. Slight differences in the execution may be due to different contractors or to the fact that the building dragged over a long period. The stoa, although it belongs to the original plan, was probably the last to be completed.

This theatre is mentioned by only two ancient authorities. Pausanias passes through the building on his wandering through the city;¹ Plutarch relates how the theatre was thronged one morning in consequence of the uprising under Aratos.² According to the last passage the theatre was in use in the year 251 B.C. In 302 B.C. the city was transferred from the plain and

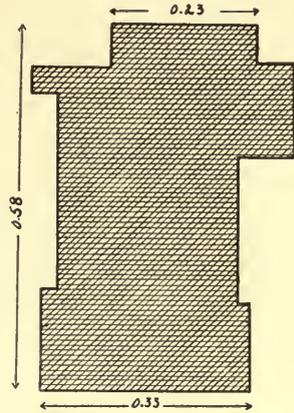


FIGURE 1. — A BLOCK FROM THE CENTRAL PIER.

¹ Paus. II, 7, 5.

² Plutarch, *Arat.* 8.

rebuilt on the plateau of the former acropolis with the aid of Demetrios Poliorketes.¹ If the theatre had been planned with the rest of the city at this time, it would in the ordinary course of construction have been completed during the first half of the third century. The regular plan of the city can yet be followed in many places. Priene and Ephesus are good examples of the method in which the streets intersect each other at right angles and conform rigidly to a rectilinear system. At Sikyon all the ruins in the neighborhood of the theatre are built according to this rectilinear plan: one set of walls runs six degrees east of north and the other six degrees south of east, cutting the former at right angles.² Two of these walls would, if prolonged, intersect at the middle column of the stoa. The axis, however, of the theatre, instead of bisecting the angle into two of forty-five degrees each, makes one side thirty-nine and the other fifty-one degrees. Thus the theatre is neither parallel with the streets, nor can it have been intended to stand at angles of forty-five degrees to them, as there is a difference of twelve degrees between the two sides. None of the other walls that I observed varied over one degree either way. At Priene³ and Ephesus⁴ and in cities built according to a regular plan we find the theatres aligned with the streets.⁵ From this we should conclude that the theatre was already in its present position in 302 B.C.

In describing the building I have often called attention to similar features in the theatre at Epidauros. One recognizes at a glance the similarity in the construction of the paraskenia, in the double ramps, in the double gateway of the ramps and parodoi, and in the large corner rooms. The material of the front wall in both cases is poros coated with fine white stucco. The Ionic order reigns in both, and the capitals have faces to

¹ Diod. I, 20, 102.

² Cf. *Expédition Scientifique de Morée*, pl. 81.

³ Wiegand, *Athen. Mitt.* XXVI, p. 120.

⁴ *Jahreshefte des Österreichischen Archäologischen Instituts in Wien*: I, 1898, Beiblatt, sp. 61-62; and V, Beiblatt, sp. 53 ff.

⁵ M. Albert Ballu, *Thamugadi*.

four sides. The paraskenia pass by a couple of notches into the ramp walls. The length of the front wall is the diameter of the orchestra circle.¹ From these resemblances it is evident that the architect of the one was familiar with the other. But side by side with these similarities we observe some striking contrasts. Without referring to the harmony and finish in the theatre at Epidauros, which is due to the genius of the architect, we find better construction in the front wall and in



FIGURE 2.—THEATRE AT SIKYON: FROM THE WEST PARODOS.

the semicircular water conduit. The enlargement of the auditorium circle is likewise better solved and the division of the auditorium into kerkides is not overdone as at Sikyon. This comparison makes the theatre at Sikyon the earlier one and brings it well into the fourth century. But how much earlier it may be, is an open question.

Kleisthenes had been active on the hill of Sikyon. We have already associated his name with the stoa in the agora and with the agonistic games which were always held on the

¹ Dörpfeld, *Das Griechische Theater*, p. 124.

hill; and if the Dionysos to whom he gave the tragic choruses¹ taken from Adrastus was located below the theatre, where Pausanias saw the temple of this god, we have here a very ancient landmark.

A shallow trench lined with a course of rough poros blocks runs across the orchestra about 5 m. in front of the proskenion (see Figs. 2 and 3). The blocks on the sides lie in irregular



FIGURE 3.—THEATRE AT SIKYON: FROM BELOW THE EASTERN ARCHED ENTRANCE.

lines and seem to have been violently disturbed. The trench is about 0.40 m. wide and comes within 2 m. of the analemata. The blocks must have lain fairly even with the level of the orchestra; for of eleven levels taken at different points one is 0.03 m. above, four even with, and the rest below the stylobate of the proskenion. This trench seems to have been connected with a wooden stage fronting on this line. For its length corresponds to the distance between the paraskenia and,

¹ Herod. V, 67.

like the so-called Phaedrus stage at Athens, it is situated opposite the analemata and leaves sufficient space for passages into the orchestra on both sides.¹

In front of the poros stylobate of the proskenion lies a row of thirteen marble blocks 0.58 m. wide and 18.85 m. long. As the clamps are gone and the clamp holes do not correspond in the adjoining blocks, they could not originally have been intended for this use. The mason marks also point to a different sequence.² Except the first one from the east, eight are from the corners and four from the sides of another building. The intercolumnium of the former was between 1.39 m. and 1.45 m. and of the latter 1.53 m. Of the corner blocks two are of the long and six of the short kind. From the number six one is tempted to assume that they come from the six corners of an older proskenion, and Dr. Dörpfeld arranges them in the form of paraskenia projecting 3.24 m. and 4.94 m. wide. This size, however, is rather large and would reduce the parodoi to 1.24 m. If a marble stylobate occupied this line, it must have been taken up and replaced by these blocks. After all the fact that we find six corner blocks of the same kind is the only indication of the existence of a marble proskenion. As they now lie, at any rate, they form the surbase of an *opus incertum* wall, which covers 0.18 m. of these marble blocks and extends beyond them in a line to the ramps on both sides.

Before much of this wall was demolished (in 1891), it had three doorways. Two of the doorways being protected from the weather on the west side still retained traces of coloring when they were uncovered. The front side of this wall had no doubt been treated in the same way. In the places occupied

¹ For similar trenches at Syracuse, see *Athen. Mitt.* XXVI, pp. 9 ff.

² There are now visible two series of marks, — one on the side that faces the auditorium, and another on the top of the blocks. In both series we find a letter at each end. The former series has, from east to west, the following order: Block 1, none; 2, K Λ; 3, Λ M; 4, Σ Γ; 5, Γ —; 6, Σ —; 7, — Σ; 8, Δ Ξ; 9, Η Θ; 10, Θ Ι; 11, Α Ψ; 12, Ι —; 13, Μ — (covered up).

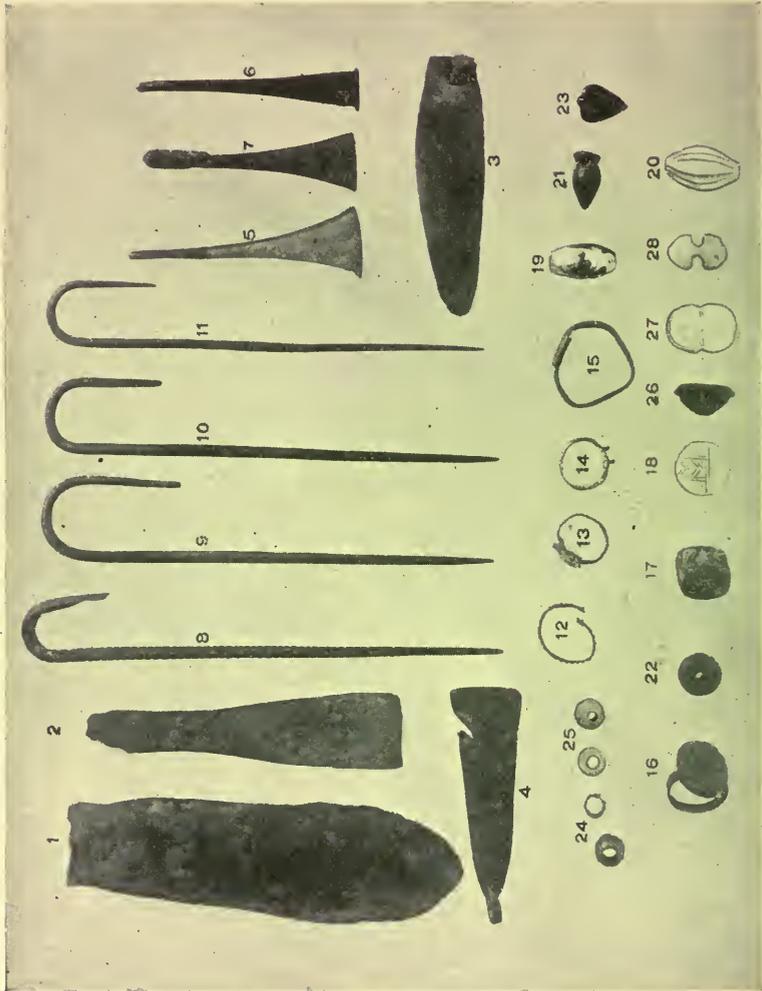
The series on top, which is less distinct, runs as follows, likewise from east to west: Block 1, none; 2, Δ Γ; 3, Α —; 4, Μ —; 5, Α —; 6, Θ Ι; 7, Ι —; 8, Κ —; 9, — Ζ; 10, Ι Ε; 11, Ι —; 12, Ε —; 13, —.

by the pilasters of the first paraskenia we find at the west end two square blocks with large holes in the upper surface.¹ Two similar blocks must be restored on the east side, where the foundation of the outer one still remains over the broken pilaster. A broken corner capital of the poros proskenion is built into the foundation over the pilaster at the west end. The finding of a capital of the first proskenion in the foundation of the *opus incertum* wall is evidence that it was removed for this reconstruction rather than for a marble proskenion and then after a century or two found its way to its original place. The height of the front wall remained the same, as appears from the condition of the ramps. The *opus incertum* parts of CC' are of the same character and seem to have been built at the same time. The object of this reconstruction was to deepen the stage according to the method adopted at Priene. BB' was now removed above the level of the podium and CC' became the new *scenae frons*.² It is of Roman origin and may date from the period when Sikyon superseded Corinth in political significance.

ANDREW FOSSUM.

¹ See plan of 1889, *Am. J. Arch.* First Series, V, pl. ix.

² This explanation first occurred to me when the excavators of Priene showed me the plans and photographs of that theatre in 1898.



A BRONZE-AGE "POCKET" FROM AVGO (CRETE)

Scale slightly less than 1:2

American School
of Classical Studies
at Athens

A BRONZE-AGE "POCKET" FROM AVGO (CRETE)

[PLATE X]

THE little church of Avgo lies high among the hills above the village of Kavousi, which is situated at the base of the mountain barrier of Eastern Crete, about two miles inland from the southeast corner of the Bay of Mirabello. On the Trapezi, a flat-topped hill above the church, Nicolaos A. Seridakis of Kavousi, while working in his vineyard, March 30, 1903, discovered an interesting group of trinkets of the Bronze Age. These were acquired for the Candia Museum by Miss Boyd, who was then excavating at Gournia, a few miles to the west.

The various articles must speak for themselves, for although they were found all together, and near them a few fragments of a large *pithos*, no other traces of any tomb or human habitation could be discovered, with which they could be associated. As will be seen, they are objects frequently met with in tombs; indeed such an assortment would be unusual anywhere else. It is possible that we have here part of the contents of a grave or graves of the occupants of the "Mycenaean farmhouse" discovered by Miss Boyd in 1901, close to the Avgo church.

The "pocket" consists of:¹

1. Thin bronze knife-blade (0.12 m. \times 0.035 m.). Greatest diameter near the point, which is thus rather blunt and rounded. The handle end is broken off square.

2. Thin bronze knife-blade (0.095 \times 0.033). Possibly the tang end of No. 1.

¹ Nos. 1-28 are figured on PLATE X. Cf. also Fig. 1 (Nos. 12-28). The unit of measurement in the descriptions is the metre.

3. Bronze knife-blade, thinner than Nos. 1 and 2 (0.08×0.02). The single rivet for fastening blade to handle is still fixed in its hole.¹

4. Thin bronze blade of nearly triangular shape. Length 0.07, width at broad end 0.022, narrowing toward the other to a strip 0.002 wide, which is rolled around to form a sort of handle or ring, perhaps for hanging it upon a string or wire. It seems to be designed for use as a spatula or scraper, perhaps for mixing or scraping off the paint from rouge palettes like those found in the Cyclades. In publishing some similar blades from Syra, Tsountas suggests that the fact that they were usually found in the graves with needles makes it probable that they were women's toilet articles of some kind.²

5. Pair of bronze tweezers of common type, broad at the pinching edges (0.07×0.02).³

6. One blade of a pair of bronze tweezers of same type as No. 5 (0.065×0.013).

7. One blade of a pair of bronze tweezers (0.064×0.018). Unlike Nos. 5 and 6, which were made of a single piece of bronze bent back upon itself at the middle, this pair was evidently made of two pieces welded together at the hinge end, which is of double thickness down to the point where the other blade broke off. Tweezers like these were apparently used for removing superfluous hairs, from the earliest times. Such general use as toilet articles would account well for the large numbers found.⁴

8. Bronze hook of square section, length 0.14. The end of the long arm is smooth and rounded for 0.03 from the point.

¹ Blades of this sort are very common among finds of the Aegean Bronze Age, especially in the cist-graves of the Cyclades. Cf. Tsountas, 'Εφ. 'Αρχ. 1898, p. 190, fig. 11, and 1899, pl. 10, nos. 29, 43.

² 'Εφ. 'Αρχ. 1899, pp. 102 f.; pl. 10, nos. 30-34, especially no. 31.

Cf. also Myres and Richter, *Catalogue of the Cyprus Museum*, p. 53, nos. 561, 562.

³ Cf. Myres and Richter, *Cat. of Cyprus Mus.* nos. 601-603; *Ann. Brit. S. Ath.* VI, p. 112, fig. 45 (from the Dictaeon Cave); 'Εφ. 'Αρχ. 1899, pl. 10, nos. 40-42, show another common type, larger and thicker than our specimens.

⁴ Cf. Hogarth, *Ann. Brit. S. Ath.* VI, p. 111.

Above this portion shallow notches are filed at regular intervals on the four edges up to the flattened end of the short arm, excepting the portion on the curve, which is left smooth. The short arm is broadest (0.012) and thinnest at the extreme end.

9. A hook (0.135) of square section and smooth throughout, with no flattening of the short arm. Very nicely made.

10, 11. Two hooks similar to No. 9, but of circular section throughout (length 0.134 and 0.132 respectively).¹

For what purpose these hooks were used, one can only conjecture. I venture to suggest that they may have served as hair-pins.

Nos. 12-16 are bronze rings.

12. Bronze ring. Internal diameter, 0.017, outer surface decorated with regular corrugations. The two broken ends bear fastenings for the bezel.

13. Bronze ring. Internal diameter, 0.015, corrugated like No. 12. Part of bronze bezel still preserved.

14. Bronze ring. Internal diameter, 0.014. The bronze is entirely covered with a thin casing of sheet silver. The two rivets which secured the bezel are still in place, though the latter is gone.

15. Bronze ring. Average diameter, *ca.* 0.02. A strip of bronze slightly convex on the outside and concave on the inside is bent into the form of a rude ring, the ends merely overlapping, without being joined.

16. Bronze ring. Internal diameter, *ca.* 0.016, bezel 0.024 × 0.015. The hoop is a flat strip of bronze to which the bronze bezel is fastened by means of two rivets, which break into the design of the seal. The entire ring was doubtless covered with

¹ Similar hooks, somewhat larger than these, have been found at Gournia (Candia Museum, no. 623). In *Ann. Brit. S. Ath.* VII, p. 135, fig. 46, is published (without comment) a bronze hook from Zakro, in Crete, of almost exactly the same size and form as Nos. 10 and 11.

At Palaikastro, in Crete, Bosanquet has found a specimen (not yet published) which might have been made by twisting No. 9, so as to make its four faces follow the curves of a helix.

a thin casing of gold, which was beaten into the intaglio of the bezel, a procedure which seems to have been common.¹

The scene (Fig. 2) engraved upon the seal consists of a tree in the centre, on either side of which is a female figure dressed in typically "Mycenaean" fashion. The poor state of preservation leaves much to be desired in the clearness of details. The figure on the left² sits facing the tree, with her left hand raised to a position just in front of her head. A slight incision

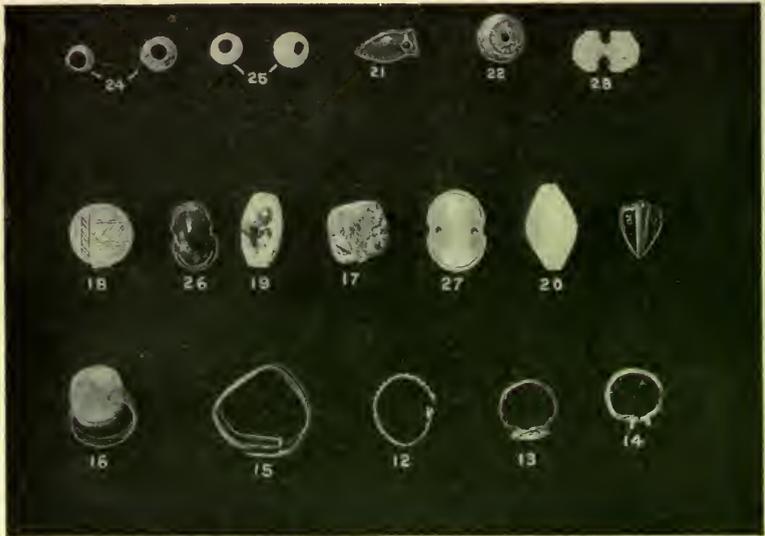


FIGURE 1. — "POCKET" FROM AVGO (Nos. 12-28).

Scale 1:2.

above the hand may be the remains of a flower. From the right shoulder what appears to be the right upper arm extends obliquely downward, but as the forearm does not appear, this may be the representation of the right breast. The lower part of her dress is difficult to make out, but it appears, like that of

¹ Two rings of the National Museum of Athens show this very clearly, part of the gold covering the bezel being lost; viz. no. 2856 (Furtwängler, *Antike Gemmen*, pl. vi, 4; Evans, *J.H.S.* XXI, p. 184, fig. 58) and no. 2972.

² The illustration is made from a plaster impression. Hence in the description the "left" and "right" of the original will be reversed.

the seated goddess on a ring from Mycenae,¹ to reach only to the knee, unless, indeed, it has the form of tight-fitting trousers. The woman's head is all but obliterated, as is also that of the figure on the right. The latter stands facing the tree, with left arm bent at the elbow, so that the hand appears to be touching the breast. Her skirts have the usual "Mycenaean" flounces. Between the two women the ground is indicated by a few irregular lines.

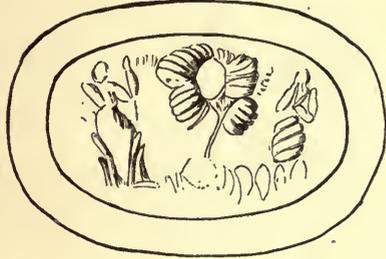


FIGURE 2.—SEAL RING FROM AVGO (No. 16).
From an impression (right and left reversed).
Scale slightly less than 2: 1.

Further details have disappeared, but enough remains to place this ring in the large group of rings from Mycenae and elsewhere with intaglios representing cult scenes. Here, I take it, we see the goddess seated behind her sacred tree, receiving the homage of one of her worshippers.²

A similar scene, but without the tree, is represented upon a gold ring from the graves of Kalybia, near Phaistos, Crete, now in the museum at Candia, but, so far as I know, not yet published. On a gold ring in the Berlin Museum³ the goddess, seated before a shrine, with a mirror raised in her hand, receives the adoration of a female votary.⁴

That these intaglio rings were used as seals there can be

¹ Athens, Nat. Mus. no. 2971; Evans, *J.H.S.* XXI, p. 175, fig. 51; Furtwängler, *Antike Gemmen*, III, p. 36, fig. 14.

² For the identification of this goddess of the seals as Artemis-Aphrodite, cf. Furtwängler, *Antike Gemmen*, III, pp. 34 ff. Evans, *J.H.S.* XXI, p. 175, suggests Aphrodite-Ariadne.

³ *Beschreibung der Geschnittenen Steine*, pl. i, no. 1; *Antike Gemmen*, pl. ii, 21; Evans, *J.H.S.* XXI, p. 190, fig. 64; Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, VI, p. 846, fig. 429.

⁴ Rings of similar type are: (1) *Mon. Antichi*, XIII, p. 43, fig. 38 (from Hagia Triada). (2) *Antike Gemmen*, pl. ii, 20; Evans, *J.H.S.* XXI, p. 108, fig. 4. (3) *Antike Gemmen*, pl. vi, 2; Evans, *l.c.* p. 183, fig. 57. (4) Evans, *l.c.* p. 185, fig. 59.

no doubt. One has only to point to the great numbers of clay sealings recently found in Crete,¹ some of which were certainly made from rings of our type,² to refute the arguments brought forward by Furtwängler³ which aim to prove that the designs on the rings, and, for the most part, those of the stone gems, were merely ornamental, and not intended for use as seals.

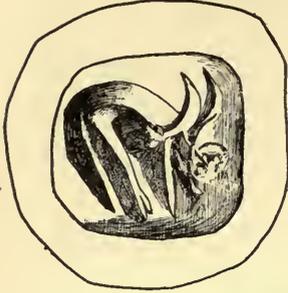


FIGURE 3.—STEATITE PRISM FROM AVGO (No. 17 *a*).
From an impression (right and left reversed). Scale about 2:1.

17. (Figs. 3-5.) Triangular prism of gray steatite, pierced by a hole through its main axis (ca. 0.02 × 0.015). Each of the three rectangular faces is engraved with a design. On face *a* is a rude representation of a goat, the head of which is damaged. On face *b*, branching from a round boring in the centre, are

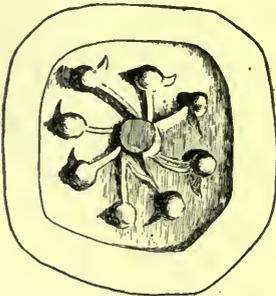


FIGURE 4.—STEATITE PRISM FROM AVGO (No. 17 *b*).
From an impression (right and left reversed). Scale about 2:1.

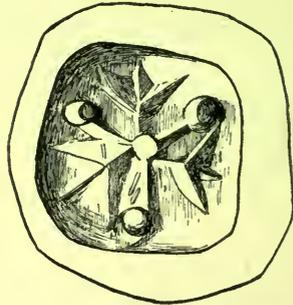


FIGURE 5.—STEATITE PRISM FROM AVGO (No. 17 *c*).
From an impression (right and left reversed). Scale about 2:1.

eight straight rays, at the end of which are knobs bored deeper, with small projections all pointing the same way, as

¹ Cf. *J.H.S.* XXII, pls. vi-x.

² Cf. *Mon. Antichi*, XIII, p. 43, fig. 37.

³ *Antike Gemmen*, p. 31.

if they were streamers attached to the ends of the revolving spokes. On face *c* are six rays with extremities alternately three-pronged and bored.

This little prism belongs to the earliest of the several classes of distinctively Cretan seals, the pictorial group, which preceded the more fully developed and conventionalized pictographs; Evans¹ assigns this group to the early years of the third millennium B.C.

Designs similar to those on our seal are seen on several specimens of this group,² which usually, however, have a man, probably the owner of the seal, represented on one of the faces.³

18. (Fig. 6.) Lentoid gem of rock-crystal (diameter, 0.017), pierced in the usual way. One side is covered with a complicated and beautifully executed linear design, the other, as usual, left smooth. Engraved gems of this form and material are very common in "Mycenaean" times, but of this particular style of linear design I have been able to find but two other examples: one of rock-crystal, from the Cave of Zeus on Mt. Ida,⁴

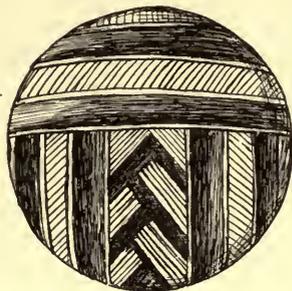


FIGURE 6.—LENTOID GEM FROM AVGO (NO. 18).

From a cast (right and left as in original). Scale about 2:1.

¹ *Cretan Pictographs and Pre-Phoenician Script* (also *J.H.S.* XIV, pp. 270 ff.) and *Further Discoveries of Cretan and Aegean Script*, pp. 327 ff. (also *J.H.S.* XVII, pp. 327 ff.).

² The goat is the most common; cf. *Further Discoveries, etc.* pl. i. (*J.H.S.* XVII, pl. ix), 1 *b*, 3 *b*, 4 *b*, 8 *b*, etc., also Candia Museum, no. 223, from Zakro. For the "rays" of face *b*, cf. *l.c.* pl. ii (*J.H.S. l.c.* pl. x), 13 *b*, which has seven rays with "streamers" instead of eight, and also the "revolving whorls" of pl. i (*J.H.S. l.c.* pl. ix), 2 *c*, 4 *c*; pl. ii (*J.H.S. l.c.* pl. x), 15 *c*. For the alternate rays and forked branches of face *c*, cf. *l.c.* pl. i (*J.H.S. l.c.* pl. ix), 5 *c*, and Candia Museum, no. 82, in Zakro Case (from Mallià in the Pediada), each of which has four branches of each kind. In *l.c.* ii (*J.H.S. l.c.* pl. x), 13 *c* consists of five radiating branches, all forked, apparently representing leafy twigs.

³ For a good summary account of these early Cretan seals, cf. Furtwängler, *Antike Gemmen*, III, pp. 27 f.

⁴ Candia Museum, Zakro Case, no. 25, published by Furtwängler, *Antike Gemmen*, pl. iv, 6, who speaks of the type as rather common.

the second of amethyst, from the "Greek Islands."¹ In these two specimens the treatment of the different segments of the design is less symmetrical than in ours. Furtwängler's suggestion that this intricate combination of lines was intended to make counterfeiting of the seal especially difficult (like the designs on our bank notes) seems highly probable.

19. Barrel-shaped bead of red and cream-colored carnelian, beautifully veined and clouded (length, 0.019). A somewhat larger specimen of the same shape, material, and coloring was found at Gournia. Several beads of this type have been found in Cyprus.²

20. Almond-shaped bead of light-blue, opaque glass-paste (length, 0.024), each face consisting of three different planes, forming steps, as it were, nearly parallel to the outer edge. Beads of this form are extremely numerous among "Mycenaean" finds, a white porcelain or paste being the most common material, though gold and stone are sometimes used.

21. Conical pendant of dark steatite, pierced at the top (0.018 × 0.007). In the Candia Museum is an almost identical specimen from Palaikastro, and several quite similar from Praisos, of globular, diamond, and heart shapes, all pierced at one end.

22. Bead of dark steatite (diameter, 0.013, thickness, 0.007–0.0055), the two flat surfaces not being parallel.

23. Heart-shaped ornament of beautifully polished magnetite (length, 0.017). Outer side somewhat convex, with a central ridge, back concave and not polished. Evidently intended to be fastened to some mounting, perhaps a ring, by means of small rivets or wires running through the two holes which pierce the heart, one on each side of the central ridge.³

24. Two spherical beads of blue glass, one much worn.

¹ Furtwängler, *Beschreibung der Geschnittenen Steine im Antiquarium* (Berlin), pl. i, 39.

² Cf. *Excavations in Cyprus* (British Museum), pl. vi, 604; pl. xi, 368, 371, 372, 373 (of gold); pl. xiv, 34, 36 (of sardonyx).

³ *Ann. Brit. S. Ath.* VIII, p. 69, fig. 34, shows a gold pendant of similar form from the Palace at Knossos.

25. Two spherical beads of blue glass-paste.

26. Miniature "Mycenaean" shield, figure-8 form, of red carnelian ($0.017 \times 0.012 \times 0.008$). It is pierced through the shorter axis. Around the edge runs a border marked off on a plane by itself. The reverse side is left flat and smooth.

27. Shield of rock-crystal, of almost precisely the same form as No. 26 ($0.022 \times 0.015 \times 0.009$). The piercing was done from both sides, and the two holes only partially coincide at the centre, so that only a very fine wire or thread could be passed through.

28. Shield of opaque, blue glass, considerably eroded, but probably of the same form originally as Nos. 26, 27 ($0.019 \times 0.011 \times 0.005$).

Objects of this peculiar form have been found in great numbers in all parts of the "Mycenaean" world. At first the discoverers were at a loss what to call them.¹ Then they began to explain them as representations of bivalve shells forced open.² Many of the specimens, however, could not be so explained, and the appearance of similar forms used as shields by warriors on the Mycenaean rings, daggers, and reliefs leaves no room for doubt but that all the specimens represent shields in miniature. The same forms are often found in relief as a decorative element on metal and stone-work.

In addition to the specimens described by Reichel,³ Ernest Gardner,⁴ and Evans,⁵ it may be worth while to mention a few others.

At Gournia, in Crete, were found in 1903 several miniature shields of bronze, smaller and flatter than our specimens and of unequal lobes; at Knossos a specimen made of blue stone, with a spiral pattern incised on each half, and one of terra-cotta, of which the two lobes are more differentiated and joined by a

¹ Cf. Schliemann, *Mycenae*, pp. 110, 111.

² Cf. *B. C. H.* II, p. 211, pl. xv, 10; Perrot et Chipiez, *Hist. de l'Art*, VI, p. 950; 'Eφ. 'Aρχ. 1889, pl. 8, 2, p. 156.

³ *Homerische Waffen*, 2d ed. pp. 1-4, and figs. 16, 17.

⁴ *J. H. S.* XIII, pp. 21 ff.

⁵ *Ibid.* XIII, pp. 213 ff.

slender arched portion. From a grave of the lower town at Mycenae comes a crystal shield of the size and form of No. 26. A specimen from Thoricus is made of two sheets of gold, the edge of one being folded over that of the other. Two alabaster vases from Knossos, in the form of oblate spheroids of about 0.38 diameter, have three small shields in relief, symmetrically placed upon the shoulder near the neck, with holes running under them for the wires or cords by which the cover was secured. An almost identical alabaster bowl was found in a grave of the lower town of Mycenae.¹ Shields appear on seal impressions from Zakro, in Crete,² serving to fill the vacant space, yet actually intruding also upon the rest of the design. A bronze axe from Vaphio³ has a small shield in relief upon its head. There is a sword blade from the fourth shaft-grave at Mycenae,⁴ whose central ridge on each side is formed by a row of gilded shields in relief, placed end to end, and diminishing in size as the blade tapers toward the point.

The above list makes no pretence at being complete, but will suffice to show how prominent a feature the shield is as an ornamental element in "Mycenaean" art.

The question now presents itself,—Is the form of the shield, thus decoratively employed, merely ornamental, or has it some special significance? Reichel⁵ thinks it purely ornamental, while Ernest Gardner⁶ and Evans⁷ regard the shields as Palladia, or at any rate as symbols of a martial divinity. It seems to me that such an unusual form of decoration must trace its origin back to some religious significance or to superstition. Why should shields, rather than some more natural forms, be thus employed, and introduced into vacant spaces of designs on gems?⁸ Further, it seems quite clear from their size, material, and piercing that our miniatures were hung, like the engraved gems, upon a cord and worn as amulets. The

¹ Athens, Nat. Mus. no. 3163.

² *J.H.S.* XXII, p. 88.

³ *Εφ. Ἀρχ.* 1889, pl. 8, 2 (p. 156).

⁴ Athens, Nat. Mus. no. 404.

⁵ *Homerische Waffen*, p. 3, note 1.

⁶ *J.H.S.* XIII, p. 21 ff.

⁷ *Ibid.* XXI, pp. 122, 179, 180.

⁸ For example, Reichel, *l.c.* p. 3, fig. 7.

splendid gold necklace from Enkomi,¹ Cyprus, formed of a series of bars, upon each of which are two shields in relief, seems thus to be an elaborate development of this practice. These considerations, in addition to the most important argument brought forward by Gardner, — the fact that the divinity or image on the great seal and on the painted plaque from Mycenae bears a shield of this type, — lead irresistibly to the conclusion that the shield had a religious or mystic significance, first as the attribute and then as the symbol of the protecting warrior-god. Then, as its ornamental value came to be appreciated, its religious meaning may have been gradually forgotten or at least disregarded.

As to the date of this "pocket," one can only make an approximate estimate. The very early steatite prism may very well have been an heirloom. Miniature shields have been found at Mycenae in the earliest of the acropolis graves² as well as in those of the lower city, and also in sites probably earlier, like Gournia, in Crete. Knife-blades such as ours are common in the "Cyclades period" as well as the "Mycenaean." The tweezers show a style somewhat advanced beyond that of the Cyclades. The seal ring resembles closely the real Mycenaean rings, though it was perhaps somewhat cruder. We would do well then, it seems, to assign the group to the early part of the strictly "Mycenaean" period.

HAROLD RIPLEY HASTINGS.

¹ Brit. Mus. *Excavations in Cyprus*, 1900, pl. vi; Reichel, *l.c.* fig. 8.

² Cf. the silver cup with gold shields as rivet heads, 'Εφ. 'Αρχ. 1891, pl. 2, 2, and Reichel, *Homerische Waffen*, p. 13, fig. 17.

A NEW KALOS-ARTIST: PHRYNOS

A FEW years ago the Museum of Fine Arts in Boston came into possession of two fragments (Figs. 1 and 2) of a Greek kylix which belongs to the cycle of the Lesser Masters (*Kleinmeister*). Both are broken, both are from the set-off lip of the vase, and



FIGURE 1.—FRAGMENT OF A KYLIX BY PHRYNOS.
In the Museum of Fine Arts, Boston.

both show a woman's bust with profile to left. Except in minor details the busts are identical, and on one of the fragments is the signature *Φρύνος ἐποίησέν με*, while on the other is part of *Φ*—the first letter of the signature.

The characteristics of the two heads on these fragments are very marked. The face is distinguished by a long, pointed

nose, tightly pursed lips, and a very protruding chin. The eye is large and wide open, with a black dot in the middle for the pupil. The hair, bound about the head with a heavy fillet, falls on the neck in a heavy cue tied at the end, while from behind each ear two stiff, pointed locks fall down upon the shoulder. The ear is a mere spiral.

Only one other vase bearing the signature of Phrynos is known (Klein, *Meistersig.* p. 82). This is a kylix in the British Museum (B 424),



FIGURE 2.—FRAGMENT OF A KYLIX BY PHRYNOS.
In the Museum of Fine Arts, Boston.

and the subjects represented are (on A) the “Birth of Athena,” and (on B) the “Apotheosis of Herakles.” On A is the sentence *χαῖρε καὶ πλεί με ναίχι*, while on B is the signature *Φρύνος ἐποίησεν* with *χαῖρε μέν*. The only female head on A shows the characteristic features of the heads of the Boston kylix—though, to be sure, in much smaller size. But the hair this time falls on the neck in a loose mass, and is bound about the head with a broad, flat band instead of a round fillet as in the Boston fragments. The hair is wavy over the forehead as in the Boston heads. The stiff locks on the shoulder are not present.

Not long after becoming familiar with the Boston fragments I happened to come across the publication by Mr. Warwick Wroth (*J.H.S.* 1891, p. 143, fig. 6) of a fragment of a kylix which belongs to the same cycle (*Kleinmeister*). My attention had first been drawn to it by the marked resemblance that it bore in the matter of the head to the Phrynos heads in Boston. The fragment comes from the set-off lip of the vase, and shows a female bust in profile to left (Fig. 3). The nose is

long, the lips pursed, and the chin projecting. Assuming that the drawing is correct, one sees that the chin is not so pointed as in the Boston fragments, but approaches more to that of the



FIGURE 3.—FRAGMENT OF A KYLIX.
From the *J.H.S.* 1891, p. 143, fig. 6.

heads of the Phrynos vase already cited in the British Museum. The hair is done in a cue and tied at the end as on the head (Fig. 1) in Boston, but instead of hanging on the neck, the cue is doubled up, and bound to the head by the fillet. The fillet is flat, like the one on the head of the British Museum kylix (B 424). The ear is different from the ears on the two known Phrynos vases, and also varies from that on another vase (to be considered later) that bears the same "love" name. The fragment shows the first two letters (ΣT) of a name that it is very reasonable to suppose is Stroiβos,¹ which appears as $\Sigma\text{τροίβος καλός}$ upon four other black-figured vases — every one a kylix (Klein, *Leiblingsinschriften*², pp. 49, 50).

Basing his arguments on the name Stroiβos, and upon the resemblance that, in the matter of drawing, this *J.H.S.* fragment bears to one of the $\Sigma\text{τροίβος καλός}$ vases (a vase in the British Museum), Mr. Wroth assigns all these vases to the same artist. The Stroiβos vase in the British Museum (Fig. 4: Brit. Mus., B 401; *Ann. d. Inst.* 1857, Tav. A, 2 b) shows on both sides a female bust profile to left. The eye is large, with the pupil

¹ It is interesting to note that Stroiβos is the name of the father of Leokrates, who was a colleague of Aristides at Plataea (Kirchner, *Prosop. Att.* 9084). This would make it quite possible that the Stroiβos celebrated on these vases was the father of Leokrates. He must have been a boy about the time of the making of these vases. It cannot be proved, however — any more than the Μιλτιάδης καλός can be associated definitely with the famous general — that the $\Sigma\text{τροίβος καλός}$ and the father of Leokrates are the same person. See also Simonides, 131 (*Anth. Lyr.*, Hiller-Crusius).

in the middle (in this instance a dotted circle), the nose is long and pointed, and the lips pursed. The chin is much rounder than any yet considered. The hair is bound about the crown of the head with a broad, flat band, and falls on the neck in a cue that is tied at the end. As in the fragment published by Mr. Wroth there is here a beaded necklace about the neck, and an earring in the ear. The earrings differ slightly. On side A is *χαίρε καὶ πῖει*; on B, *Στροῖβος καλός* (Fig. 5).



+ Δ Ι Ρ Ε Κ Α Ι Π Ι Ε Ι

FIGURE 4.— HEAD FROM A KYLIX IN THE BRITISH MUSEUM.

Mr. Wroth assigns the *Στροῖβος καλός*

vase to Glaukytes, and uses as the connecting link a black-figured kylix (*A.V.B.* 190, 191; 3, 4) which bears the same “love” name — Stroibos. If this assignment is correct, the *J.H.S.* fragment also belongs to Glaukytes. It is this contention that I would here gainsay.

To be by the same master two vases should be alike in style; the “love” name should be used as a secondary proof. The fact that they both bear the same “love” name would make it possible that they are by the same master. But this is not absolutely necessary, because two artists might use the same “love”

§ Τ Ρ Ο Ι Β Ο Σ Κ Α Λ Ο Σ §

FIGURE 5.— “LOVE” NAME FROM A KYLIX IN THE BRITISH MUSEUM. (See Fig. 4.)

name. In order to show Mr. Wroth’s argument, however, let us assume that the three vases (the *J.H.S.* fragment, the British Museum Stroibos vase, and the *A.V.B.* 190, 191; 3, 4) are by the same artist. It is on the *A.V.B.* vase that this assignment pivots. The claim is made that there is enough resemblance between the vase illustrated in the *A.V.B.* (190, 191; 3, 4) and the Glaukytes

kylikes in Munich and the British Museum to warrant the belief that Glaukytes made the *A. V. B.* vase.

Let us first consider the possible relation between the Stroibos vase and the Munich vase. If one may speak with certainty from the illustration, the type of face is different on the two kylikes. On the Stroibos vase the female chin is round, while on the Munich vase it is deep and bony. One beardless, male chin also on the Munich vase is deep. Next let us consider the British Museum Glaukytes vase (*Röm. Mitt.* 1889, pl. vii). Here again one meets with the deep, bony chin. In some cases it is so long as to be out of all proportion. This deep chin we saw was the peculiarity of the Munich vase. Again, the noses of the Munich Glaukytes kylix are long, while those of the Stroibos vase are short. Some of the eyes also of the Glaukytes vase are circular with a straight line at one or both "corners." We are then justified, I believe, in rejecting Glaukytes as the *Στροῖβος καλός* artist (or at least of these *Στροῖβος καλός* vases already discussed).

We have now to ascertain if we are right in associating the *Στροῖβος καλός* name with Phrynos. I do not maintain, of course, that all *Στροῖβος καλός* vases are to be considered as works of Phrynos, because, as has been noted above, one or more artists may have used the same "love" name. If it can be shown, however, that Phrynos was one of the artists that used Stroibos as a "love" name, one has important secondary means of recognizing his works.

It has been shown that the most marked characteristics of the Phrynos vase in Boston are the long, pointed nose, the pursed lips, pointed chin, and the cue tied about the end and falling on the neck. The same facial characteristics appeared on the Phrynos vase in the British Museum. On the British Museum vase, in addition to the signature are the sentences *χαῖρε μέν* and *καὶ πῖει με ναιχί*.

The *Στροῖβος καλός* vase (B 401, Brit. Mus.) possesses very manifestly some of the characteristics enumerated as on the Boston fragments. Thus we see the long, pointed nose, the large

eye, the pursed lips, and, to a somewhat less degree, the pointed chin. In the matter of doing the hair there is, too, a striking similarity in the heads on the two vases. Both have a broad fillet about the crown (the Boston heads are more elaborate in this respect) and both have the hair tied in a heavy cue, resting on the neck. Oddly enough, though this cannot be adduced as proof, all the heads are profile to left. The London heads lack the elaborate decoration of the fillet and the chiton, and instead have a beaded necklace and an elaborate earring. The fillets of the London heads are quite like those of the London Phrynos vase. Another point of resemblance may be added in the similarity of the salutations on the London Stroibos vase. On the Phrynos vase appears *χαῖρε καὶ πῖε με ναιχί*, while on the Stroibos kylix is seen the shortened form *χαῖρε καὶ πῖε*.

If then it is correct to believe that the Stroibos kylix in London (B 401) is by Phrynos, it is also right to assign to the same artist the vase that Mr. Wroth has given to Glaukytes; I refer to the fragment numbered B 402, in the British Museum (*J.H.S. l.c. frag.*). There are many points of resemblance to the other Stroibos vase in London. The fact that the cue is doubled against the back of the head need not cause hesitancy in accepting the vase. The features are very close to the *Στροῖβος καλός* vase, and here, as in that head, are the beaded necklace, the earring, and the broad band for a fillet. The end of the cue is similarly bound. As secondary evidence, are the first two letters of the name, which may with certainty be restored as *Στροῖβος καλός*.

If, then, the evidence brought forward is correct, we have a new artist — Phrynos.¹

OLIVER S. TONKS.

¹ I much doubt if the black-figured kylix illustrated in Gerhard, *A.V.B.* 190. 191; 3, 4, is by Phrynos.

American School
of Classical Studies
at Athens

GREEK AND LATIN INSCRIPTIONS FROM SINOPE
AND ENVIRONS¹

THE inscriptions the numbers of which are given in heavy-faced type (Nos. 1-12, 24-27, 35, 36, 49, 50, 59, 64-79) I discovered in Sinope and its environs during my stay there in June, 1903, and publish here from squeezes and copies. The others have already been edited but are added, with corrections, for the sake of completeness.

VASE-HANDLES

In the apothecary shop of Mr. Hadji-Anestis in Sinope there are several handles of amphoras stamped with inscriptions, all found in the same place in Boz-tepé near the Greek quarter. Nos. 13-23 come from the same spot, which seems to have been a dumping place for ancient amphoras. Excavations here would prove fruitful.

1. An oblong stamp: length, 0.043 m.; width, 0.015 m. Letters, 0.003 m. in height. To the right a dolphin in the claws of an eagle, the symbol which occurs on coins of Sinope (cf. *Brit. Mus. Cat. of Coins, Pontus*, etc. pl. xxi, 15, 16, 17; pl. xxii, 1-7; Head, *Historia Numorum*, pp. 434 f.).

Ι Ξ Τ Ι Α Ι

A Ξ Τ Υ

Δ Ω Ρ Ο

Ἴστιαί[ου

ἄστυ[νόμου

Δώρο[υ ορς

¹I desire to express my thanks to His Excellency Hamdy Bey, Director of the Imperial Museum in Constantinople, and to Dr. Wiegand, who assisted me greatly in my visit to Sinope. Mr. Myrodes of Sinope also did me great practical service, and I am under obligations to Dr. Wilhelm and especially to Professor Capps for various suggestions.

The same inscription with the same symbol is found on an amphora-handle from Kertch (cf. Becker, *N. Jahrb. f. kl. Phil.* Suppl. X, p. 34, no. 12). The name Histiaeus as *astynomus* occurs on other vase-handles from Kertch, some with the same symbol (cf. Becker, *N. Jahrb. f. kl. Phil.* Suppl. V, p. 502, nos. 28, 29; *ibid.* Suppl. X, p. 28, nos. 15 a, 15 b and p. 34, no. 11). The name Dorus as that of a Sinopean occurs in *I.G. (C.I.A.)* III, 2, 2908.

2. An oblong stamp: length, 0.06 m.; width, 0.02 m. Letters, 0.005 m. in height.

Γ Α Ξ Ι Χ Α Ρ ° Υ
Τ ° Υ Δ Η Μ Η Τ Ρ Ι
Ρ Α Κ Λ Ε Η Ξ

[ἀστυνόμου]
Πασιχάρου
τοῦ Δημητρί[ου
Ἡ]ρακλε[ίδ]ης

The name Pasichares, genitive sometimes Πασιχάρους, sometimes Πασιχάρου, occurs as that of *astynomus* on vase-handles from Kertch and Olbia (cf. Becker, *ibid.* Suppl. IV, p. 471, no. 34; p. 477, no. 10; p. 482, nos. 36, 37; Suppl. V, p. 507, nos. 43, 44; Suppl. X, p. 28, no. 17, and Becker, *Mélanges Gréco-Romains*, I, p. 493, no. 8). Heracleides as the name of the potter occurs on a Thasian vase-handle (cf. Becker, *ibid.* Suppl. X, p. 20, no. 6, from Kertch and references given there in note 17); but this is the first time the combination of these two names occurs, so far as I know. For a Sinopean named Heracleides, who wrote epigrams, cf. *Anth. Pal.* VII, 281, 392, 465. For Demetrius as a Sinopean name, cf. No. 40 and *Amherst Papyri* II, nos. 42, 55.

3. An oblong stamp: length, 0.06 m.; width, 0.02 m. Letters, 0.005 m. in height. To the right a bunch of grapes as symbol.

Ε Γ Ι Ε Λ Γ Ο Υ
Α Ξ Τ Υ Ν °
Θ Ε Υ Δ Ω Ρ Ο Υ

Ἐπιέλπου
ἀστυνό[μου]
Θευδώρου

A vase-handle from Olbia (Becker, *ibid.* Suppl. IV, p. 478, no. 16) is identical. It is not possible to decide whether we

should read ἐπὶ Ἑλπου or Ἐπιέλπου. Neither name is to be found in Pape-Benseler, *Griechische Eigennamen*, or Fick-Bechtel, *Griechische Personennamen*. Elpus might be a *Kose-name* for Elpinicus (for ἐπὶ, cf. Becker, *ibid.* Suppl. X, pp. 113, 230). But the name Ἐπιέλπος occurs in an inscription from Sinope (cf. No. 40). Ἐπιέλπου ἀστυνόμου occurs in *N. Jahrb. f. kl. Phil.* Suppl. IV, p. 478, no. 17; V, p. 498, no. 14; and X, p. 26, no. 7. The form Θευδῶρον instead of the Ionic Θεοδώρου, which we should expect in a Milesian colony, shows that the manufacturer was of Doric extraction. The same form appears *ibid.* IV, p. 483, no. 39; p. 484, no. 45; X, p. 31, no. 3; in Dumont, *Inscriptions Céramiques de Grèce*, VIII, p. 317, nos. 121, 122. The Ionic form occurs on vase-handles, *N. Jahrb. f. kl. Phil.* Suppl. IV, p. 469, no. 23, and *Athen. Mitt.* xxi, p. 177, no. 11.

4. An oblong stamp: length, 0.04 m.; width, 0.02 m. Letters, 0.003 m. in height.

Κ Ε Ρ Α Μ Ι	κεραμέ[ως
Τ Φ Υ Θ Ρ Α Τ Ο Υ	Τεύθρα τοῦ
Θ Υ Μ Ο Χ Α Ρ ° Υ Ξ	Θυμοχάρου

κεραμέως is not a proper name, but refers to the proprietor of the establishment (cf. Becker, *N. Jahrb. f. kl. Phil.* Suppl. V, p. 487, no. 47). The name of the fabricant Τεύθρας occurs *ibid.* IV, p. 478, no. 14 (Τεύθρα[ντος]); V, p. 477, no. 6; p. 497, nos. 12, 13; p. 498, no. 14; p. 499, no. 16; X, p. 225, no. 9. The usual form of the genitive is Τεύθραντος. Here we have Τεύθρα (for two forms of gen. cf. No. 2).

5. An oblong stamp: length, 0.04 m.; width, 0.015 m. Letters, 0.003 m. in height.

Ε Π Ι	ἐπὶ
Α Γ Ε Μ Α Χ ° Υ	Ἀγεμάχου.
Δ Α Λ Ε Ι ° Υ	Δαλείου

The same inscription is found on Rhodian vase-handles from Olbia (cf. *ibid.* IV, p. 454, no. 2) and from Pergamum (cf.

Fränkel, *Die Inschriften von Pergamum*, II, p. 436, no. 781). The magistrate's name Ἀγέμαχος occurs frequently on Rhodian vase-handles (cf. *C.I.G.* III, pref. nos. 10-12; Becker, *Mélanges Gréco-Romains*, I, p. 420, nos. 3-7; *I.G.* XII, 1 (*I. G. Ins.*) 1065, 1, 2, 3; *Athen. Mitt.* XXIII, p. 232; on an amphora-handle found at Pergamum, *Athen. Mitt.* XXVII, p. 147). Δαλίου is the usual form for the genitive of the Rhodian month, but here εἰ is carelessly used for ι, due perhaps to the form Καρτείου, also a month in the Rhodian calendar (for similar mistakes cf. *N. Jahrb. f. kl. Phil.* Suppl. X, p. 87). It is not surprising to find vase-handles of Rhodian fabric in Sinope, which was on friendly terms with Rhodes. In fact we learn from Polybius (IV, 56) that, when Sinope was attacked by Mithradates II, an appeal for help was made to Rhodes, and the Rhodians sent besides other things ten thousand κεράμια οἴνου. Perhaps we have the handle of one of these κεράμια. (Streuber, *Sinope, Ein Historisch-Antiquarischer Umriss*, pp. 81-84, gives the right year for this attack, 220 B.C., but thinks the besieger was Mithradates IV; I follow Meyer, *Gesch. des Königreichs Pontus*, pp. 52, 56, and Reinach, *Mithradate Eupator*, p. 40.)

6. An oblong stamp: length, 0.03 m.; width, 0.015 m. Letters, 0.003 m. in height.

ΔΙΟΓΕΝΗ
ΑΛΛΙΟΥ

[ἐπὶ]
Διογένη
..αλλίου

The magistrate's name Διογένης occurs frequently on vase-handles. (Cf. *C.I.G.* III, pref. xiv, nos. 50-57. Dumont, *Insc. Cér. de Grèce*, p. 176, nos. 206-220; p. 282, no. 60; *N. Jahrb. f. kl. Phil.* Suppl. XVII, p. 294, nos. 26, 27; *Athen. Mitt.* XXI, pp. 147 f., nos. 67-76.) For the genitive in η, cf. Meisterhans³, *Gram. der att. Inscr.* p. 120, 9.

7. An oblong stamp: length, 0.07 m.; width, 0.02 m. Letters, 0.003 m. in height. To the right a Nike driving a quadriga, as symbol.

ΑΞΤΥΝ°Μ°ΥΝΤ°Ξ	ἄστυνομόντος
Χ°Ρ °ΙΩΝ°ΞΤ°Υ	Χορ[ηγ]ίωνος τοῦ
ΛΕΩ ΕΔ°ΝΤ°Ξ	Λεω[μ]έδοντος
ΜΙΘΡΑΔΑΤΗΞ	Μιθραδάτης

Χορηγίων as *ἄστύνομος* occurs in *N. Jahrb. f. kl. Phil.* Suppl. V, p. 491, no. 59, and *Χορηγίων τοῦ Λεωμέδοντος* *ibid.* no. 60, which has the same symbol as our vase-handle, the name of the fabricant being *Εὐάλευτος*. *Μιθραδάτης* as the name of the fabricant occurs in Becker, *Mélanges Gréco-Romains*, I, p. 485, no. 14; *N. Jahrb. f. kl. Phil.* Suppl. IV, p. 465, nos. 4, 5; p. 466, no. 12; p. 480, no. 26 a; *ibid.* Suppl. V, p. 478, no. 11. The combination of these two names has not previously been found, so far as I know. But all three names were known in Sinope (cf. Nos. 31, 40, and Strabo XII, 545). Hence it may be we have here the stamp of a Sinopean manufacturer.

8. An oblong stamp: length, 0.05 m.; width, 0.015 m. Letters, 0.004 m. in height. To the right a dolphin in the claws of an eagle, the same symbol as in No. 1.

ΕΓΙΕΝΔ†	ἐπὶ Ἐνδῆ[μου
ΜΩΡΙΟ	Τι]μώριος

N. Jahrb. f. kl. Phil. Suppl. V, p. 478, no. 13, from Olbia, and *ibid.* Suppl. X, p. 27, no. 9, from Kertch, are identical. The symbol is also the same, but we can draw no argument from that, since it occurs on coins of Olbia as well as of Sinope. For the omission of *ἄστυνόμου* see Becker, *ibid.* Suppl. V, p. 478. In *N. Jahrb.* Suppl. X, p. 26, no. 8, and p. 220, no. 4, we have Ἐπὶ Ἐνδῆμου ἄστυνόμου. In the cases cited above and *ibid.* Suppl. V, p. 479, no. 14, and Suppl. X, p. 219, no. 3, *ἄστυνόμου* is omitted after Ἐνδῆμου. The fabricant Τιμώριος is known also from *ibid.* Suppl. IV, p. 474, no. 11 a; Suppl. X, p. 28, no. 17; *Compte-Rendu* (1859), p. 142, no. 21.

9. An oblong stamp: length, 0.05 m.; width, 0.025 m. Letters, 0.004 m. in height. To the right a herm as symbol.

N ° M ° Y
 ρ Λ Ξ Ι ° Υ Τ ° Υ
 Α Ν Τ Ι Π Α Τ Ρ ° Υ .
 Υ Τ Η Ξ Ω Ν

ἀστυ]νόμου
 Ἴκε]σίλου τοῦ
 Ἀντι[π]άτρου
 Κτήσων

Hicesias the son of Antipater as ἀστύνομος occurs also in *N. Jahrb. Suppl. V*, p. 481, no. 24, from Olbia, with a statue of Hermes as symbol, and also on a vase-handle from Athens with the same symbol as our example (cf. *Athen. Mitt. XXI*, p. 178, no. 14). Hicesias was the name of the father of Diogenes the Cynic (*C.I.G.* 7074 and *Diog. L. VI*, 20) and so is a good Sinopean name. Have we here and in the following perhaps a stamp of Sinopean manufacture? For the fabricant Κτήσων cf. Becker, *Mélanges Gréco-Romains*, p. 486, no. 19; p. 487, no. 29; p. 488, no. 31; p. 489, no. 41; *N. Jahrb. f. kl. Phil. Suppl. IV*, p. 466, no. 13; p. 471, no. 29; *V*, p. 488, no. 48; *X*, p. 30, no. 27.

10. An oblong stamp: length, 0.045 m.; width, 0.02 m. Letters, 0.004 m. in height. Same symbol as in the preceding stamp.

Ξ Τ Υ Ν ° Μ ° Υ Ν
 Τ Ο Υ Ι Ι Ε Ξ Ι ° Υ
 Τ ° Υ Α Ν Τ Ι Π Α Τ Ρ ° Υ
 Ε Υ Κ Λ Η Ξ

ἀ]στυνομῶν[τος
 τοῦ [Ἴκ]εσίλου
 τοῦ Ἀντιπάτρου
 Εὐκλήης

For the fabricant Εὐκλήης cf. Becker, *op. cit.* p. 487, nos. 26, 30; p. 488, no. 32; *N. Jahrb. f. kl. Phil. Suppl. IV*, p. 470, no. 25, and Nos. 14, 17 of this article.

11. An oblong stamp: length, 0.05 m.; width, 0.03 m. Letters, 0.003 m. in height. To the right a Nike as symbol.

Α Ρ ° Υ
 Τ ° Υ Κ Υ Ν Ι Ξ Κ ° Υ
 Α Π Α Τ ° Υ Ρ Ι ° Ξ

[ἀστυνόμου]
 Πρωτ]α[γόρ]ου
 τοῦ Κυνίσκου
 Ἀπατούριος

The fabricant Ἀπατούριος is found in Becker, *Mélanges*, I, p. 486, no. 20; p. 489, nos. 43, 44; *N. Jahrb. f. kl. Phil.*

Suppl. V, p. 476, no. 1; p. 485, no. 38; p. 490, no. 57. The same *astynomus* Protagoras, son of Cyniscus, and the same symbol, are found in Becker, *Mélanges*, I, p. 488, nos. 36, 37; *N. Jahrb. f. kl. Phil.* Suppl. V, p. 489, no. 51. We have the same *astynomus* in another vase-handle from Sinope (No. 14). Yerakis reads Πρωταγόρου [τοῦ Λα]μίσκου, a name unknown on vase-handles. He probably mistook N for M. We should read Κυνίσκου. For Protagoras as the name of a Sinopean cf. *I. G. (C.I.A.)* II, 3, 3351.

12. An oblong stamp: length, 0.06 m.; width, 0.03 m. Letters, 0.004 m. in height. To the right a heart as symbol.

ΑΞΤΥΝ°Μ°ΥΝΤ°Ξ	ἀστυνομῶντος
ΑΓΟΛΛΩΝΙΔ°Υ	Ἀπολλωνίδου
Τ°ΥΠ°ΞΙΔΩΝΙ°Υ	τοῦ Ποσιδωνίου
ΕΥΚΛΗΞ	Εὐκλῆς

The same *astynomus* occurs in *N. Jahrb. f. kl. Phil.* Suppl. V, p. 477, no. 5. An identical vase-handle from Sinope (No. 17) is in the possession of Mr. Symeonidis. For Posidonius cf. No. 40.

Dumont (*Insc. Cér. de Grèce*, p. 141) concluded that vase-handles on which ἀστύνομος occurs are of Cnidian origin. But Becker (*N. Jahrb. f. kl. Phil.* Suppl. X, pp. 67 and 108) showed that such vase-handles come from a city on the Pontus, and named Olbia as the place of manufacture. The fact that so many names found among Sinopeans (Choregion, Demetrius, Diogenes, Dorus, Heracleides, Hicesias, Leomedon, Mithradates, Posidonius, and Protagoras) occur on our vase-handles leads me to doubt if all with an ἀστύνομος inscription were made in Olbia. Sinope may also have manufactured amphoras, and exported them to the northern shore where so many handles similar to ours have been found.

Nos. 13–17 were published by Yerakis, *Revue des Études Anciennes*, 1901, pp. 352, 353.

13. ἀστυνομούντος] | Ἡρακλείδου | τοῦ Μι[κρ]ίου

Yerakis reads Μι[μ]ίου; but no such name occurs on vase-handles. For Ἡρακλείδης τοῦ Μικρίου cf. *N. Jahrb. f. kl. Phil.* Suppl. IV, p. 462, no. 21; V, p. 480, no. 17; X, p. 27, nos. 11, 12; p. 220, no. 6.

14. ἀστυνομούντος | Πρωταγόρου | [τοῦ Κυ]νίσκου | [Εὐκ]λῆς

Yerakis reads τοῦ Λα]μίσκου, but cf. remarks on No. 11.

15. ἀστ]υνομοῦ[ντος] | Ἄπημά]ντου | [Ἄρτε]μιδώρου

Yerakis reads Ἴππολ]ύτου in the second line. For Ἄπημάντου cf. *N. Jahrb. f. kl. Phil.* Suppl. V, p. 477, no. 8.

16. ἀστυνομούντος | Ἀπολλωνίδου | τοῦ Ποσειδωνίου | Εἰδᾶς

17. ἀστυνομούντος | Ἀπολλωνίδου | τοῦ Ποσειδωνίου | [Εὐ]-
κλῆς

Cf. No. 12. Ἀπολλωνίδης τοῦ Ποσειδωνίου occurs in *N. Jahrb. f. kl. Phil.* Suppl. V, p. 477, no. 5a

18. *Parnassos*, VI, p. 869.

ἀστυνόμου Διονυσίου

19. Ἑλλ. φιλ. Σύλλογος ἐν Κωνστ. (1880–81), ΙΕ', παρ-
άρτημα, p. 47, no. 8a.

ἀστυνόμου Πο[σι]δείου τοῦ [Θ]εα[ρί]ωνος

Mordtmann in the *Syllogos* reads τοῦ Ἐάμωνος, but no such name is known on vase-handles. The Θ escaped his eye, and he mistook ΠΙ for Μ. For Ποσιδεῖος τοῦ Θεαρίωνος cf. *N. Jahrb. f. kl. Phil.* Suppl. V, p. 486, no. 45; p. 488, no. 48. For Θεαρίων cf. *ibid.* V, pp. 499, 500, and No. 96 of this article.*

20. *Syllogos*, *ibid.* 8β.

ἀστυνόμου | | Αἰσχίνου

21. *Syllogos*, *ibid.* 8γ.

ἀστυνόμου | Πυθοκλέους | Γλανκία

22. *Annali del. Inst.* XIX (1847), p. 342.

ἀστυνόμου | Ἀττάλου | Φιλοκράτου[ς]

23. *Ibid.*

ἀστυνόμου | Ναύπωνος | Καλλισθένου[ς] | Κλεαίветος

The reading in the *Annali* is *Ναυτίωνος*; but cf. *N. Jahrb. f. kl. Phil.* Suppl. V, pp. 485, 493, 506.

DEDICATIONS

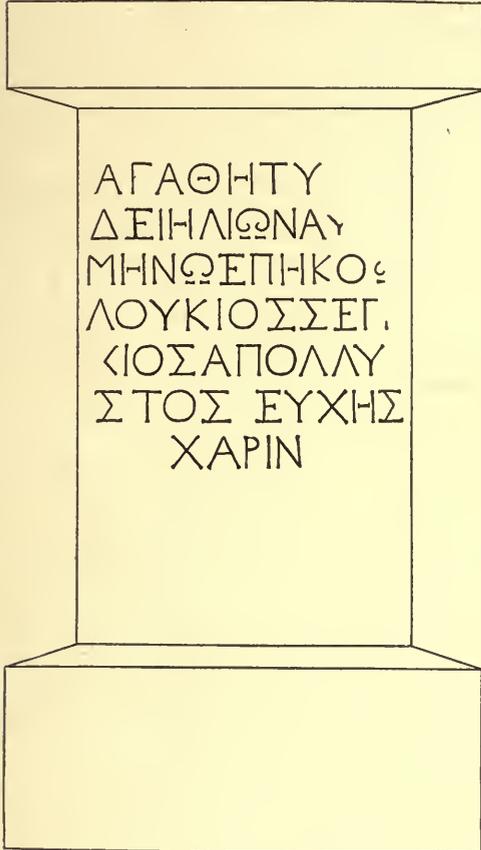
24. In a district called Φούλα, near Gherzeh, the ancient *Karousa* (cf. Arrian, *Peripl.*), six hours east of Sinope, a very large block of native stone, 1.14 m. long; 0.73 m. high; 0.22 m. thick. The inscription is in the upper left-hand corner, 0.22 m. high, 0.43 m. long. Letters, 0.03 m. high, well cut.

ΔΙΔΙΚΑΙΟΣΥΝΩΙ
ΜΕΓΑΛΩΙ
ΠΥΘΗΣΔΙΩΝΥΣΙΟΥ
ΣΤΡΑΤΗΓΩΝ
ΧΑΡΙΣΤΗΡΙΟΝ

Δῑ δικαιοσύνω
μεγάλω
Πύθης Διονυσίου
στρατηγῶν
χαριστήριον

Δικαιοσύνης as an epithet of Zeus is known, though rare (cf. Bekker, *Anecd.* 34, 11; Eust. 918, 48; *Schol.* Hom. *Il.* 13, 29; Kock, *C.A.F.* III, Adesp. 752). Kock says, "videtur epitheton a comico fictum," but its occurrence in an inscription brings new evidence against him. Dionysius is known as a name for Sinopeans, but this is the first instance of that of Pythes at Sinope. *χαριστήριον* is common in inscriptions after the time of Alexander and of the Roman Age. It is foreshadowed in old Attic inscriptions by σοὶ χάριν ἀντιδιδούς or the like; cf. *I.G. (C.I.A.)* I, 397 and *I.G.* IX, 1 (*C.I.G.S.* III), 390. Rouse (*Greek Votive Offerings*, p. 329) gives a list of inscriptions in which *χαριστήριον* occurs.

25. At Lalá in the Oretzan χωράφι (farm), about four hours east of Sinope, a rectangular native-stone altar, with projection at top and bottom and hole, 0.07 m. square, in top. The lower part is rough, showing that it was meant to be set in the ground. Total height, 0.91 m.; width, 0.35 m.; thickness, 0.32 m. Inscription, 0.305 m. high. Letters, 0.03 m.



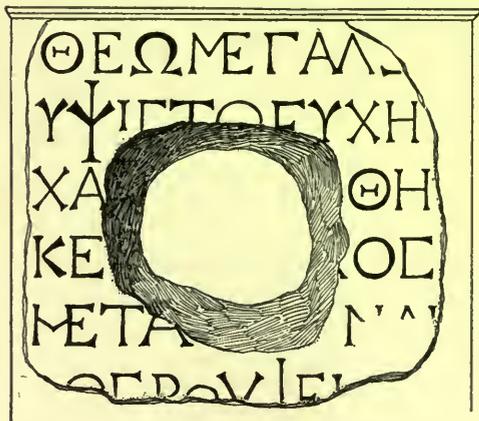
ΑΓΑΘΗΤΥ
 ΔΕΙΗΛΙΩΝΑΥ
 ΜΗΝΩΞΠΗΚΟΞ
 ΛΟΥΚΙΟΣΣΕΓ.
 ΚΙΟΣΑΠΟΛΛΥ
 ΣΤΟΣ ΕΥΧΗΣ
 ΧΑΡΙΝ

ἀγαθῆ τυ[χη
 Δεὶ Ἡλίω να[υδα-
 μήνω ἐπηκό[φ
 Λούκιος Σεπ[τί
 κιος Ἀπολαυ
 στὸς εὐχῆς
 χάριν

On Zeus Helios cf. Robert-Preller, *Griechische Mythologie*, p. 136, note 1; Farnell, *Greek Cults*, I, p. 44; Roscher, *Lex. Myth.* s. Jupiter. Zeus Helios at Sinope would be identical with Serapis (cf. Nos. 30, 64). No such epithet as να...μήνω is given either in Robert's index or Bruchmann's *Epitheta Deorum*

or in the article 'Jupiter' in Daremberg et Saglio. Perhaps *να[υδα]μήνω* is to be read. Traces of Υ appear on the stone. A somewhat similar epithet of Zeus is *Εὐρυδάμηνος* (cf. *J.H.S.* XVIII (1898), p. 96). *Ἐπήκοος* also is wanting in the lists of Robert and Bruchmann, but it occurs in inscriptions from the Pontus (cf. *B.C.H.* XXV [1901], p. 28; Latyshev, *Insc. Ant. Orae Sept. Pont. Eux.* II, nos. 438, 446-448, 454, 455, 457; Dittenberger, *Orient. Graec. Insc.* 28; 72, note 2; *C.I.G.* 2290; *J.H.S.* XVIII [1898], p. 311, no. 13). On the interchange of ϵ and ι as in $\Delta\epsilon\iota$ cf. Meisterhans³, *Gram. der att. Insc.* § 10. $\Delta\epsilon[\iota]$ is found in *J.H.S.* XIX (1899), p. 77, no. 35.

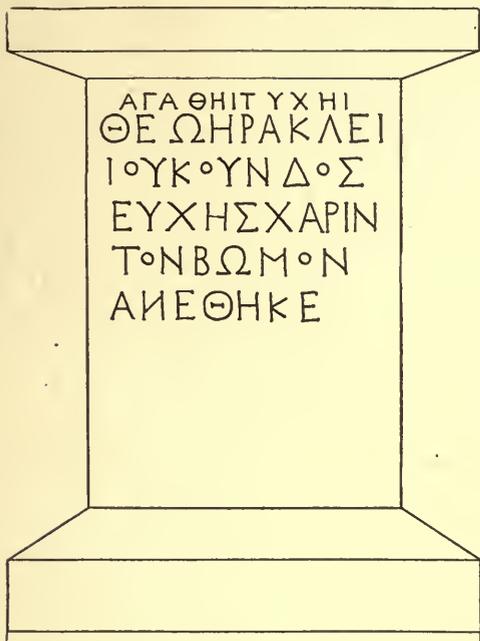
26. In the district Giousouphlou, in the *Χωριὸ Ἐμριλῆ* near Chalabdé, where No. 27 was found, a marble altar upside down, used as the base for a post of the porch of a house. It has a round hole cut through from front to back, connecting with a similar hole from the bottom. Height, 0.49 m.; width, 0.36 m.; thickness, 0.30 m. Letters, 0.035 m.



θεῶ μεγάλ[ω
 ὑψίστῳ εὐχῆ[ς]
 χά[ριυν ἀνέ]θη-
 κε . . . [λ]ος
 μετὰ [τῆς γυ]ναι-
 κ]ῶς 'Ρου[φ]εῖ[νης]

In an inscription from Sinope already published (No. 29) *θεὸς ὑψίστος* occurs, on which cf. Farnell, *Greek Cults*, I, pp. 51, 151, 155; Robert-Preller, *op. cit.* p. 116, 11; p. 159, 2; p. 866; *B.C.H.* VIII, p. 456 and XXV, p. 25. For the name *'Ρουφείνη* cf. *J.H.S.* XIX (1899), p. 129, no. 152, and *B.C.H.* XXV (1901), p. 88.

27.¹ In Chalabdé, two hours from Ajandik, which is twelve hours west from Sinope, a marble altar, 0.58 m. high, 0.265 m. wide, 0.28 m. thick. Letters, 0.025 m. in height, except in first line, where they are 0.015 m. high.



ΑΓΑΘΗ ΤΥΧΗ
 ΘΕΩ ΗΡΑΚΛΕΙ
 ΙΟΥΚΟΥΝΔΟΣ
 ΕΥΧΗΣ ΧΑΡΙΝ
 ΤΟΝ ΒΩΜΟΝ
 ΑΝΕΘΗΚΕ

ἀγαθῇ τύχῃ
 θεῶ Ἡρακλεῖ
 Ἰουκοῦνδος
 εὐχῆς χάριν
 τὸν βωμὸν
 ἀνέθηκε

This inscription was very poorly published (*Revue des Études Anciennes*, 1901, p. 357, no. 17) by Yerakis, who had not seen the altar at all. He reads τῷ θεῷ Ἡρακλεῖ | τόνδε βωμόν | Ἱεροκούνδος | εὐχῆς χάριν | ἀνέθηκε. I give the correct text from my copy and squeeze. It is not surprising to find a cult of Heracles at Sinope, for Autolyceus, its mythical founder, was a member of the expedition of Heracles against the Amazons (Plut. *Luc.* 23; Appian, *Mithr.* 83; Apoll. Rhod. II, 959; Val. Flaccus, V, 116; Hyginus, *Fab.* XIV). And it was Heracles who took Sinope and established Greeks in it, cf. *I.G.* XIV (*I.G.S I.*), 1293 A, l. 101.

¹ Since this article was written I have noticed that Gustave Mendel also has published Nos. 26 and 27 in *B.C.H.* XXVII, p. 333. In No. 27 he omits the first line and fails to mention Yerakis.

28. *Syllogos, ibid.* p. 45, no. 2; *B.C.H.* XIII, p. 304, no. 8, an altar.

Ἄσκληπιῶ | Σωτήρι καὶ | Ἑγείᾳ τὸν | βωμὸν Ὀφίλιος
Πολύκαρπος εὐχῆν.

The name Ophillius occurs in an inscription from the neighboring Karousa (cf. *C.I.G.* 4166, our No. 52).

29. *Syllogos, ibid.* p. 45, no. 3; *B.C.H.* XIII, p. 304, no. 7.

θεῶ ὑψίστῳ | Αἴλιος Θρεπτιῶν | Ποντιανὸς Σεουήρος Μάκερ
οἱ | ἀδελφοὶ εὐξάμενοι

30. *Syllogos, ibid.* p. 44, no. 1.

θεῶ | Ἡλιοσαράπει | Ἀ[ο]υεῖτο[ς] | Φοράρι[ς] | εὐ[χ]ήν

31. *C.I.G.* 4162; Hamilton, *Researches in Asia Minor*, App., no. 60.

Λε]ωμέδων Ἀριστόνα[κ]τος Φλογίῳ

Λεωμέδων is known as a Sinopean name. Δωμέδων or Λωμέδων is not. Phlogius was a companion of Autolyceus, the mythical founder of Sinope (cf. Plut. *Luc.* 23; Apoll. Rhod. II, 956; Val. Flaccus, V, 115; Hyginus, *Fab.* XIV; Anon. *Peripl. Pont. Eux.* sec. 22 = Müller, *Geogr. Graec. Min.* I, p. 407; Ps. Scymnus, *Orbis Descriptio*, 945 = Müller, *op. cit.* p. 236).

32. *Syllogos, ibid.* p. 47. Fragment of architrave built into wall of the acropolis near No. 33.

Β]οῖσκος Μόναι

The name is probably to be restored as Βοῖσκος, which occurs in oriental inscriptions (cf. Dittenberger, *Orient. Gr. Insc.* 20, 26, 27, 29).

33. *Syllogos, ibid.* p. 47; Le Bas et Waddington, *Voyage Arch.* III, 1814; Hommaire de Hell, *Voyage en Turquie et en Perse*, IV, p. 350, pl. xii, 2.

οὐ ἐκ τῶν ἰδίων ἀνέθηκεν καὶ τῇ
πατρίδ[ι] δ[ιὰ τοῦ] προ[φέ]ως αὐτοῦ Λικινίου
Χρυσογόνου Ὀλυ

34. Built into the north wall, near No. 36, an architrave upside down, with the following inscription. Length, 1.85 m.; width, 0.58 m. Letters, 0.06 m. in height. Broken at both ends.

ΙΟΝΚΑΙΑΥΤΟΥΣΜΕΤΑΤΩΝΣΠΕΙΡΟΚ

ὁ δείνα ἀνέθηκε τοὺς κίονας εἰς τὸ περιστύλιον, καὶ αὐτοὺς μετὰ τῶν σπειροκ[εφάλων λιθίους κατεσκεύασεν]

The recent destruction of the hospital brought to light this inscription as well as No. 36. It was first published in 1829 by Rottiers, *Itineraire de Tiflis à Constantinople*, p. 283, who made a very careless copy, reading μετὰ ὧν σπειροσ-. It was not seen by Hamilton, who visited Sinope in 1836. Some ten years later Le Bas published a correct copy of the stone (Hoinmaire de Hell, *Voyage en Turquie et en Perse*, 1846-48, IV, p. 346 and pl. xi, 2), but he gives no credit to Rottiers for its discovery. Both Rottiers and Le Bas say that the inscription is built into the south wall, whereas it is in the north wall. The inscription is also found in *C.I.G.* III, p. 1114, Add. et Corr. 4158. There it is taken to be the "residua ex praescriptis" of the epigram *C.I.G.* 4158, and the idea is given that it is on the same stone. The form of the alpha is wrong. It is in every case A, not Α. In fact, the inscription is on an architrave, while *C.I.G.* 4158 is on a rectangular block, also built into the north wall, but some distance away, and is perhaps to be connected with the similar inscriptions on architraves at Sinope (cf. No. 33). In *C.I.G.* 3148, l. 19, occurs the phrase κείονα σὺν σπειροκεφάλῳ, and *ibid.* l. 29 κείονας σὺν σπειροκεφάλοις. So the likelihood is that αὐτοὺς is equivalent to κίονας and that the columns for some structure, perhaps a περιστύλιον, have just been mentioned. Le Bas takes αὐτοὺς to be "chapiteaux," and σπειροκ[εφάλων], "les volutes." But the word comes from σπείρα, the base of an Ionic column (cf. Pollux, *Onomasticon*, VII, c. 27, sec. 121), and κεφαλή, the capital of a column. It therefore means "base and capital." In imperial times it was

the custom for people of wealth to share the expense of a building (cf. for example, *C.I.G.* 2713, 2714 = Le Bas and Waddington, *Voyage Arch.* III, nos. 313–318). One paid for the columns, another for the entablature. In the case of the inscription from Sinope one man paid for the columns, including base and capital.

35. Built into the wall of a house in the Turkish quarter, a stone, broken on all sides, 0.26 m. by 0.26 m., with the following inscription. Letters, 0.05 m. in height.



Δι]ογένη [τὸν
φι]λόσοφο[ν ὁ δῆμ-
ος] Σκυρεί[ων τὸν αὐ-
τῶν] εὐεργέ[την

One is tempted at first sight to restore Διογένη τὸν φιλόσοφον, and this may be right; but the form of the sigma dates the inscription much later than the time of Diogenes the Cynic from Sinope, of whom statues were erected (cf. Diog. Laer. VI, 78). It might be a later Diogenes, who lived in the time of Vespasian (cf. Dio Cassius, LXVI, 15). Still the restoration is uncertain. The name might be Athenogenes or Protogenes, or the like. For the practice of decreeing honors and even statues in the provinces, cf. Mommsen, *Röm. Gesch.* V, p. 266, and Pliny, *Ep.* X, 58 and 60, where the case concerns a philosopher. For εἰ representing short ι cf. Meisterhans³, *Gram.*

der att. Insc. § 15, 27. The earliest datable example previously reported is *I.G. (C.I.A.) III*, 694, 4 (after 98 A.D.). Ours would be still earlier.

36. Built into the north wall near the main central gateway, where the hospital formerly stood, a large block of grayish marble: height, 0.98 m.; width, 0.49 m.; height of letters, 0.03 m. The inscription begins 0.20 m. below the top of the stone and ends 0.41 m. above the bottom.

ΓΑΙΟΝ ΜΑΡΚΙΟΝ
 ΚΗΝΣΩΡΙΝΟΝ
 ΠΡΕΣΒΕΥΤΗΝ
 ΚΑΙΣΑΡΟΣ ΤΟΝ
 ΚΗΔΕΜΟΝΑΤΗΣ
 ΠΟΛΕΩΣ ΟΔΗΜΟΣ

Γαῖον Μάρκιον
 Κησωρίνου
 πρεσβευτὴν
 Καίσαρος τὸν
 κηδεμόνα τῆς
 πόλεως ὁ δῆμος

This Censorinus is undoubtedly the C. Marcius Censorinus¹ who was consul in the year 8 B.C. along with C. Asinius Gallus, and proconsul in Asia and died there about the year 2 A.D. (Velleius, II, 102). He was praised by the Jews of Asia (cf. Josephus, *Ant.* 16, 6, 2), and is called by Velleius (*loc. cit.*) a "vir demerendis hominibus genitus," which suggests the epithet *κηδεμόνα τῆς πόλεως* which is applied to him in this inscription. He is honored in inscriptions from Pergamum² and Mylasa (*C.I.G.* 2698 b). One might be tempted to identify him with the Censorinus, the commander of the Roman fleet which was defeated by Cleochares and Seleucus, tyrants of Sinope, shortly before the capture of the city by Lucullus in 70 B.C. (cf. Memnon, 53 and 54 = *Frag. Hist. Gr.* III, pp. 554 ff.). But it is unlikely that a man who was old enough to be commander of the fleet then should live till the year 2 A.D. Furthermore, Horace in an ode to Gaius Marcius Censorinus (*Od.* IV, 8), who is probably the same man, includes him among his *sodales*, and from this we are justified in assuming that Gaius Marcius Censorinus was born about the same time as Horace (65 B.C.). *κηδεμών τῆς πόλεως* occurs already in Plat. *Rep.* III, 412 c.

37. *B.C.H.* XIII, p. 302, no. 3; *Syllogos, ibid.* p. 47, no. 5. Built into the wall of the Képhéli-Djami.

Ἀγριππείναν Γερμανικοῦ Καίσαρος | ὁ δῆμος

38. Kaibel, *Epigrammata Graeca ex Lapidibus*, no. 907; *C.I.G.* 4158; Hamilton, *op. cit.* no. 58; Hommaire de Hell, *op. cit.* IV, p. 347, pl. XI, 4; Le Bas et Waddington, *op. cit.* III, no. 1812. Large stone, 0.86 m. wide, 1.50 m. high, and 0.85 m. thick, now built into a square tower of the north wall. Letters, 0.04 m. high. Three Christian crosses at the top of the inscription.

¹ Cf. Dessau, *Prosopographia Imperii Romani*, II, s. 'C. Marcius Censorinus'; cf. also Pauly-Wissowa, *Encyclopädie*, s. 'Censorinus,' no. 2.

² Fränkel, *Die Inschriften von Pergamum*, no. 422.



I add a reproduction from a photograph to show clearly the forms of the letters and the division of the verses. It should be noted that the pentameter begins further in than the hexameter, and that the second half of each verse has a somewhat deeper indentation than the beginnings of the pentameters. Line 4 begins where the hexameters do because it is longer than the others. The hexameters and pentameters are divided at the caesura. This inscription shows probably the Alexandrian method of writing elegiac verse. Neither *Εὐλά-νοιο* nor *Εὐδάμοιο* nor *Εὐλάμοιο* is the correct reading in line 5. *Εὐλαλίοιο* is clear on the stone.

39. *C.I.G.* 4157. Yerakis, *Revue des Études Anciennes*, 1901, p. 357, no. 16, gives a poorer copy than the *C.I.G.* and publishes the inscription as if it were unknown.

.... os, [γ]εν[όμ]ε[νον γυμ-
 ν]ασίαρχον, ἄρχο[ντα τοῦ
 πρ]εσβ[υτ]ικ[οῦ, πο]ντάρχη[ν. ἐπιτε-
 λέσαντα ταυροκα[θάψια
 καὶ κυνηγέσιον καὶ .. [^{εὔω}
 ορ μα]

χίαν μ[εγ]αλο[π]ρε[π]ῶς, ἔκγονου
 Κλαύδιον Ποτέ[λιον]
 ἀδελφ[ὸν δ]ὲ [τῆ]ς κρα[τίστης]
 συγκλητικῆς Κ[λαυδίας]
 Παύλης, ἱερείας [θεᾶς]
 Εἰ[σ]ιδ[ος, ο]ί συνπροσ[τάται]
 καὶ ὁ συνέφορ(ος) [ἐ]π' εὐ[νοία τῆ εἰς αὐ]
 τοῦς.

The reading in line 7, Κλαύδιον Ποτέ[λιον, is not given in the *C.I.G.*, but is clear on the stone.

40. Yerakis, *Revue des Études Anciennes*, 1901, pp. 354, 355. Stone 0.56 m. high, 0.31 m. wide, 0.08 m. thick. Letters very indistinct. Inscription of the Macedonian epoch.

Ν Μ ΟΦΥΛΑΚ Ο ΝΤ ΞΕΓ ΔΗΜΟΥΤΟ
 ΕΓ Ξ Γ ΓΡΥΤΑΝΕΙ ΕΝΤΩΙ
 ΑΝΗ ΜΗ Τ ΞΤΙΑΓΡΥ ΝΕΙΑ
 ΑΡΙΣΤ Χ Ξ ΙΣΙΑ Ο
 ΜΗΤΡΙΞ ΑΜΙΚΡΑΤΟΥ
 ΔΙΟΝΙ ΞΙΟΣ ΑΡΧΙΓΓΟΥ
 ΛΑΜΑΧ <
 ΟΣΚΑΛΛΙΣΘΕΝΟ
 ΨΗΜΗΤΡΙΟΣ ΦΙΝΤΙΟΣ
 ΟΣΕΙΔΩΝΙΟΣ ΜΕΙ΄
 ΔΙΟΦΑΝΤΟΣ ΕΥΛΑΜΠΙΧΟΥ
 ΑΓ ΄ΑΣ ΒΑΒΥΤΤΟΥ
 ΓΛΗΡΙΞ ΛΕΜΒΙΟΥ
 ΑΦΡΟΔΙΣΙΟΣ ΑΦΡΟΔΙΣΙΟΥ
 ΗΦΑΙΣΤΙΟΣ ΕΞΗΚΕΣΤΟΥ
 ΣΥ ΗΓΙΟΔΩΡΟΣ Ο ΓΜΓΟΥ
 ΔΗΜΟΣΤΡΑΤΟΣ ΓΡΟΜΗΘΙΩΝΟΣ
 ΟΥΛΗΣ ΕΓΙΣΤ ΕΥΟΝΤΟΣ ΔΙΟΝΥΣΙΟ
 ΟΥΑΡΧΙΓΓΟΥ ΓΡΑΜΜΑΤΕΥΟΝΤΟΣ
 ΛΑΜΑΧΟΥ ΤΟΥ ΧΟΡΗΓΙΩΝΟΣ

ν[ο]μοφυλακ[οὔ]ντ[ο]ς Ἐπιδήμου το[ῦ] | Ἐπ[ι]έ[λ]π[ου]
 πρυτάνει[ς·οί] ἐν τῶι | [Π]ανή[μωι] μη[νὶ] τῆι Ἐ[σ]τίαι
 πρυ[τα]νεία[ι] Ἀρίστ[α]ρχ[ο]ς [Ἀρ]ιστά[ρχ]ο[ν] | Μῆτρης
 [Κ]αλλικράτου[ς] | Διούσιος Ἀρχίππου | Λάμαχος | ος
 Καλλισθένο[υς] | Δημήτριος | Φίντιος | [Π]οσειδώνιος Μει[δίου] |
 Διόφαντος Εὐλαμπίχου | Ἀγ[ελίδ]ας Βαβύττου | Γλῆρις Λεμβίου |
 Ἀφροδίσιος Ἀφροδισίου | Ἡφαίστιος Ἐξηκέστου | [Ἀ]σκ[λ]η-
 πιδῶρος Ὀλύμπου | Δημόστρατος Προμηθίωνος | [β]ουλῆς
 ἐπιστ[ατ]εύουτος Διονυσίου[ν τ]οῦ Ἀρχίππου· γραμματείουτος |
 Λαμάχου τοῦ Χορηγιώνος.

Yerakis' copy of this inscription is unsatisfactory. In the first three lines he made out only the word *δήμου*, and thought we had a list of *proxenoi* or *epheboi* or founders or benefactors of the temple of Serapis. The reading is, however, as I have given it, and the list of names contains the *πρυτάνεις* for the month Πάνημος. It is interesting to know the number of the *πρυτάνεις* in Sinope, and to learn that the office was about the same as in Athens. Out of the fifty *πρυτάνεις* in Athens one was chosen as president (*ἐπιστάτης τῶν πρυτάνεων*) and presided at the *βουλῆ* (cf. Arist. Ἄθ. Πολ. c. 44 f.). A secretary (*γραμματεὺς*) was also appointed. So in Sinope one of the fourteen *πρυτάνεις* (Διούσιος Ἀρχίππου) was *ἐπιστάτης βουλῆς* and another (Λάμαχος) was *γραμματεὺς*. In l. 7 the name Lamachus is written in large letters and the father's name, given in the last line, omitted. For the number of the *πρυτάνεις* in places other than Athens cf. Swoboda, *Griechische Volksbeschlüsse*, pp. 71, 88, 94, 200. For a postscript being used instead of a prescript, cf. Swoboda, *op. cit.* pp. 225 ff. For Ἐστία *πρυτανεία*, to whom the list is dedicated, cf. *C.I.G.* 2347, k 11 (p. 1059). Ἐπίδημος (l. 1) is formed similarly to the name Ἐνδημος, which occurs on a vase-handle found at Sinope (above, No. 8). The name Ἐπίελλπος (l. 2) occurs also on vase-handles (above, No. 3). We already knew that the Ionic calendar was used at Sinope. In an inscription from there (below, No. 63) we have the months

Ταυρεών and Ποσειδεών. In l. 3 of this inscription occurs Πάνημος. In l. 4 Yerakis omits the father's name. In l. 6 he reads ΑΚΝ..... Αρχιππα. The stone gives Διονύσιος Ἀρχίππου. In l. 7 he reads ΝΑΥΛ, but ΛΑΜΑΧΟΞ in large letters is clear on the stone. In l. 12 he reads ΑΜ for ΑΓ, in l. 18 ἐπιτροπεύοντος for ἐπιστ[ατ]εύοντος. In l. 2 there is a vacant space of two or three letters before πρυτάνεις, and in the postscript, l. 19, before γραμματεύοντος. Yerakis fails to note this and other minor matters.

SARCOPHAGI

41. *C.I.G.* 4160; Hommaire de Hell, *op. cit.* IV, p. 344, pl. x, 5; Hamilton, *op. cit.* no. 61. Sarcophagus, 2.10 m. long; 0.71 m. wide; 0.67 m. high. Letters, 0.04 m. in height.

C Y I I Γ Ε Ν Θ Α Δ Ε Κ Ε Ι Μ Α Ι Ε Τ Ω Ν Κ Θ	Εὐπ[ορος] ἐνθά- δε κείμει ἐτῶν κθ'
--	--

The reading in the *C.I.G.* is Εὐν[ομ]ι[ανός], but an examination of the sarcophagus itself and of a squeeze from it shows that there is not room enough for that name. The reading of Le Bas (in Hommaire de Hell, *op. cit.*) Εὐπόρος has been overlooked, but is undoubtedly right. For the name Εὐπόρος cf. *I.G.* (*C.I.A.*), II, 467, l. 154.

42. *C.I.G.* 4163; Hamilton, *op. cit.* no. 56; Hommaire de Hell, *op. cit.* IV, p. 345, pl. x, 6.

Ποντικός | [Θ]άλλου ἐτῶν νη' | ἐνθ(ά)δε κείω

The reading on the sarcophagus is CAΛΛΟΥ. The *a* in ἐνθάδε is omitted on the sarcophagus.

43. *C.I.G.* 4164; Hamilton, *op. cit.* no. 62.

Σαιουείνιος ὀπλότερος ὠνησάμην
 τὴν πύελον ἐμαντῶ καὶ οὐδεὶς ἕτερος ἀνοίξει
 μετὰ τὸ ἐμὲ κατατεθῆναι, ἐπεὶ τοι δώσει τῇ
 λαμπροτάτῃ κολωνείᾳ * ἀφ'

The reading of Hamilton and the *C.I.G.* in l. 1 is Σαιοινείνιος ὁ [νεώτ]ερος; but there are no traces of the letters νεωτ. The letters are ΣΑΙ◇ΥΕΙΝΙ◇Ξ◇ΓΙΑ◇ΓΕ. ✱ is the sign for δηνάρια.

44. *C.I.G.* 4165; Hamilton, *op. cit.* no. 59; Hommaire de Hell, *op. cit.* IV, p. 350, pl. xii, 3. A sarcophagus at Nesi Kieui.

Μ. Ι... Ατέριος Μάξιμος ἰατρὸς ἔθηκα
τῆ[ν σ]ορὸν ἑαυτῆ καὶ Ζόη τῆ γυναικί μου· χαίρετε

There is no need of changing ἑαυτῶ to ἑμαντῶ as is done in the *C.I.G.* The third person reflexive is often used in inscriptions of late date for the first person.

45. *Revue des Études Anciennes*, 1901, p. 353, no. 6. Sarcophagus used as a watering-trough near the Turkish Hospital.

Κ. Δικάνιος Φρουγίς | προξενητῆς ἐνθάδε | κείται βιώσας κα-
λῶς | ἐτῶν μῆ'

46. *B.C.H.* XIII, 304, no. 9. Sarcophagus used as a watering-trough at Kapou.

Σύρι[ο]ς ἐνθάδε κείμει ἐτῶν | κθ'

47. *C.I.G.* 4161; Hamilton, *op. cit.* no. 57; Le Bas et Waddington, *op. cit.* III, no. 1813.

Τι(βέριον) Κλαύδιο[ν]
Ῥηγεί[νον]
ΤΙΕΤ
ΟΤ

48. *C.I.G.* 4159; Hommaire de Hell, *op. cit.* p. 348, pl. xi, 5.

Οὐδὲν ἀφαιρότερος χ[ρυ]σοῦ λίθος ε[ύκ]λέο[ς] ἀνθεὶ
παρθενίης αἰδοῖ πεπυκασμένος. ε[ίμ]ι δὲ γείτων
Ῥειπάνη καθαρὸιο Σαράπιδος, ἔνθα με βουλ[ῆ]
θῆκε χαρισσαμένη ἀρετῆ πατρός, ὃν περὶ πάντων
τίμησαν βασιλῆες ἐ[π'] εὐ[σ]ε[βία] βιότοιο,
μά]ρτυρι πιστεύσαντες [ἐπιστας]ίην Ἀμίσοιο
... ἀπαιδείησι [?]

GRAVESTONES

49. In an Armenian village or farm (*χωριό*) owned by Constantinos Balasides, near the village where No. 50 is, stone built into the hearth of a house, 0.65 m. long; 0.27 m. wide at the bottom, at top 0.25 m.; 0.075 m. thick. Letters, 0.03 m. high.

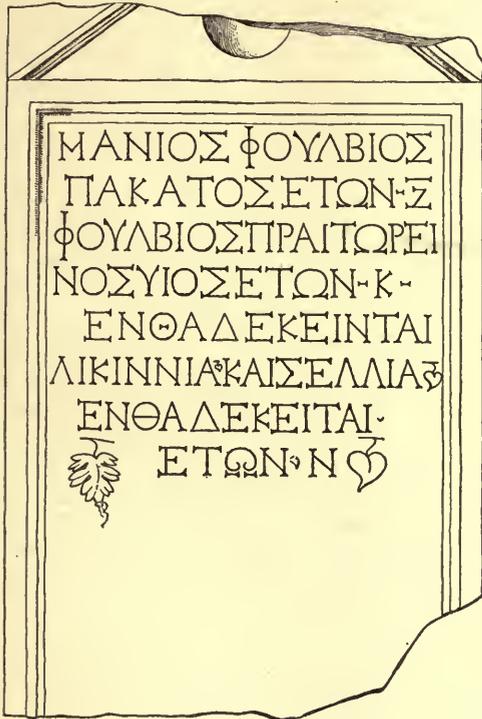


Μάης
Σαροάνδου
χαίρε

For Μάης as a Sinopean name cf. *I.G. (C.I.A.)*, III, 2, 2910, *Μηνόφιλα Μάου Σινώπισσα*. Maes is a name which occurs in the mother-town Miletus (*I.G. [C.I.A.]*, III, 2, 2746) and on the north side of the Pontus (cf. Latyshev, *op. cit.* I, no. 86; II, nos. 172, 427, 452; cf. also Dittenberger, *Orientalis Graeci Inscriptiones*, no. 375, and *B.C.H.* XVIII (1894), p. 532, no. 2. Strabo, XII, 553, informs us that Μάνης is a Paphla-

gonian name, and perhaps Μάνης is also. Σαροάνδης is a barbarian name. It reminds one of such Persian names as Ἀροάνδης (cf. Dittenberger, *op. cit.* nos. 264, 390, 391, 392, 393).

50. In an Armenian village, Pachar Oglou Akel, about three hours east of Sinope, large marble slab with moulding at the sides and broken gable at the top, 0.80 m. high, 0.54 m. wide, 0.08 m. thick. Height of inscription, 0.30 m.; width, 0.30 m. Height of letters, which are beautifully cut, 0.025 m.



Μάνιος Φούλβιος
 Πακάτος ἐτῶν ξ'.
 Φούλβιος Πραιτωρεί-
 νος υἱὸς ἐτῶν κ'
 ἐνθάδε κείνται :
 Λικιννία Καισελλία
 ἐνθάδε κείται
 ἐτῶν ν'

As might easily be the case on a family tombstone the last three lines seem to have been added later. They contain marks of punctuation which are lacking in the first five. Moreover the form of the θ is different, being in the last three lines Θ , in the first five Θ . The form of the ω also differs.

51. Inscription on gravestone built into the ἐκκλησία τῶν ταξιαρχῶν at Karousa, 0.32 m. high, 0.33 m. long, broken on all sides. Letters, 0.03 m. Built into the same church are Nos. 52, 53.

ΣΤΟCΕΓΝ
 ΕΓΝΑΤΙΟΥ^Ο_Ι
 ΙΤΗC CΠΕΙΡΗC
 VBLILIA·VR B
 ΕΓΝ

Σ]έξτος Ἐγν[άτιος
 Ἐγνατίου ὁ...
 πρ]ὸ τῆς σπειρῆς
 Ρ]υβιλία. Urb.
 Egn.

This inscription has already been published by Demitsas in the *Athen. Mitt.* XIV (1889), p. 210, but his copy was incomplete. Larfeld, *Griechische Epigraphik* (1888-94), p. 285, mentions it as a gravestone. The combination of Greek and Latin in an inscription of Roman date is not surprising. For the repetition of a name or *signum* at the end, cf. Mommsen, *Hermes*, 1902, pp. 443 f., and Wilhelm, *Wiener Studien*, XXIV (1902), pp. 596 f. The cognomen Sextus forbids us to identify this man with the Egnatius who was consul of Bithynia and Pontus in the time of Augustus (cf. Dessau, *Prosopographia Imp. Rom.* s. 'Egnatius,' no. 29).

52. *C.I.G.* 4166; Hamilton, *op. cit.* 50. Stone built into same church at Karousa.

Αἰμιλιανὸς Ὀφελλίου Κουρίωνος καὶ...

53. *C.I.G.* 4167; Hamilton, *op. cit.* 51. Also at Karousa.

Αἰβούτιο[ς] Μά[ξι]μο[ς]

54. *Revue des Études Anciennes*, 1901, p. 356, no. 14.

ΛΑΜΑΙΛ
 ΑΝΤΙ ΦΟΥ
 ΦΟΡΜΙΩΝΙ
 ΣΥΝΗΜΟΝΟΣ
 ΦΗΜΩΙ Ε
 ΑΝΤΙΦΟΥ
 ΒΑΧΙΩΙ
 ΜΝΗΣΙΟΣ
 ΦΙΛΙΩ

Λαμάχ[ω]
 Ἀντίφου
 Φορμίω
 Συνήμονος
 Φημίω ε'
 Ἀντίφου
 Βακίω
 Μνήσιος
 Φιλησ[ίω]

Yerakis, *ibid.*, reads ΛΑΜΑΙΛ, but the l is the upper part of the φ in the next line, and λ is not λ but the lower part of χ. Yerakis' reading in the last line also is wrong. He reads ΦΙΝ. He gives the form of the ω as Ω, but it is Ω. In l. 5 the Ε perhaps indicates that it is l. 5.

55. *Parnassos*, VI, 869; *Neologos*, 1882; *B.C.H.* XIII, p. 304, no. 10.

Νάννα | Διονυσίο | Στρατοκλής | Διονυσίο

56. *Syllogos*, *ibid.* p. 46, no. 6.

Χαίρις | Ἀφενάιος | φαλερες (?) = Ἀθηναίος Φαληρεύς

57. *Revue des Études Anciennes*, 1901, p. 353, no. 7. A metrical inscription on a large stone built into the north wall to the right of a gateway. Yerakis (*ibid.*) gives an incomplete copy, and makes no attempt to divide into words, to restore, or to interpret the verses.



- 1 ο]ὕτός [τοι τάφος ἀ]ν[δρ]ὸς δν αὐ σοφίης ὑποφήτην
- 2 οὐ]δ' ἀνέφυ[σε] πάλ[ις ...]ος Περσῆος ὄμηρον
- 3 οὐνεκα ὁ πτεροί[ης] τιν' ἐπώνυμον αὐ ἐ ὄν[ησε
- 4 ο]ὕνεκα καὶ πτεροίης δι' ἥeros Ἑλλάδος ἄγοι (?)
- 5 οὗτος καὶ πρ[ουοεῖ] Περσεὺς κυνικῆς ἐπινοίης
- 6 ὅ]ττι φέρ[ε]ι κίβισιν β[άκ]τρω(ι) ἄρπην ἰσόμοιρον

After the first six verses is a space; and then follow at least three more verses, so badly mutilated that only a few letters can be read.

ο Λ Θ Ο Ν Ε Ρ Ο Γ
 Γ Ω Α Ψ Ι Λ Ο Χ Ω Ε Υ Γ
 † Φ Ι ! Ω Ψ ρ Γ Ο Χ Ω - Α

ὁ φθονερὸς
 τῶ Ἀμφιλόχῳ Εὐγ[ενίδου]
 -φενωι ο[.]τοχος α?

“Behold, this is the tomb of a man the like of whom, once more, a prophet of wisdom, not even the (divine) state of Perseus caused to spring up as her hostage, because that winged one in turn benefited a namesake, for that he too on wings led the way through the air of Hellas. This Perseus also is mindful of the Cynic philosophy, because he carries a wallet and, as the equivalent of the staff, the scimitar.”

In l. 3 *πτεροίης* is to be read as in l. 4, where it is clear on the stone. We should expect *πτεροίης*. In l. 3, at the end, we have *AYEON* or *AYCON*. Perhaps we can restore *αὐ ἐ ὄν[ησε]*, in which case *ἐ* equals *αὐτὸν*, or *ἐόν[ησε]*. In l. 4 the reading of *Yerakis*, *ΑΓΟΝ*, can hardly be right, since the alpha is short. But there is the same objection to *ἄγοι*. The *Γ* might be *Σ* (sigma). On the stone *N* is not visible, only *l*. In l. 5

πρ[ονοεῖ just fills the space. The letters often are not close together. The ΕΙ of φέρει in l. 6 takes the space of three letters. In l. 2 there is an empty space between Περσῆος and ὄμηρον; and in l. 4 it seems as if the stonecutter intended to join the Η and Γ of πτεροίης, but did not carry out his intention, and left a space between the two letters. The stone reads Η Γ. In l. 6 after ΒΑΚΤΡΩ (not ΒΑΤΤΩ, as Yerakis reads) occurs Α, which is clearly an error of the stonecutter. He cut Α, the first letter of ΑΠΤΗΝ, and then realized that he had omitted an Ι. He tried to add the Ι before the Α, ΑΙ. Then he crossed out the Α thus, ΑΙ, and began again the word ἄρπην.

The clew to the interpretation of this inscription in dactylic hexameters is in the sixth verse. Yerakis reads ··ΙΚΙΒΙΕΙΝ as if it were the infinitive of some verb. But read Γ for Ε, making κίβισιν, the wallet which Perseus wore (cf. Hesiod, *Scut.* 224; Pherecyd. *frag.* 26). The ἄρπη (l. 6) also suggests the mythical Perseus, whose cult at Sinope is attested by many coins (cf. Head, *Historia Numorum*, p. 435; Knatz, *Quomodo Persei fabulam artifices tractaverint*, pp. 34 f.; Roscher, *Lex. Myth.* s. 'Perseus'). There was a legend that Perseus went to the Hyperboreans (Pindar, *Pyth.* X, 45 f., and XII), and perhaps the Greeks would think that his route was *via* Sinope (cf. Paus. I, 31, 2). The characteristic temper of mind of the frontier town, Sinope, seems to have been cynical. Thence came the three comic poets, — Dionysius (Athenaeus, XI, 467 D, 497 C; XIV, 615 E), Diodorus (Athenaeus, VI, 235 E, 239 B; X, 431 C; *B.C.H.* VII, pp. 105, 107; *Am. J. Arch.* IV [1900], p. 83), Diphilus (Strabo, XII, 546; *I.G.* II [C.I.A. II], 3, 3343). Thence came the cynic philosophers, Diogenes (Strabo, *l.c.*; Diog. L. *Vita Diog.*) and Hegesaeus (Diog. L. VI, 84). Menippus, whose skilful combination of prose and poetry led the Roman Varro into imitation, was perhaps born in Gadara (Strabo, XVI, 759; Steph. Byz. *s.v.* Gadara), but he must have lived at some time in Sinope, since he is called Σινωπέυς by Diog. L. VI, 95 (cf. Susemihl, *Geschichte der Gr. Lit. in der Alexandrinerzeit*, I, pp. 44 f.). Perhaps, then, our inscrip-

tion refers to some cynic philosopher, possibly named Perseus (cf. l. 3, ἐπώνυμον), who is likened to the mythical Perseus. In the κυνικῆς ἐπινοίας of l. 5 there is possibly a hint at the Ἄιδος κυνέη which Perseus wore (cf. Hesiod, *op. cit.* 226). Just as Perseus carries his wallet (κίβισις) and his scimitar (ἄρπη) and flies through the air, so the cynic has his pouch and staff (βάκτρον) and feeds on air (Diog. L. VI, 2, 76).

58. *B.C.H.* XIII, 305, no. 12; *Revue des Études Anciennes*, 1901, p. 356, no. 15.

..... καὶ κτερίσματα κτερίσ[αντα]
ἦδη πληρώσαντα. περιπλομένων ἐνιαυτῶν,
πεντήκοντα ἔτη, καὶ τελέσαντα χρόνον

59. Built into the wall of a house in Sinope, a block of marble, 0.25 m. long, 0.20 m. wide, and 0.13 m. thick. Letters, 0.03 m. in height. A Christian tombstone like Nos. 60-62.



60. *B.C.H.* XIII, p. 305, no. 11. In the Tchetlambouk-mezarlik.

† θέσις | Θεμιστοῦ | τοῦ Νύμφ|[ω]νος

61. *Revue des Études Anciennes*, 1901, 354, no. 8.

† θέσις | Ἀγαθοδῶρου | φροντιστοῦ

62. *Ibid.* no. 9.

† θέσις | Μεγαλημέρου | χαρκέ|ου

χαρκέου is another form for χαλκέως.

MISCELLANEOUS

63. Dittenberger, *Sylloge*², 603; Michel, *Recueil*, 734. Decree telling what parts of the sacrifices and what privileges the priest of Poseidon Heliconius is to receive. Poseidon occurs

as early as the first half of the third century on coins of Sinope ; cf. *Num. Chron.* 1885, p. 17, pl. ii ; Head, *Historia Numorum*, p. 435.

64. Built into the north wall of the Acropolis near the entrance to the prison, a block of native stone, 0.36 m. by 0.38 m. Height of letters, 0.03 m. Stone much weathered. Near it another inscription, which is no longer legible.

Θ	Ε	Μ	Ι	Κ	
Η	Λ	Ι	Ο	Σ	Θέμις
Σ	Ε	Λ	Η	Ν	"Ἡλῖος
Ρ	Μ	Η	Σ		Σελήνη
Υ	Δ	Ρ	Η	Χ	Ἑρμῆς
Ο	Ο	Ο	Σ		Ἵδρηχόος
Σ	Ε	Ι	Ρ	Ι	Σείριος

The cult of Helios, with whom Serapis is often identified, we knew already from inscriptions found in Sinope (Nos. 30, 48), and we could infer from names of Sinopeans like Menippus, Meniscus, Menodorus, Menophila, Menon, that there was a cult of Selene in Sinope. In fact, the very word Sinope may be derived from the Assyrian moon-god, Sin. For the cult of the moon-god Men Pharnakou on the Pontus, cf. Roscher, *Lex. Myth.* II, 2, p. 2690, s. 'Men.' Hermes occurs on coins of Sinope (cf. Head, *Historia Numorum*, p. 435 ; *Catalogue of Greek Coins in the British Museum, Pontus*, etc., p. 98, no. 31, and p. 99, no. 36). In Trapezus, which was founded by Sinope, there was a temple and a statue of Hermes (Arrian, *Peripl. Pont. Eux.* 3 = Müller, *Geog. Gr. Min.* I, p. 370). But here for the first time we meet Themis, Hydrachous, and Sirius in Sinope.

65. Built into the wall of the house of Hadji-Photides in the Greek quarter, a block of marble, broken at both sides, 0.34 m. long, 0.16 m. wide. Letters, large and well cut, 0.08 m. in height.

ΡΑΔΟΞΟ

π]αράδοξο[ς

Here we have an athlete who conquered in the *πάλη* and *παγκράτιον* on the same day. Whether the shorter form *παράδοξος* or the longer form *παραδοξονίκης* is to be restored we have no means of knowing. Both occur often in grave-inscriptions. For the latter cf. also Plut. *Comp. Cim. c. Lucull.* 2; for the former cf. Arr. *Epict.* 2, 18, 22; Dio Cass. 77, 11.

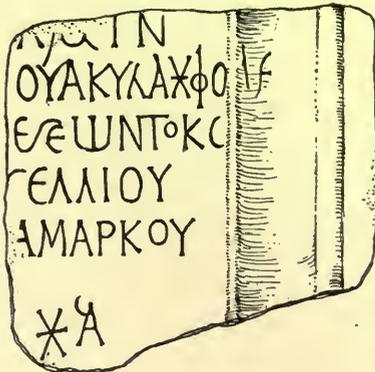
66. Built into the wall of the same house, a broken block of marble, 0.43 m. long, 0.28 m. high, and 0.13 m. thick. Letters, 0.05 m. in height.

ΙΑΜΑΡΚ

67. *Syllogos, ibid.* p. 47, no. 7.

Τιβ. Ἐαρακτος

68. In the Greek quarter, in the house of Mr. Alexandros, marble slab, 0.19 m. high, 0.18 m. broad, 0.07 m. thick. Letters, 0.02 m. in height.



Φλ]αμιν[ί-]
ου Ἀκύλα * φο if
έ' έων τόκο[ς].
Σ]ελλίου
Μάρκου
* Α

This is a business account of some kind on which interest (τόκος) is paid. Perhaps *ι*ʹ (16) is the rate *per cent*, and *φοέ (575 *denarii*) is the total of interest on * ἄ (1000 *denarii*). The time would be something over three years. For Ἀκύλας (Aquila) cf. Dittenberger, *Or. Gr. Insc.* nos. 206, 533. *Ibid.* no. 544, l. 9, occurs another form of the genitive (Ἀκύλου).

69. In Tinkilar, in the blacksmith's shop of Chrestos Michael, on the high-road, six hours from Sinope, stone with cross in the middle and the following inscription around it. Height, 0.20 m.; width, 0.25 m.; thickness, 0.06 m. Letters, 0.025 m. high. Found originally in the ruins of a mediaeval church in the neighboring mountains.

Ε Ο Ν Θ Ε Ο Τ Ο Κ Ο

θ]εοῦ, θεοτόκου

70. Nos. 70 and 71 were found in a place called Προφήτης Ἡλίας, two hours from Sinope, by Mr. Myrodes, who was kind enough to send me squeezes of the inscriptions. They are two of the boundary stones of some precinct, renewed in the time of Justinian. The inscriptions are the same, but the lines are differently divided, and in No. 71 σ is omitted in παραφάστου.

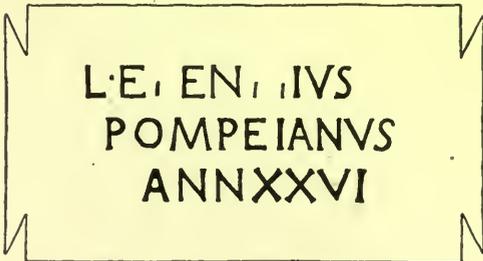
† Α Ν Ε Ν Ε Ω Θ Η Σ Α
 Ο Ι Ο Ρ Ο Ι Ε Π Ι Τ Ο Υ Ε Υ
 Σ Ε Β Ε Σ Τ Α Τ Ο Υ Κ Α Ι Φ Ι
 Λ Ο Χ Ρ Ι Σ Τ Ο Υ Η Μ Ω Ν
 Β Α Σ Ι Λ Ε Ω Σ Ι Ο Υ Σ Τ Ι
 Ν Ι Α Ν Ο Ν Τ Ο Υ Α Ι Ω Ν Ι
 Ο Υ Α Ν Γ Ο Υ Σ Τ Ο Ν Κ Α Ι
 Α Ν Τ Ο Κ Ρ Α Τ Ο Ρ Ο Σ
 Π Α Ρ Α Φ Α Υ Σ Τ Ο Υ Τ Ο Υ
 Ε Ν Δ Ο Σ Σ Ο Τ Α Τ Ο Υ Ι Λ
 Λ Ο Υ Σ Τ Ρ Ι Ο Υ †

† ἀνενεώθησα[ν
 οἱ ὄροι ἐπὶ τοῦ εὐ-
 σεβεστάτου καὶ φι-
 λοχρίστου ἡμῶν
 βασιλέως Ἰουστι-
 νιάνου τοῦ αἰωνί-
 ου ἀνγούστου καὶ
 αὐτοκράτορος
 παραφάστου τοῦ
 ἐνδοξοτάτου ἰλ-
 λουστρίου †

71. ΑΝ
 †ΑΝΕ, ΟΙΟΡΟΙΕΠΠΙΤΟΥΕΥ
 ΟΙ ΟΡΟΙ ΕΠΙ ΤΟΥ ΕΥ-
 ΣΕΒΕΣΤΑΤΟΥ ΚΑΙ
 ΦΙΛΟΧΡΙΣΤΟΥ
 ΗΜΩΝ ΒΑΣΙ-
 ΛΕΩΣ ΊΟΥΣΤΙΝ-
 ΙΑΝΟΥ ΤΟΥ ΔΙΩΝΙ-
 ΟΥ ΔΓΟΥΣΤΟΥ
 ΚΑΙ ΑΥΤΟΚΡΑΤΟ-
 ΡΟΣ ΠΑΡΑΦΑΥ(Σ)Τ-
 ΟΥ ΤΟΥ ΕΝ ΔΟ-
 ΣΟΤΑΤΟΥ ΙΛΛΟ-
 ΥΣ ΤΡΙΟΥ †
- † ανε[νεώθησ]αν
 οι ὄροι ἐπὶ τοῦ εὐ-
 σεβεστάτου καὶ
 φιλοχρίστου
 ἡμῶν βασι-
 λέως Ἰουστιν-
 ιάνου τοῦ αἰωνί-
 ου Ἀγούστου
 καὶ αὐτοκράτο-
 ρος παραφαύ(σ)τ-
 ου τοῦ ἐνδο-
 ξοτάτου ἰλλο-
 υστρίου †

UNPUBLISHED LATIN INSCRIPTIONS

72. In the village Koumpeti, one hour and a half east of Sinope, a sarcophagus, 1.96 m. long, 0.68 m. wide, 0.64 m. high. Part where inscription is, 0.50 m. by 0.31 m. Letters, 0.04 m. in height.



*L. E[r]en[n]iūs
 Pompeianus
 ann. XXVI*

About L. Herennius Pompeianus we know nothing.

73. At Ephrem Pogasi, about two hours east of Sinope, only a few feet from the sea, several huge adjoining stones, at least seven in number. The one in the middle, 1.02 m. high, 1.62 m. long, 0.42 m. thick, bears the following inscription. The in-

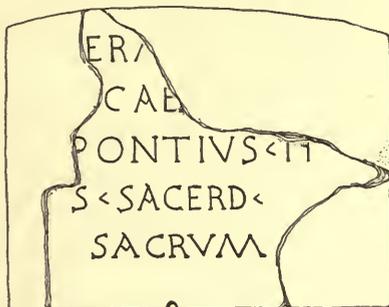
scription begins 0.15 m. below the top and 0.81 m. from the left side. Letters, 0.135 m. in height, some 0.14 m. This would be a good place for excavations.

·L LICIN
NIVS·FR
GI
·H· ·S

L. Licin-
nius Fr.
Gi.
H. S.

This is perhaps L. Licinius, who was *praefectus frumenti dandi* and proconsul of Bithynia (cf. Dessau, *Prosopographia Imp. Rom.* s. 'Licinius,' and Ruggiero, *Dizionario Epigrafico di Antichità Romane*, s. *frumentarius*, vol. III, p. 252). FR. is an abbreviation for *frumentarius* and the inscription is in Bithynia, and deals with an important man, as is shown by the size of the stone and the letters. Φρογυός (No. 45) might suggest *Frugi* here, but no line after R or V before G was ever cut on the stone. For name Licinius cf. also No. 33.

74. On the farm of Hamil Kegia, about two hours and a half east of Sinope, a block of native stone, broken and mutilated. Height, 0.54 m.; width, 0.44 m.; thickness, 0.39 m. Letters, 0.03 m. high. Probably the dedication of a *servus*.



Imp]era[tori
Cae[sari
Pontius...
S. Sacerd.
Sacrum

75. In Kiren Tsonkourou, seven hours southeast from Sinope by the only good high-road out of Sinope, a Roman milestone,

used as a post for a porch, 0.92 m. in circumference at the top, 1.04 m. at bottom. Height, 1.35 m. Letters vary, 0.03 m. to 0.06 m. The natives told me that this column and No. 76 were brought from the mountains near by.

·DIO·L· MVA /	.. <i>Diocl[etiano]</i>

M N	<i>P.F. invicto Aug. et</i>
PFINVICTOAVC ET	<i>Fl. Val. Constantio et</i>
FLVALCONSTANTIOET	<i>Gal. Val. Maximiano</i>
CALVALMAXIMIANO	<i>nobill. Cae.</i>
NOBILLCAE	<i>Mil. I</i>
MILI	<i>Aur. Priscianu[s</i>
AVRPRISCIANV	<i>Pr.Pr.P.D.N.M.Q. eorum</i>
PRPRPDNMQEORVM	<i>XXXV</i>
XXXV	<i>D.N. Imp. Caes. Valerio Licinniano</i>
DNIMPCAESVALERIOVICINNIANO	<i>Licinnio P.F. invicto Aug.</i>
LICINNIOPFINVICTOAVC	<i>Cae.</i>
CAE	
	On other side
FL'LCO' TANTINO	<i>Fl. Cl. Constantino</i>
FLVLCONSTANTIO	<i>et] Fl. [I]ul. Constantio</i>
ETFLCOSTANOBBC	<i>et Fl. Costano (?) B.B.C.</i>
ONTIVS	<i>P]ontius</i>

76. In same place as No. 75 another milestone, also used for supporting the same porch. Height, 0.78 m.; circumference at top, 1.02 m.; at bottom, 1.08 m.

IMPCAESARI	<i>Imp. Caesari</i>
MAVREZ	<i>M. Aurel</i>
GAROPFINVICTOAYG	<i>Caro P.F. invicto Aug.</i>
ETMAYREZCARINO	<i>et M. Aurel. Carino</i>
PIIQE'YS-EMAYGMN	?
NOBIZZOCAESARIZZ	<i>Nobillo Caesari L.L.</i>
VPPRAES	<i>V. P. Praes.</i>

I have failed to find in *C.I.L.* III a milestone from the Roman province of Pontus and Bithynia or Helenopontus, which belongs to Carus or Carinus. This may be the first one known.

77. In Erikli Djami near the village where Nos. 75 and 76 were found, a milestone with a much mutilated inscription.

IMPC III SAR
 VESPASIANVS AVG
 PONTMAXTRPOT
 CO DESIGN
 IMPAVG III COS DES

Imp. Caesar
Vespasianus Aug.
Pont. Max. Tr. Pot. [VIII].
Co[s. VIII] desig. [IX]
Imp. Aug... Cos. des

 RIOCAEIM

For a similar milestone from Bithynia, cf. *B.C.H.* XXV, p. 39 f.

78. In the fields near Chalabdé (fourteen hours west of Sinope), a Roman milestone, 1.68 m. in length; circumference at bottom, 0.95 m.; at top, 0.78 m.

PROBO
 PFINVICTOAVGPO
 MAXTRIBPOTIIIPR
 PROCASINOPBMP
 CASINO
 .:NOVPRPRP

Probo
P.F. invicto Aug. Po[nt.]
Max. Trib. Pot. IIII. P.R.
PRO. Casino P.B.M.P.
..... Casino
PR.PR.P.

79. In the same place as No. 78 another Roman milestone, 1.49 m. long. Circumference at bottom 0.96 m.; at top, 0.82 m. Two Christian crosses at the end of the inscription. I failed to make an accurate copy of this. The inscription is about the same as No. 78 and contains the name of the emperor Casinus.

The published Latin inscriptions from Sinope are *C.I.L.* III, 238, 6977, 12219; 239, 6978; 240, 6981; 6979; 6980; 12220; 12221; 12222; 14402 b; 14402 c.

INSCRIPTIONS FROM OTHER PLACES WHICH MENTION
SINOPEANS¹

80. *Athen. Mitt.* VI (1881), p. 303 and Beilage 2. Inscription from Cleitor, giving a list of *proxenoi*. Date, before the time of the Achaean League. The part relating to Sinope is as follows:

Σινωπεῖς
| | Ἴππος Δαμ
-ς Φιλίππου
καὶ ἔκγονοι

81. 'Εφ. Ἀρχ. III (1884), p. 128, no. 5; *I.G.* VII (*C.I.G.S.* I), I, 414. Date, between the years 366 and 338 B.C. Inscription giving list of those who won in τὰ μεγάλα Ἀμφιαράια at Oropus.

1. 24. ἀγενείους πυγμαῖν
1. 25. Ἐστιαῖος Σινωπεύς

82. *B.C.H.* VI (1882), p. 225, no. 58; *Jahrbuch*, 42, 629; Collitz, *Samml. der griech. Dialekt-Inschr.* II, 2624. Date, 240–200 B.C. Decree by the Delphians to grant *προξενία* to a Sinopean, son of Μῆτρης. Μῆτρης is the right name, not Δήμητρης or Δημήτριος; cf. Wilhelm, *Arch. Epigr. Mitt.* XX, p. 73. For name Μῆτρης cf. Dittenberger, *Inscr. Orient. Gr.* no. 299; Collitz, *op. cit.*, 3029, 38; Latyshev, *Pontische Inschriften*, p. 67, col. b, l. 10. Attention has not been called to the inscription found in Athens and published in the *Athen. Mitt.* XIII (1888), p. 429, Μῆτρης Νικάνδρου Σινωπεύς, which confirms the name Μῆτρης in the Delphian decree. Bourguet (*Revue des Études Grecques*, XVI, 1903, p. 96) would read [Καλλικράτει] Μήτριος in the Delphian decree. (Cf. No. 40, l. 5.)

83. *C.I.G.* II, 2059. Decree of the Olbians to crown Θεοκλέα Σατύρου ἥρωα. Σινώπη stands at the end of the list of those who have already crowned him.

¹ I omit inscriptions which give only the man's name, his father's name, and ethnicon. These will all be included in the *Prosopographia Sinopensis* which the author expects soon to publish.

84. *Syllogos*, II', παράρτημα, p. 65, no. 6. Inscription found in Tomi.

Σαραπίδ[ι . . .]ος Πολυδώ[ρου] κατὰ ὄναρ Σινωπεύς

85. Dittenberger, *Sylloge*², 326; Michel, *Recueil*, p. 258, no. 338. Found near Chersonesus. Date about 110 B.C. Decree to crown Diophantus, son of Asclapiodorus, the Sinopean and general of Mithradates the Great, for his many services in the wars against the Scythians. A bronze statue of him is to be set up.

86. Latyshev (1901), *Inscriptiones Antiquae Orae Sept. Ponti Euxini*, IV, no. 72. Fragment which fits *C.I.G.* II, 2134 b. Proxeny decree in honor of Γ. Καίος Εὐτυχιανὸς Ναύκλαρος Σινωπεύς. In *C.I.G. ibid.* read Καίον for Κά[ρ]ου.

87. Cumont in *Revue des Études Grecques*, XV (1902), pp. 332-333, no. 51. Found near Kavsa, now in Mersivan.

Πρόκλος Σινω[πεύς ὑ]γιείνας εὐχαρι[στώ ταῖς] | Νύ(μ)φαις
καὶ Πο[σειδῶνι] | τῷ παντωφ(ε)λ[ίμω..] | κόπτ(ε)ιν πρεπ(ε)ι
[πόδα? ἰά]θη δὲ καί.. | αὐτοῦ συνφόρο|υς. Χρησσοῦς Σινω-
[πεύς] | λιθουργὸς ἐποίει

88. *C.I.G.* 897; *I.G. (C.I.A.)* III, 2, 1450. Found in Athens.

Ποπίλλιος | [Λ]ουτατιανὸς | Σινωπεύς, υἱὸς Ποπ(ιλλίου) Οὐ-
φικιανοῦ | δις ἀρχιερέως καὶ | Σηστίας Μαρκιανῆς | ἱερείας μεγά-
λης Ἀθηνᾶς, | ἐνθάδε κατὰκείται | ἐτῶν κβ'

89. *I.G. (C.I.A.)* III, 1, 129. Date, 248 A.D. List of victories won by Οὐαλέριος Ἐκλεκτος Σινωπεύς, βουλευτῆς.

90. *I.G.* IV (*C.I.P.* I.), 956. Found at Epidaurus. Date, 224 A.D. Dedication by Tiberius Claudius Severus (Τιβ. Κλ. Σεουήρος Σινωπεύς), who had been cured at Epidaurus, to Apollo Maleates and Aesclepius.

I add here five epigrams in honor of Sinopeans.

91. Kaibel, *Epigrammata Graeca*, 252. Found in Panticapaeum. Relief of a man with a boy standing beside him.

Pharnaces, son of Pharnaces, a Sinopean, died abroad and a cenotaph was set up for him at home.

92. Kaibel, *op. cit.* 702. Found at Rome. Κορνουτίων died away from home at the age of two years, two months, and two weeks.

93. Simonides, 101 (174).

Σῆμα Θεόγνιδος εἰμὶ Σινωπέος, ᾧ μ' ἐπέθηκεν
Γλαῦκος ἑταιρείης ἀντὶ πολυχρόνου

94. *Anth. Plan.* III, 25. Epigram in honor of Damostratus the Sinopean, who won six times at the Isthmian games.

95. *Compte Rendu*, 1877, p. 277. Epigram in honor of Menodorus, son of Apollonius, the Sinopean.

96. Of the following inscription Dr. Wilhelm, secretary of the Austrian archaeological school in Athens, with much difficulty made a squeeze and a copy. With great generosity and kindness he has allowed me to give his copy here. The inscription consists of thirty-four lines of more than sixty letters of very small size. It shows the relations between Sinope and Histiaea in the third century B.C. According to Dr. Wilhelm, the date of the inscription is the first half or middle of the third century B.C. For the first lines cf. Wilhelm, *Eine Proxenistenliste an Histiaia*, in the *Arch.-Epigr. Mitt. aus Oester.* 1891.

ἔδοξεν | ³ τῶι δήμῳ· ἐπειδὴ Σινωπεῖς ἄποικοι . . . being on good terms with the Histiaean and the λοιποὶ Ἕλληνες have sent an embassy to renew the old friendship. l. 7, συν[αί] | ⁷ τιοι γεγένηται σωτηρίας. l. 11, καὶ ὅτι Ἀρμοξένῳ πολίτει ἡμετέροι . . . [ἔδωκεν?] | ¹² ὁ δῆμος δωρεὰν τάλαντον περιποιούμενος τὴν πρὸς τὸν δῆμον τῶν Ἰστιαίων χάριν, καὶ | ¹³ τὴν προνάρχουσάν φιλίαν ταῖς πόλεσιν ἀνανεοῦνται κ.τ.λ. the ambassadors ask to set aside a ὑπόμνημα δι(α)φόρως? | ¹⁵ γεγραμμένον καθελεῖν, τὰ φιλάνθρωπα διαφυλάττοντες κ.τ.λ. In ll. 16/17 we have the well-known formula ὅπως | ἂν οὖν εἰδῆ ὁ δῆμος ὁ τῶν Σινωπέων ὅτι ἐπίσταται κ.τ.λ. (that the *demos* of Histiaea is always grate-

ful to its friends for τὰ κοινὰ εὐεργετήματα and taking care καὶ κοινῆ τῆς πόλεως καὶ ἰδία τῶν ἀφικνουμένων [εἰς Ἰστιάϊαν]). In l. 20 begins the answer given to the ambassadors of Sinope, ἀποκρίνασθαι | ²¹ μὲν τοῖς πρεσβευταῖς ὅτι ἡ πόλις οὐ μόνον πρὸς [τοὺς ἑαυτῆ]ς γείτονας οἰκείως διάκειται ἀλλὰ | [κα]ὶ [τοῖ]ς Σινωπε[ῶ]σιν ἐκ παλαιοῦ φίλοις καὶ ἀδελφοῖς . . . continues friendly, etc. After such phrases in lines 21–26, the decree runs as follows, l. 27 — ορίσθαι ἐξ ἴσου τὰ τε δίκαια καὶ τὰ φιλόφθωρα τοῖς παραγενομένοις | ²⁸ Σινωπέων καθάπερ τοῖς ἰδίοις πολιταῖς καὶ εἶναι ἀσφάλειαν καὶ ἀσυλίαν τοῖς ἀφι|²⁹κνουμένοις Σινωπέων εἰς τὴν πόλιν ἢ εἰς τὸ ἐμ[πόρ]ιο[ν] ὃ ἔχει? ὁ δῆμος ἀπὸ Ἰστιάϊέων | ³⁰ καὶ τῶν ἐνοικούντων· ὑπάρχειν δὲ Σινωπεῦσιν καὶ τὰ λοιπὰ φιλόφ|³¹θρωπα παρὰ τοῦ δήμου ὧν ἂν χρεῖαν ἔχωσιγ καὶ πρόσοδον πρὸς τὴν βουλήν καὶ τὸν | ³² δῆμον μετὰ τὰ ἱερὰ καὶ ἰσοτέλειαν καθάπερ καὶ Ἰστιάϊεῦσιν ἐν Σινώπῃ· καλεῖν | ³³ δὲ καὶ ὅταν τὰ Σωτήρια θύῃ ἡ πόλις ἐπὶ ξέμα Σινωπέων τοὺς ἐν-ἐπιδημοῦντας, | ³⁴ εἶναι δὲ καὶ τοὺς πρεσβευτὰς Μητ[ρ]ό[βι]ον? Δεινίου (the first name is not sure), Ἐπιχάρην Θεαρίωνος προξένους . . . the rest is lost.

DAVID M. ROBINSON.

EDITORIAL NOTE

FOR the past seven years the Papers of the Schools affiliated with the Archaeological Institute of America — at Athens, in Rome, and in Jerusalem — like the Papers of the Institute itself, have been printed in this JOURNAL; but the Council of the Institute has recently authorized the issue of supplementary volumes of Papers, when the material suitable for publication calls for a different mode or form of publication. The first volume of *Supplementary Papers* of the School in Rome is now ready. It is a large volume of over two hundred and thirty pages, and is profusely illustrated with full-page plates, maps, and cuts in the text. The articles in it cover a wide range of topics, — archaeological, antiquarian, historical, palaeographical, and topographical. Most of them are by officers and members of the School, including one — in German — by Dr. Arthur Mahler, lecturer on Greek and Roman Sculpture; in two articles of topographical and historical interest, Thomas Ashby, Jr., Esq., Vice-Director of the British School in Rome, has collaborated. The contents of the volume are 'Stamps on Bricks and Tiles from the Aurelian Wall at Rome' (pp. 1-86), by George J. Pfeiffer, Albert W. Van Buren, and Henry H. Armstrong; 'La Civita near Artena in the Province of Rome' (pp. 87-107), by Thomas Ashby, Jr., and Dr. Pfeiffer; 'Carsoli' (pp. 108-140), by Dr. Pfeiffer and Mr. Ashby; 'Die Aphrodite von Arles' (pp. 141-144), by Dr. Mahler; 'A New Variant of the "Sappho" Type' (pp. 145-147), by Herbert R. Cross; 'The Christian Sarcophagus in S. Maria Antiqua in Rome' (pp. 148-156), by Charles R. Morey; 'The Text of Columella' (pp. 157-190), by Mr. Van Buren; 'The Date of the Election of Julian' (pp. 191-195), by Mr. Morey; 'Report on Archaeological Remains in Turkestan' (pp. 196-216), by Professor Richard Norton, Director of the School. There is also a good index. In the Prefatory Note the Director gives a list of the Papers that have already appeared in the JOURNAL since the founding of the School in 1895.

A large edition of the volume has been prepared that copies may be sent to members of the Archaeological Institute. The general public can obtain them at \$3.00 each. Correspondence with reference to the volume should be addressed to Professor SAMUEL BALL PLATNER, Secretary of the Managing Committee of the American School in Rome, Western Reserve University, Cleveland, Ohio.

1905
January — July

ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor*

Western Reserve University, Cleveland, O.

GENERAL AND MISCELLANEOUS

ARCHAEOLOGY AND ANCIENT HISTORY IN TURKESTAN.

— In *Rec. Past*, IV, 1905 (June), pp. 179–185 (4 figs.), are some abstracts by R. PUMPELLY from *Explorations in Turkestan* (published by the Carnegie Institution), describing the tumuli (Kurgans), the ancient cities, and in general the field for archaeological research in Turkestan. *Ibid.*, pp. 186–188 (fig.), similar abstracts by W. M. DAVIS describe the archaeological remains in the Tian Shan, Turkestan. These include mounds on the Kugart terrace, stone circles near Son Kul, old canals near Son Kul, and various monuments in the Issik Kul district.

BURIED CITIES OF CENTRAL ASIA. — In *Rec. Past*, May, 1905, pp. 144–150 (3 figs.), abstracts from SVEN HEDIN'S *Central Asia and Tibet; Toward the Holy City of Lassa* are published, describing the ruins of the deserted cities of Lop Nov, northeast of Tibet, especially the city of Lou-lan. The changes in the flow of water left these towns in a desert of drifting sand. Chinese coins and writings found here belong chiefly to the first three centuries after Christ. Lou-lan seems to have been destroyed in the fourth century.

ANCIENT MONUMENTS IN SERVIA. — In *Jh. Oesterr. Arch. I.* VIII, 1905, Beilage, cols. 1–24 (2 figs.; many facsimiles of inscriptions), N. VULIĆ publishes the results of archaeological excursions in Serbia in 1904. *Moesia Superior*. **Praovo**: two headless female draped statues, a granite shaft of a column, a simple mosaic, terra-cotta pipe and lamp,

¹ The departments of Archaeological News and Discussions and of Bibliography are conducted by Professor FOWLER. Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1905.

For an explanation of the abbreviations, see pp. 145, 146.

several coins. **Cuppae**: a tile stamp. **Viminacum**: eleven more or less fragmentary dedicatory and funerary inscriptions; thirteen tiles with stamps, three with drawings, one plain; a lead tessera (insec. *Aug. n.*); a sarcophagus, the reliefs of which represent on one end a seated woman, on the other a horseman, on the long sides nude youths, garlands, and Medusa heads; several other reliefs and fragmentary sculptures of marble and limestone; a round bronze plaque with relief representing a draped female figure, two horsemen, several other figures and attributes; two leaden sarcophagi; a leaden rod with two bronze caps; and a number of coins. **Municipium (Kalište)**: part of a sandstone block with heads in relief; a bronze thumb; a bronze weight; a hunter's whistle; an antefix with head in relief; six coins. **Kamenac**: fragment of inscription. **Svilajnac**: altar inscribed *I. O.] M | et g[enio] su . . .* **Timacum Minus (Ravna)**: part of inscription from the gravestone of a legionary of legion VII Claudia; *C.I.L.* III, 8262; lower part of a small statue of Aphrodite. **Cocev Kamen**: small relief representing Mercury. *Dalmatia*. **Stojnik and its Neighborhood**: three inscriptions, one *I. O. M. [pr]o salute [Caes]ar. n.*, one a gravestone, the third *Νυνφιδία | Ουάλευτι | πάτρωνι | ἀνέθηκα | μνίας χάριν* in late letters; a fragmentary relief from a gravestone; several unimportant lesser objects, and two coins. A small statue of Aphrodite (which has been sold and has disappeared) inscribed *Χα[?]ρε θεὰ Κυπριγενῆ Κυθερία | ἀείσομαι* and a terra-cotta lamp are of unknown provenance.

NECROLOGY. — **Eugène Guillaume.** — Eugène Guillaume, a distinguished sculptor and writer, Director of the *École des Beaux-Arts*, Professor of Aesthetics in the *Collège de France*, and Director of the French Academy at Rome, died, March 1, 1905. He was born in 1822. His *Études d'Art Antique et Moderne* is a notable book. (*Athen.* March 4, 1905.)

Wilhelm Gurlitt. — The death, in his sixty-first year, is announced from Graz of the archaeologist Professor Wilhelm Gurlitt, the Director of the Steyermark Museum. His most important works were *De Tetrapoli Attica, Alter und Bauzeit des sogenannten Theseion in Athen, Ueber Pausanias*, etc. (*Athen.* February 25, 1905.)

Henri Herluison. — Henri Herluison, born at Orléans in 1835, died at the same place, March 8, 1905. He was a careful and accurate writer on local history and French art. (*Chron. d. Arts*, May 27, 1905.)

Édouard Aristide Houssaye. — One of the founders of the *Gazette des Beaux-Arts* (in 1859), founder of the *Chron. d. Arts* (1861), and of the *Courier de l'Aisne*, Édouard Aristide Houssaye, who was born in 1829, died at Grandvilliers, March 14, 1905. (*Chron. d. Arts*, April 15, 1905.)

August Kalkmann. — Professor August Kalkmann died at Berlin, February 17, 1905. He was born at Hamburg in 1853. He studied chiefly at Bonn, under Bücheler, Usener, and Kekule. His writings on the representations of the legend of Hippolytus, Pausanias the Periegete (1886), the sources of Pliny's chapters on the history of art, and the proportions of the face in Greek art (1893) are well known. (*Chron. d. Arts*, March 11, 1905. See *Arch. Anz.* 1905, p. 32 f.)

Gustav Ludwig. — The historian of art, Gustav Ludwig, whose labors have shed much light upon the history of Venetian art and civilization, died

at Venice, January 16, 1905, fifty-two years of age. He was born at Nauheim, in Hesse. (*Chron. d. Arts*, February 18, 1905.)

Alfred Gotthold Meyer.—Professor Alfred Gotthold Meyer, author of excellent works on the sculpture of the early Italian renaissance, on Canova, Begas, and Donatello, died at Berlin, December 17, 1904, at the age of forty years. (*Chron. d. Arts*, January 14, 1905.)

The Marquis de Nadaillac.—Jean-François-Albert, du Pouget, Marquis de Nadaillac, was born in 1818, and died October 1, 1904. He was a distinguished scholar in prehistoric archaeology, ethnology, and American archaeology. His most important publications appeared between 1880 and the time of his death. (*R. Arch.* IV, 1904, p. 418.)

Alois Riegl.—The death, in his forty-eighth year, is announced of Dr. Alois Riegl, Professor of the History of Art at the University of Vienna. His studies on the textile fabrics of the East and their influence on art are of great interest. His most important works are *Die spät-römische Kunstindustrie in Oesterreich*, *Stilfragen*, and *Das holländische Gruppenporträt*. (*Athen*, July 1, 1905.)

Georges Rohault de Fleury.—Georges Rohault de Fleury, born at Paris in 1835, died at Paris, November 12, 1904. He was a learned, able, and industrious writer, devoted especially to the study of mediaeval art in Italy. Among his works are: *Les Monuments de Pise au Moyen-Age* (1862), *La Toscane au Moyen-Age* (1874), *Le Latran* (1862), *Les Évangiles* (1872), *La Sainte Vierge* (1878), *La Messe* (1883-1889), *Les Saints de la Messe* (1893-1900). His last work, *Gallia dominicana*, is unfinished. (*R. Arch.* IV, 1904, pp. 419 f.)

Curt Wachsmuth.—The death of Professor Curt Wachsmuth has just taken place at Leipsic. He was born at Naumburg in 1835. He taught at the universities of Bonn, Marburg, Göttingen, Heidelberg, and Leipsic. Among his best-known works are *Die Stadt Athen im Alterthum* and *Das Alte Griechenland im Neuen*. (*Chron. d. Arts*, June 17, 1905.)

INDEX TO NOTES IN R. ARCH.—In *R. Arch.* V, 1905, pp. 139-143, S. R(EINACH) gives a summary index of the notes, varieties, news, and correspondence which have appeared in the *R. Arch.* since 1896, when the *Chroniques d'Orient* ceased to be published.

EGYPT

ABUSIR.—**German Excavations.**—In the *Mitteilungen der Deutschen Orient-Gesellschaft*, No. 24, L. BORCHARDT reports his excavations in 1903-04 at Abusir. The chief result was the discovery of the platform, with gateway, at the edge of the valley and accessible by boat, connected with the tomb-temple by a covered passage. This shows how the funeral and anniversary processions passed from the river to the temple. The pyramid was originally of brick. Measurements fix the Egyptian ell at 0.5251 m. The outer facing of the pyramid was put in place from the bottom up, but polished from the top down. (*Berl. Phil. W.* February 4, 1905.)

AKHMIM.—**Greek Mummy-labels.**—A large collection of mummy-labels obtained at Akhmim is now in the British Museum. These are described by H. R. HALL in *S. Bibl. Arch.* 1905, pp. 13-20, 48-56, 83-91. Mummies were constantly despatched by water to some distant necropolis for burial. To them wooden tickets were tied bearing the name of the

deceased, those of his parents, and often the name of the place from which he had come or to which he was going. These tickets, being written both in Greek and Demotic Egyptian, throw much light upon the pronunciation of Egyptian in the Roman period. They also show the proportion of Greeks to Egyptians in the population and the influence of Egyptian religion upon the Greeks. All the tickets date from the Roman period. The oldest one belongs to the reign of Trajan. There are a few Christian mummy-tickets.

ELEPHANTINE. — A Latin Inscription. — In *C. R. Acad. Insc.* 1905, pp. 73-75, A. HÉRON DE VILLEFOSSE publishes the following inscription from Elephantine: *M. Opellio Antonino | Diadumeniano, nobilissimo | Caesari, principi iu(v)entutis, | Aug(usti) n(o)stri filio, sub Iulio | Basiliano praef(ecto) Aeg(ypti), coh(ors) iii | Cilicum eq(uitata), curante Furnio | Diabone, centurione leg(ionis) ii Tr(aianae) fort(is).* This gives the name of the Prefect of Egypt in 217 A.D., Julius Basilianus, who became Praefectus Praetorii in 218. The copy of this inscription, with copies of the similar inscriptions, *C.I.L.* III, 14147, 1-4, was sent by the Abbé Thédenat.

GIZEH. — The Excavations of the University of California. — In *Rec. Past*, May, 1905, pp. 129-141 (11 figs.), the American excavations of 1903-04 at Gizeh are described from reports by Dr. G. A. REISNER. In the Wady to the north of the great cemetery mastabas of the third and fourth dynasties were excavated. They are built of rough stones and mud brick, and roofed with barrel vaults. The earliest and lowest are small, isolated single-burial mastabas, with two, usually simple, offering niches on the valley side. In front of the niches is a small court with a low mud wall. The later type is similar, but larger, and the southern niche is usually compound. These mastabas frequently contain more than one burial. In the great cemetery (fourth to seventh dynasty) many stone mastabas were excavated. Those of the fourth dynasty are large, filled mastabas, with an external offering chamber on the valley side. The chapel centres about the southern niche, and is built on to the finished mastaba. The chapels all show signs of enlargement and repairs. The pits of all the main mastabas had been opened. Nevertheless, many interesting sculptures and other objects were found. The work at various points since 1899 is briefly sketched. (See *Am. J. Arch.* 1904, pp. 97, 343; 1905, p. 79.)

New Names of Officials. — In the excavations made last winter near the pyramids of Gizeh many inscriptions of hitherto unknown officials of the fourth and sixth dynasties were discovered. These are published by J. F. DENNIS in *S. Bibl. Arch.* 1905, i, pp. 32-34.

NAUCRATIS. — Investigations in 1903. — What are probably final excavations at Naucratis, supplementing those of 1899, are reported by D. G. HOGARTH, H. L. LORIMER, and C. C. EDGAR, in *J.H.S.* XXV, 1905, pp. 105-136 (3 pls.; 14 cuts). It now seems clear that the southern part of the site was occupied, both before and after 570 B.C., chiefly by Egyptians; that the so-called Great Temenos in this quarter was not a walled enclosure, but a depression surrounded by houses and containing public buildings; that the north half of the city alone belonged to the Greeks, and that the Hellenion is to be identified with an enclosed precinct here, in which many dedications to the Greek gods are found. The painted pottery, all found in this northern part, proves the presence of Milesian, Samian,

and probably Clazomenian elements in the population; and the gap in Attic ware from late black-figured over the early red-figured indicates a break in commercial relations from the invasion of Cambyses until after the Persian troubles of Greece. The rougher pottery shows the importation of commodities in jars from Cyprus and Phoenicia, and probably actual settlement from those countries. The manufacture here of scarabs and other Egyptian faience and of Greek terra-cottas is certain. Small objects such as the symbolic Isis figures intended to provide wives for the dead in the next world, like the marble idols of the Cyclades, show mixed influences, largely Egyptian. The appropriation of the site to the Greeks by Amasis in 570 B.C. seems to have been rather a reorganization than a beginning of foreign settlement here. The town still appeared as a place of importance in the third, fourth, and sixth centuries after Christ, relapsing into a village state at about the tenth century. Probably the Nile stream, not a mere canal, passed the site.

OXYRHYNCHUS.—**New Papyri.**—In the *Biblical World*, March, 1905, pp. 228–232, E. J. GOODSPEED gives an account of the most important of the papyri lately discovered at Oxyrhynchus and published by Grenfell and Hunt in *Oxyrhynchus Papyri* IV, 1904. One of these is a roll containing about one-third of the Epistle to the Hebrews. Others are fragments of the Septuagint, a portion of an apocryphal gospel, and a certificate from the time of Decius's persecution, stating that a certain person has performed the required sacrifices to the gods.

TELL EL-HERR.—**A Jewish Coin.**—At Tell el-Herr, between the Suez canal and Farama, excavations have been begun under the direction of M. Clédat. Monuments of Saite times will certainly be found. Late Greek inscriptions have come to light. A coin with the Hebrew inscription, "*Year IV of the Independence of Zion*," shows that a Jewish settlement existed here, probably Magdolum (Migdol). The probable date of the coin is the period of the Hasmonian Maccabees. (CLERMONT-GANNEAU, *C. R. Acad. Insc.* 1905, pp. 55 f.)

THEBES.—**Tomb of Yua and Thua.**—In the Valley of the Tombs of the Kings, at Thebes, Mr. Theodore M. Davis found, on February 12, 1905, the tomb of Yua and Thua, parents of Queen Teie, wife of Aમેuhotep III. They were not of noble birth, and were apparently of foreign origin. The tomb was apparently entered by robbers soon after its completion, but they were frightened away and left the riches of the tomb almost undisturbed. The chamber is about 30 feet long, 15 feet wide, and 8 feet high. Near the entrance were two wooden sarcophagi, painted black and gold. Within were double mummy cases, both plated outside with gold. The inside of the outer case was of silver, of the inner case gold. Among other objects in the tomb were jars of wine or oil, boxes of provisions, a chariot richly painted and encrusted with gold, four fine canopic jars and two other vases of alabaster, numerous boxes containing ushabti figures, two of which were of gold and two of silver, two wands of office, and three chairs. The ostentatious display of wealth in this tomb is most remarkable. The Pharaoh is even represented as seated upon the symbol of "gold," and the goddess Isis, at the foot of Thua's coffin, is pictured in the same position. This discovery is of exceptional importance. It adds to our knowledge of Egyptian life under the eighteenth dynasty and of Egypt-

tian artistic taste and skill. (Correspondence in *London Times*, weekly edition, March 17, 1905; *New York Evening Post*, March 25; ELEANOR M. FERGUSON, *Nation*, May 16, 1905; *Rec. Past*, May, 1905, pp. 141-144.)

LAST SEASON'S WORK.—A summary of the results of last year's archaeological research in Egypt is given by J. H. BREASTED in the *Biblical World*, January, 1905, pp. 66-69.

BABYLONIA AND ASSYRIA

ASSUR.—**Inscriptions and Sculptures.**—In the *Mitteilungen der Deutschen Orient-Gesellschaft*, No. 25, are reports by W. ANDRAES, on the excavations at Assur (figs.). Inscriptions prove the identity of Istar and Ninmah and show that temple A was that of the god of Assur, Eharsagkurkurra. An inscription of twenty-nine lines contains royal names and architectural terms. Many graves were found. Clay tablets were found in jars. The graves with brick walls are certainly Assyrian. A cylinder found in September, 1904, with old Babylonian inscription, gives the names of eight rulers, six at least of whom were unknown. The building in which the excavations are conducted belonged to the palace of Salmanassar I. (*Berl. Phil. W.* February 4, 1905.) A brief account of the excavations is given by F. DELITZSCH, *Beilage zur Münch. Allgem. Zeitung*, 1905, No. 49.

BABYLON.—**Results of the German Excavations.**—A brief description of ancient Babylon, so far as it has been made known by the German explorers, is given in *Der alte Orient*, 1904, iv, by H. WEISSBACH. This includes a brief historical sketch of early explorations, a description of the ruins and an account of the city walls, gates, palaces, temples, streets, canals, trenches, and quarters of the city in the light of the most recent exploration.

NIPPUR.—**A Topographical Map.**—On a tablet found by Dr. Haynes at Nippur, and now in the Free Museum at Philadelphia, is engraved a topographical map, giving the positions and names of eight or nine towns. It is published in the *Transactions of the Free Museum of Science and Art*, University of Pennsylvania, I, iii, 1905, pp. 223-225 (pl.; 2 figs.), by A. T. CLAY, who assigns it to the second millennium B.C.

SENKEREH.—**The Ruins of Ancient Larsa.**—In the *Biblical World*, May, 1905, pp. 389-392, E. J. BANKS describes the site of ancient Larsa. The ruins are almost circular in shape, and are not far from a mile in diameter. The main features are two large hills. On the summit of the north hill, about 18 m. above the plain, the walls of the temple of the sun-god Shamash still remain as Loftus left them fifty years ago. A little to the north are the ruins of a fallen ziggurat. Everywhere are thousands of shapeless holes dug by the neighboring Arabs in their search for antiquities. Of all the ruins in Babylonia it is the most promising.

SUSA.—**The Temple of Susinak.**—In *Harper's Monthly Magazine*, May, 1905, pp. 875-884 (17 figs.), is a popular account by J. DE MORGAN of the discoveries at the temple of Susinak, at Susa. The date of the original foundation is very remote. Spoils brought from Babylonia about 2280 B.C. and many later objects were found, which had not been removed when Assurbanipal sacked the city about 640 B.C. The bricks of a column bear the name of King Shutruk-Nankhundi, of the twelfth century B.C. Beneath the pavement of the twelfth century were rich foundation deposits, some of

the objects found being clearly much earlier than the pavement. These give a high idea of the art of Susiana long before the twelfth century.

TELLO.—**Discoveries of Captain Cros.**—The French expedition under Captain Cros has determined the entire plan of the ancient Sirpurla, its walls, gates, and port connected with the river by a canal. For the first time an ancient Babylonian necropolis has been discovered and excavated. Many antiquities have been found, among them a statuette in black stone, bearing the name of a king of Ur, Sou-mou-ilou, who reigned about the twenty-second century B.C. The statuette represents a great hunting dog. (L. HEUZÉY, *C. R. Acad. Insc.* 1905, pp. 75 f.)

WARKA.—**The Ruins of Erech.**—In the *Biblical World*, April, 1905, E. J. BANKS describes the site of ancient Erech. The ruins are divided by a canal into two unequal parts. The mounds cover an area six miles in circumference. To excavate it thoroughly would be an enormous task, but probably no ruin in Babylon conceals a greater number of antiquities. The ruin is public land. There are no tombs or buildings upon it and water is abundant. The principal difficulty would be the hostility of the neighboring Arabs.

MOST RECENT ARCHAEOLOGICAL DISCOVERIES.—In *Am. Ant.* January, 1905, J. OFFORD describes the statue of Gudea known as J, discusses the most recent books on Babylonian archaeology, describes the new tablet of Tukulti-ninib I recently acquired by the British Museum, and gives an account of the most recent discoveries made by the French expedition at Susa. Nearly all the important objects found are trophies carried away from Babylon by the Elamites. One of the latest discoveries is a beautiful bronze life-size statue of Napir-asu, wife of King Untashgal, who reigned over Elam about 1600 B.C. A number of bronze doorsteps have also been found which prove the high antiquity of the art of casting bronze. An account is also given of the Assyrian tablet discovered by Mr. Macalister at Gezer.

SYRIA AND PALESTINE

LATEST ARCHAEOLOGICAL DISCOVERIES.—A summary of the discoveries made at Tell el-Hesi, Gezer, Taanach, and Megiddo as illustrative of life in Canaan before the coming of the Hebrews, is made by A. H. SAYCE in the *Biblical World*, February, 1905, pp. 125-133. Special emphasis is laid upon the cuneiform tablets discovered, and the expectation is expressed that still more extensive finds of the same sort will be made.

'ABDEH.—**Rock-hewn Tombs.**—A description of the Nabataean tombs of 'Abdeh in the Negeb, which for the most part have been turned into dwelling-houses, is given by Fathers JANSSEN, SAUGAUF, and VINCENT in *R. Bibl.* January, 1905.

AMWAS.—**Recent Excavations.**—A discussion of the explorations that have been carried on by the Dominicans at Amwas, and of the question of the identification of Amwas with Emmaus, is given by Père VINCENT in *R. Bibl.* XII, iv.

BYBLUS.—**A Statue of Poseidon.**—In *R. Arch.* V, 1905, pp. 55-56, L. JALABERT publishes a large marble statue of the type of the Poseidon of Cherchel (Reinach, *Rép. de la Statuaire*, II, 30, 3), found at Byblus, in 1903, and now in the museum at Constantinople. The head is fine and majestic, the rest of the statue is ordinary.

GEZER.—**Excavation of the Mound.**—The most important object found last summer was a cuneiform tablet dated in the year after the eponymate of Aššur-dura-ušur, 649 B.C. Its discovery in a stratum contemporary with the Hebrew monarchy is described by Mr. MACALISTER in the *Quarterly Statement of the Pal. Ex. Fund*, July, 1904, where it is also presented in photograph, transcription, transliteration, and translation by Mr. PINCHES, and is commented on by Professors SAYCE and JOHNS. The document is a deed of sale of an estate with buildings and slaves. It is very similar to contract tablets found at Nineveh. Mr. MACALISTER gives a fuller account of the finding in the October *Quarterly Statement*, pp. 355–357. Gezer was evidently occupied by an Assyrian garrison during the reign of Aššurbanipal, and this tablet is a relic of this occupation. *Ibid.*, pp. 320–354, MACALISTER describes his investigation of the necropolis of Gezer. Tombs of all periods have been found from the earliest to the latest occupation. The Canaanite tombs consist of one small chamber at the bottom of a vertical shaft. Later Semitic tombs are caverns entered by a hole in the roof. Maccabaeen tombs have all vertical doors cut in the side of the tomb. In these the receptacles for the dead are *kokim*, or narrow shafts running at right angles to the walls. After decomposition of the bodies the bones were removed from the *kokim* and placed in ossuaries. Christian tombs differ from Maccabaeen in the substitution of *arcosolia* for *kokim*. Food and drink deposits cease in the Maccabaeen and Christian periods, and glass vessels for perfumes and cosmetics take their place. The finest specimens of glass belong to the Christian period. In the *Quarterly Statement*, January, 1905, pp. 16–33, and April, 1905, pp. 97–115, MACALISTER describes his excavations on the western peak of the mound of Gezer. A paved causeway entering the city and a fortress filling a breach in the old city walls have been uncovered. This fortress belongs to the Maccabaeen period, and is identified by the discoverer with the stronghold built by Simon after his capture of Gezer (1 Mac. xiii). This theory is supported by the discovery of a Greek graffito reading “Pampra(s), may he bring down f(ire?) on the palace of Simon.”

JERASH.—**The Ruins.**—In *Rec. Past.* IV, 1905, pp. 35–47 (10 figs.), is a description of the remains of the ancient Gerasa, taken from a forthcoming book, *The Jordan Valley and Petra*, by WILLIAM LIBBEY (G. P. Putnam's Sons, New York). The extent and splendor of the remains, which are hardly, if at all, inferior to those of Baalbec or Palmyra, are evident.

JERUSALEM.—**The High-level Aqueduct.**—In the *Quarterly Statement of the Pal. Ex. Fund*, January, 1905, p. 75, Sir C. W. WILSON describes sections of a stone syphon bearing centurial inscriptions recently found by Mr. Dickson near Rachel's Tomb. These, like similar sections previously discovered near Jerusalem, evidently belong to the so-called High-level Aqueduct. This was constructed by Greek engineers to furnish water for Herod's palace, and the inscriptions date from a time when the aqueduct was repaired by Roman legionaries after the destruction of the city and the occupation of the west hill by a Roman camp.

MOAB.—**The Roman Road between Kerak and Madeba.**—In the *Quarterly Statement of the Pal. Ex. Fund*, October, 1904, and January and April, 1905, G. A. SMITH describes an exploring trip made by him in the

spring of 1904. The articles contain a number of geographical and historical items supplementary to Brünnow's *Die Provincia Arabia*.

PALMYRA. — Inscriptions. — A new and complete collection of the inscriptions in the temples of Palmyra was made by Puchstein in 1902. These are published in facsimile, transcription, and translation, with an account of their locations, by M. SOBERNHEIM in *Mith. Vorderas. Ges.* 1905, ii. In *J. Am. Or. S.* XXV, pp. 314-319, photographs and translations of three Palmyrene tablets are given by H. H. SPOER. The first is a tomb inscription; the second is a Greek votive tablet; and the third a Palmyrene votive tablet.

SĪ'. — Work of the Princeton Expedition. — The Princeton expedition to Syria investigated the temple of Ba'al Shamin at Sī' in December, 1904. This had a nearly square inner shrine, within which four columns apparently once stood to support the roof. This inner shrine was surrounded by a passage, 4 m. wide, between it and the outer wall. The passage was probably roofed with slabs of stone. A colonnaded court to the east is referred to in an inscription as the "theatron." The entrance to this was through an ornamented gate of pre-Roman style, on the axis of the porch of the temple. At the southwest angle of the middle court the lower parts of a temple facing north, of the same style as the main temple, were found. It measures 14 m. across the façade. All the details of the superstructure were found. The temple on the highest terrace, perhaps later than the temple of Ba'al Shamin, but still pre-Roman, is prostyle tetrastyle in plan. A Roman bath was found. Many houses were found to be pre-Roman. The gates and the necropolis were examined. (H. C. BUTLER, *R. Arch.* V, 1905, pp. 404-409.) Sixteen inscriptions, one Greek and Nabataean, four Nabataean, the rest Greek, are published by E. LITTMANN (*ibid.* pp. 409-412). They are for the most part fragmentary building inscriptions and dedications.

SIDON. — Excavations in the Temple of Eshmun. — In *Mith. Vorderas. Ges.* 1905, i, W. VON LANDAU gives a preliminary account of the excavations carried on at Sidon during July, August, and September, 1904. The foundations of the temple of Eshmun have been laid bare, and the principal discovery has been nine inscriptions of King Bod-Ashtart parallel to the broken inscription preserved in the museum of the American College at Beirut. By means of this find the text of this standard inscription is completely restored, and it is proved that *wa* before *ben* in the first line is not a textual error. This fact creates great difficulty in the translation. Von Landau proposes to translate "King Bod-Ashtart and his son Šadiq-yatan." According to this, Šadiq-yatan would be the son of Bod-Ashtart, not his father, as was previously supposed. Another account of these excavations at Sidon by MAKRIDY BEY is found in *R. Bibl.* 1904, III.

Inscribed Glasses. — In *B. Soc. Ant. Fr.* 1904, pp. 277-280, A. HÉRON DE VILLEFOSSE describes some glass goblets from Saïda with the inscription $\Lambda\alpha\beta\epsilon\ \tau\eta\eta\ \nu\epsilon\acute{\iota}\kappa\eta\eta$. The N of $\tau\eta\eta$ is reversed. Similar instances of single reversed letters, which may have served as trademarks, are mentioned.

TELL EL-MUTESELLIM. — Excavations in the Spring of 1904. — In *Mith. d. Pal.* V. 1905, i, ii, G. SCHUMACHER describes the excavations of the German Palestine Exploration Society at the ancient Megiddo. A Roman camp has been discovered on the top of one of the hills and an ancient Canaanitish fortress in the principal mound. This citadel is similar

to that at Zenjirli and is probably one of the structures called "Hilani" by the Assyrians. The pottery and bronze implements indicate a date between 2500 and 2000 B.C. Beneath the foundations was found the skeleton of a fifteen-year-old girl who had evidently been slain as a foundation sacrifice. Outside of the walls two other skeletons were found that seem to have been offered as sacrifices after the completion of the citadel. A menhir was found that was used as an altar, and a trench near by was filled with remains of sacrifices. Both the altar and the stones enclosing the trench were built of unhewn stone. Near the altar stood a huge stone bowl and an immense clay caldron that apparently was used for cooking the sacrificial meat. Cisterns for oil, apparently used in connection with the sacrifices, were also found near by, and a number of standing stones. The city wall has been laid bare for part of its course. It was built of sun-dried bricks and had a thickness of 8.60 m. The old high place outside of the city was discovered, the stones of which had been cast down by some reformer. A number of crude figures in the so-called snow-man technique have been found and two upright posts set in stone bases that probably correspond with the Asherahs of the Old Testament. Nothing has been found so far in the main mound that is later than the sixth century B.C. The city was probably unoccupied after that date.

(A summary by Sir C. W. WILSON is given in *Pal. Ex. Fund*, January, 1905.)

ASIA MINOR

AGHATCHA-KALÉ. — A Greek and Aramaic Inscription. — In *C. R. Acad. Insc.* 1905, pp. 93-104 (fig.), F. CUMONT publishes a bi-lingual inscription found at Aghatcha-Kalé, in Turkish Armenia, by M. Grenard, French consul at Sivas, in 1900. The Greek text reads: 'Αθάνα[τα] μνημεία | παρ' εὐ[θ]ερίμοις | σαδράπησον κείσεται Ὀρομάνη τε | Ἀριοῦκου καὶ Ἀριούκη φίλοι νιῶν. Οὐνεκε [ἔ]δραν δωμῶν ἔκτισ[α], χερσαῖα | λαβῶν, στρέ[?]γους τε καλο[ῦ] δαψ[ύ]λῃ τείχη. The text is *stoichedon*. The names are evidently Persian. The date is the third century B.C.; this is then the earliest Greek inscription found east of the Halys. The translation proposed is "These immortal monuments shall belong to the legitimate (or equitable) satraps Oromanes, son of Arioukes, and his dear son Arioukes. Therefore in building a sanctuary I founded it in a desert place which I have occupied, and I built the sumptuous walls of a fine sepulchre." In *Berl. Phil. W.* June 24, 1905, H. SCHENKL discusses the meaning. He believes that the inscription records the gratitude of some one to the two satraps for allowing him to settle and build his house. Arioukes may be the same name as that read Ἀρτούχας in Xenophon, *Anab.* iv, 3, 4, and possibly shows the survival of the same family for two centuries.

APHRODISIAS. — Buildings and Sculptures. — In *C. R. Acad. Insc.* 1904, pp. 703-711 (5 pls.), M. COLLIGNON describes the excavations conducted August 5 to September 15 by Mr. Paul Gaudin, at Aphrodisias, in Mysia. The city walls, of late construction, have been examined and the three chief gates uncovered. In the temple the excavations have as yet not gone below the Byzantine level. In its neighborhood the second propylaea, with columns and fragments of a rich frieze adorned with cupids on horseback, hunting scenes, etc., have been uncovered. The building near the agora, called by Texier a basilica, proves to be a bath of Roman date. The

sculptured adornment was extremely rich and magnificent, resembling that of the temple at Didyma. The human figures introduced into the architectural members are very striking. At the gymnasium a fountain was found, with reliefs representing the battle of the gods and giants. The influence of the great altar at Pergamon is evident. Fragments of another gigantomachy and many other remains of sculpture have already come to light.

ARISSAMA. — Hittite Inscriptions. — Professors Ramsay and Calander have lately discovered a Hittite city at Arissama which is probably the Ardistama of classical geography. Here three Hittite inscriptions were discovered. These are published with attempted translation and commentary by A. H. SAYCE in *S. Bibl. Arch.* 1905, pp. 21–31, 43–47.

COS. — Excavations. — A report by R. HERZOG on the final work at the Asclepieum (1904) is published in *Arch. Anz.* 1905, pp. 1–15 (7 figs.), with a brief history of the place. The oldest, perhaps pre-Hellenic, shrine, that of Apollo, was on the irregular middle terrace, below the sacred grove of cypresses and above the healing springs. A Doric temple of poros, of the sixth century, can be traced here. Asclepius was established in possession by Thessalian immigrants. The great temple was built in the grove on the upper terrace in the third century B.C., and the third or lowest terrace was occupied as a "Kurplatz." The magnificent porticoes and rows of chambers that surrounded these two terraces, the great retaining walls and flights of steps and the fountains, were built at various times. Much of the splendor was due to Xenophon, the physician and murderer of the Emperor Claudius, and still other renovations belong to late imperial times. The great Roman baths below the lowest terrace belong to this period, and also the rows of basement rooms opening on this lowest level, which contain some pleasing wall-paintings. There was a monumental propylaeum at the entrance to the lowest terrace, but there are no great festival buildings, theatre, stadium, etc., as at Epidaurus, because the city itself was near enough to supply all those needs. Limekilns and later building have consumed most of the architectural members and sculptures, but enough remains to determine the style of most of the buildings and to reconstruct the great temple, which was Doric, and its surrounding porticoes, which were Doric with semi-Ionic shafts. Some fine bits of sculpture have also survived, among them a colossal helmeted head, perhaps an idealized Alexander. Terra-cottas, lamps, handles, and other small objects, especially coins, are not lacking, and the inscriptions are of great importance. There are about a hundred, beginning with a fifth-century *stoichedon* record of the sacred law. The system of medicine seems to have been genuinely scientific, without the miraculous character usual in such places. The sources of the waters of the Asclepieum have not been ascertained. The place continued to be used as a health resort after the pagan worship was superseded by Christianity, but was finally abandoned in the earthquake of 554 A.D. The great hall of the Roman baths has now been fitted up as a museum, and an adjoining building as a house for the guardian. The fountain of Burinna, the oldest building on the island, was also explored, and in connection with the fortress of the Knights of St. John at Cos, their fine Gothic castle at Budrum (Halicarnassus), the citadel at Ialysus, and such of their buildings in the city of Rhodes as are not used for barracks or prison were thoroughly studied.

EPHESUS.—**Inscriptions of Physicians.**—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 128–138, J. KEIL publishes (facsimiles) nine inscriptions found in the “double church” at Ephesus. They record victories in contests of physicians. Evidently the physicians had an association connected with the temple of Aesclepius and with a museum (οἱ ἀπὸ τοῦ Μουσείου ἰατροί). The contests were in χειρουργία (surgery), ὄργανα (invention and perfecting of instruments), σύνταγμα (probably the composition of a medical treatise or book), and πρόβλημα (the solution of some problem especially proposed). Probably the prizes were awarded for the best work done during the year. The title ἀρχιατρός, which occurs in these inscriptions, designates physicians publicly appointed, not simply physicians of distinguished excellence. The date of the inscriptions is probably not very far from 200 A.D.

LINDUS.—**Danish Excavations.**—A short notice of the Danish excavations at Lindus is given by HILLER VON GÄRTRINGEN in *Arch. Anz.* 1904, pp. 208–214 (6 figs.). The most important finds so far are the inscriptions. Through artist inscriptions dated by the priests of Athena Lindia and parts of a list of these priests, many questions of chronology will be illuminated, among them that of the Laocoön, and that of Boethus, maker of the Boy with the Goose. A sacred history of the temple of Athena begins with legendary names and comes down to historic persons and citations of native historiographers. This composition is uncommonly free from Athenian influence. Within the court of the citadel, which has served the Knights of St. John and the Turks as well, is the monument of a naval hero who is represented standing on the prow of a ship, like the Victory of Samothrace. In the same place a certain priest of Athena, of late imperial times, has writ himself down an ass, all over the walls. The architecture of the acropolis shows marked Athenian influence.

PAPHLAGONIA.—**Prehistoric Monuments.**—During his travels in Paphlagonia, R. LEONHARD has studied especially the rock monuments in the mountains of that country. On a height of 1900 m. is one which resembles Mycenaean beehive tombs, and the same analogy is suggested for the richly sculptured façade of one of the numerous tombs cut horizontally into the rock. These cavelike rooms, many of which are on almost inaccessible heights, may be connected with the worship of Cybele, the holivinity, whom Leonhard considers especially a goddess of the earthquake. (January meeting of Berlin Arch. Gesellsch. *Arch. Anz.* 1905, p. 31.)

PERGAMON.—**Excavations in 1904.**—Excavations were conducted in 1904 during September, October, and November. Between the second agora and the gymnasium, on the southern slope of the hill, a building of unknown purpose and a large Greek dwelling-house were found. It was in the latter that the Hermes of Alcamenes came to light. A headless term bore the inscription: Ἄτταλος οὗτος ὁ τήνδε θεῶν πανπείροχον εἴσας | Ῥωμαίων ὑπατος πρόσπολός ἐστι θεᾶς, showing that the lost bronze head represented a Roman consul Attalus who had set up a statue of Hera. The house evidently belonged to an important family. The chief work was in the gymnasium. The excavation of the middle terrace was completed and that of the great upper terrace begun. Many inscriptions were found, and a few statues and reliefs, besides countless fragments. A long subterranean passage (200 m. × over 6 m.), under the southern portico of the court of the

gymnasium, contained many objects. The excavation of the entire gymnasium will require two more seasons. The substructure of the great altar was cleared of débris, and the scene-building of the theatre cleared and examined. The existence of a wooden proscenium in the first of the three periods of the theatre was proved. In the second period the proscenium was of stone, in Doric style. Later the form familiar in other Roman theatres in Asia was introduced. At Pascha Lydscha (some nine miles north-east of Pergamon) several rooms of a Roman bath, containing a mosaic and incrusted walls, have been uncovered. Prehistoric sherds and primitive walls have come to light on a hill near the citadel of Teuthrania. (W. D. *Athen. Mitt.* XXIX, 1904, pp. 386-389.) At the March meeting of the Berlin Arch. Gesellsch. A. CONZE gave a sketch of the excavations from the beginning. (*Arch. Anz.* 1905, pp. 33-34.)

GREECE

ARGOS. — **Temple of Pythæan Apollo.** — In *C. R. Acad. Insc.* 1905, pp. 10-11, W. VOLLGRAFF briefly describes his excavations at the site of the temple of Pythæan Apollo and Athena Oxyderkes, on the southwest slope of the Aspis, at Argos. The temples have disappeared entirely, save some fragments that are built into later walls. But their positions, on terraces connected by steps, are approximately ascertained. A rectangular building, of brick, with stone foundation, apparently of the fourth century B.C., may be the *manteion* of Apollo. A stele of the second century B.C. bears the text of an oracle commanding the Messenians to sacrifice to the Great Gods and to celebrate the mysteries; a stele of the fourth century B.C. bears a dedication to Leto; three small altars bear the names of Aphrodite, Demeter Pylæa, and Zeus Panoptas. In the plain, west of the church of St. Constantine, a large Roman mosaic, surrounded by walls and colonnades, has been found. This may be the site of the gymnasium of Cylarabis.

ATHENS. — **The Archaeological Congress.** — The first archaeological congress met at Athens, April 7-13, 1905. A full report is given by G. RADET, *R. Ét. Anc.* VII, 1905, pp. 197-218 (see also L. DYER, in *The Nation*, May 4 and 11, 1905; Miss H. A. BOYD, in *Παρθενών*, Boston, June 3, 1905). The congress was divided into seven sections, each with three presidents: I. CLASSICAL ARCHAEOLOGY, Max. Collignon, Carl Robert, Percy Gardner; II. PREHISTORIC AND ORIENTAL ARCHAEOLOGY, G. Maspero, A. Furtwängler, Arthur J. Evans; III. EXCAVATIONS AND MUSEUMS, PRESERVATION OF MONUMENTS, Charles Waldstein, Cecil Smith, Oscar Montelius; IV. EPIGRAPHY AND NUMISMATICS, U. v. Wilamowitz-Moellendorff, L. Milani, E. Babelon; V. GEOGRAPHY AND TOPOGRAPHY, L. Pigorini, Bruno Keil, G. Radet; VI. BYZANTINE ARCHAEOLOGY, Th. Ouspensky, O. Marucchi, J. Strzygowsky; VII. TEACHING OF ARCHAEOLOGY, A. Conze, J. R. Wheeler, Fr. v. Duhn. Four additional presidents were J. P. Mahaffy, E. v. Stein, E. Reisch, and J. Hampel.

The inaugural meeting was held in the Parthenon, in the afternoon of April 7, Prince Constantine presiding, in the presence of King George and the royal family. Addresses were delivered by Prince Constantine, Mr. Carapanos, Mr. Cavvadias, and the directors of the foreign archaeological schools. Saturday morning, April 8, the congress was formally opened in

the great hall of the University, in presence of the royal family, the crown prince presiding. Addresses were delivered by the rector of the University, Mr. Spyr. Lambros, by Mr. M. Collignon, in the name of the foreign institutions and learned bodies, and by Mr. P. Gardner, in the name of the universities of Europe and America. The papers read before the various sections were as follows:

I. CLASSICAL ARCHAEOLOGY.—Saturday, April 8, evening: (1) W. DÖRPFELD, 'Incineration and Inhumation of the Dead in Ancient Greece'; (2) TH. HOMOLLE, 'The Treasury of the Athenians at Delphi'; (3) P. CAVVADIAS, 'The Temple of Apollo at Phigaleia.'—Monday, April 10, morning: (1) M. COLLIGNON, 'An Attic Leecythus in the Louvre with Polychrome Paintings'; (2) D. PHILIOS, 'On the Apoxyomenos of Polyclitus'; (3) C. WÄLDSTEIN, 'Alcamenes, Paeonius, and Phidias; Pediment Sculptures of Olympia and of the Parthenon'; (4) C. JÖRGENSEN, 'On a New Arrangement of the Figures of the Western Pediment at Olympia.' Evening: (1) R. HEBERDEY, 'Ancient Library Buildings'; (2) N. BALANOS, 'Remarks on the Construction of the Parthenon and the Erechtheum'; (3) A. L. FROTHINGHAM, JR., 'The Real Meaning of the Roman Commemorative Monuments called Arches of Triumph.'—Tuesday, April 11, morning: (1) V. STAIS, 'Chronological Classification of the Antiquities from Anticythera'; (2) M. CLERC, 'The Stelae from Marseilles in the Musée Borély'; (3) O. MARUCCHI, 'On Some Recent Acquisitions of the Vatican Museum, especially an Attic Stele of the First Half of the Fifth Century, found at Rome and Representing an Athlete'; (4) A. S. ARVANITOPOULOS, 'On Replicas of the Ganymedes of Leochares at Athens and Tegea; Copies of the Satyr of Praxiteles and the Apollo Sauroctonus Found in Arcadia.' Evening: (1) SP. LAMBROS, 'The Stele of an Orthographer'; (2) H. SCHRADER, 'The Frieze of the Cella of the Old Temple of Athena'; (3) R. HERZOG, 'On a Head Found at the Asclepieum at Cos in 1904.' Remarks by C. ROBERT; (4) J. E. HARRISON, 'On the E at Delphi.'—Wednesday, April 12, morning: (1) L. DYER, 'The Olympian Treasuries, as Related to Participation in Religious and Festal Rites by the Peoples Founding Them'; (2) O. DE BASINER, 'Ancient Representations of Deities of Childbirth'; (3) G. BYZANTINOS, 'Votive Offerings in Ancient Sanctuaries'; (4) J. DRAGATIS, 'The Tomb of Themistocles.' Evening: (1) G. BALDWIN BROWN, 'Greek Drapery'; (2) C. MITSOPOULOS, 'Mineralogy among the Greeks'; (3) M. TCHAKYROGLOU, 'Realism in Greek Terracottas'; (4) J. DRAGATIS, 'On the Pyramidal Stones called Anchors.'

II. PREHISTORIC AND ORIENTAL ARCHAEOLOGY.—Monday, April 10, morning: (1) Professor LISSAUER, 'The Double Axes of the Bronze Age in Western Europe'; (2) CHR. TSOUNTAS, 'Excavations at Dimini and Sesklo.' Evening: (1) O. MONTELIUS, 'The Mycenaean Age'; (2) A. J. EVANS, 'System of Classification of the Successive Epochs of the Minoan Civilization'; (3) W. DÖRPFELD, 'Cretan, Mycenaean, and Homeric Palaces.'—Tuesday, April 11, morning: (1) O. MONTELIUS, 'The Etruscans'; (2) CHR. TSOUNTAS, 'The Tombs of Thessaly'; (3) V. STAIS, 'Remarks on Funerary Ornaments Found in the Tombs of the Acropolis at Mycenae.' Evening: (1) L. A. MILANI, 'The Bible before Babel and the Liturgy of the Pre-Hellenes'; (2) F. v. BISSING, 'The History of the Development of Egyptian Sculpture'; (3) W. SCHMIDT, 'The Chronology of Egyptian

Objects Found in Countries Inhabited by the Greeks'; (4) CLON STEPHANOS, 'Pre-Mycenaean Tombs at Naxos and Anthropological Types of the Aegean Times.'—Wednesday, April 12, morning: (1) Miss H. A. BOYD, 'The Pottery of Gourniá, Vasiliki and other Prehistoric Sites on the Isthmus of Hierapetra (Crete)'; (2) C. ZENGHELIS, 'The Bronze of the Prehistoric Epoch'; (3) G. SOTERIADIS, 'Remarks on Prehistoric Settlements in Boeotia'; (4) L. SAVIGNONI, 'On Cretan Ossuaries.' Evening: TH. SKOUPHOS, 'Palaeontological Excavations at Megalopolis and Larissa, in Relation to the Existence of Man.'

III. EXCAVATIONS AND MUSEUMS, PRESERVATION OF MONUMENTS.—Saturday, April 8, evening: (1) A. FURTWÄNGLER, 'Details of the Excavations at Aegina'; (2) W. M. FLINDERS PETRIE, 'A Temple of Semitic Type at Sarabit-el-Khadem.'—Monday, April 10, evening: (1) CECIL SMITH, 'Some Suggestions for International Museum Coöperation'; (2) W. M. FLINDERS PETRIE, 'The Necessity of an International Exchange of Copies of Antiquities of Precious Metals'; (3) R. HERZOG, 'The Excavations at the Asclepieum of Cos'; (4) A. FURTWÄNGLER, 'The Excavations at Aegina (continued), with a New Reconstruction of the Pediment Groups.' Discussion of the question, 'How can Excavations and Musenms be made Useful?'—Tuesday, April 11, morning: (1) TH. WIEGAND, 'Methods of Excavation and of Preservation of Excavated Monuments'; (2) P. CAVVADIAS, 'Measures for the Preservation of the Western Frieze of the Parthenon'; (3) O. ROUSSOPOULOS, 'The Cleansing and Preservation of Antiquities.' Evening: (1) F. HILLER v. GÄRTRINGEN, 'Excavations at Thera'; (2) C. COUROUNIOTES, 'Excavations of the Hippodrome of the Lyceum'; (3) C. RADOS, 'Submarine Excavations and the Fragments of a Bronze Instrument from Anticythera'; (4) H. A. METAXA, 'Restoration of the Stadium at Athens.'

IV. EPIGRAPHY AND NUMISMATICS.—Saturday, April 8, evening: (1) E. BABELON, 'The Origins and First Transformations of the Type of Athena on Athenian Coins'; (2) TH. REINACH, 'An Unique Coin of Dodona.'—Monday, April 10, morning: (1) J. DE VASCONCELLOS, 'Religious Significance, in Lusitania, of Certain Pierced Coins'; (2) REV. JALABERT, 'Collection of Greek and Latin Inscriptions in Syria.' Evening: (1) J. P. MAHAFFY, 'Observations on the Greek Texts found in Wrappings of Coffins in the Fayum of the Ptolemaic Period'; (2) A. KERAMOPOULOS, 'A Delphic Law' (*B.C.H.* XXIII, 1899, p. 611); (3) B. APOSTOLIDES, 'Asiatic Origin of Prehellenic Inscriptions of Lemnos'; (4) P. JOUGUET, 'On a Papyrus found at Medinet Ghôran.'—Wednesday, April 12, morning: (1) E. KORNEMANN, 'Remarks on the Number of *Beiträge zur Alten Geschichte* containing Rostovtsev's "Römische Blei-Tesserae"'; (2) SP. VASSIS, 'Leges Valeriae de Provocatione'; (3) A. CHRESTOMANOS, 'The Chemical Composition of Certain Silver Coins'; (4) E. PIOTIADIS, 'The Annual Edict (κήρυγμα) of the Eponymous Archon'; (5) A. LAMBROPOULOS, (a) 'Inedited Coins of Scione'; (b) 'King Archelaus of Macedon and his Coins.' Evening: (1) F. HILLER v. GÄRTRINGEN, 'On the Plan of a Corpus of Greek Inscriptions in Small Type'; (2) A. WILHELM, (a) announced an album of facsimiles of Greek inscriptions characteristic for the history of the development of writing; (b) discussed two Messenian inscriptions and explained the custom of inscribing certain administrative

acts on walls; (3) P. CAVVADIAS, 'The Inscriptions relating to the Cure of the Sick in Temples of Asclepius.'

V. GEOGRAPHY AND TOPOGRAPHY.—Tuesday, April 11, morning: (1) G. RADET, 'On a Passage in Pausanias' (VII, 6. 6); (2) N. POLITIS, 'Notes on Athenian Topography; the Orchestra and the Heliastic Courts'; (3) R. LOEPER, 'Mycenaean Epoch in Attica and Historic Traditions'; (4) SP. LAMBROS, 'An Unedited Venetian Description of the Antiquities of Athens in the Seventeenth Century'; (5) D. CAMBOUROGLU, 'The Preservation of Ancient Names of Athenian Monuments.' Evening: (1) PH. NEGRIS, 'The Atlantis of Plato'; (2) D. AEGINITIS, 'The Climate of Athens in Antiquity'; (3) P. REDIADIS, 'The Art of Navigation among the Ancients'; (4) A. GEORGIADIS, 'Topography of Eretria.'—Wednesday, April 12, morning: (1) G. SOTERIADIS, 'The City of Kallion and the Annihilation of the Galatians by the Aetolians'; (2) A. SKIAS, 'The Topography of Ancient Corinth' (the agora); (3) A. DAMBERGHIS, 'Mineral Waters in the Sanctuaries of Asclepius.' Evening: (1) E. v. STERN, 'Protomycenaean Cemeteries of Southern Russia; the Archaic Necropolis of Bérézane'; (2) B. W. PHARMAKOWSKY, 'Discoveries in the Region of Kuban (Caucasus); Greek Archaism and the Orient'; (3) S. SHEBELEW, 'Greek Mirrors from Kuban'; (4) E. PRIDIK, 'Excavations at Kherson'; (5) B. W. PHARMAKOWSKY, 'Excavations at Olbia'; (6) W. MALMBERG, 'Chersonese; the Objects of Gold of the Fifth and Fourth Centuries B.C. and the Great Wall of the Ancient City'; (7) M. ROSTOVTSSEV, 'Panticapaeum; Polychrome Decoration of Houses of the Hellenistic Period; Decoration of Tombs and Sarcophagi of the Roman Period.' Remarks by A. FURTWÄNGLER. The section, on proposition of B. Keil, seconded by Wiegand, expressed the wish that Kawerau's plans of the Acropolis be published by the Archaeological Society of Athens.

VI. BYZANTINE ARCHAEOLOGY.—Saturday, April 8, evening: (1) TH. OUSPENSKY, 'The Library of the Seraglio and the Illustrated Octateuch therein'; (2) J. STRZYGOWSKI, 'The Iconography of the Byzantine Emperors'; (3) SP. LAMBROS, 'The Iconography of the Byzantine Emperors in the Ms. of Zonaras at Modena.'—Tuesday, April 11, morning: A. L. FROTHINGHAM, JR., 'Byzantine Art before the Fifteenth Century.' Evening: (1) J. STRZYGOWSKI, 'Did Hellas possess a Peculiar Art in the Middle Ages?' (2) G. MILLET, 'The Publication of a Corpus of Christian Greek Inscriptions'; (3) D. CAMBOUROGLU, 'The Epithets of the Virgin Mary in Athens'; (4) G. LAMBAKIS, 'The Christian Catacombs and Baptistery at Melos.'—Wednesday, April 12, morning: P. CAROLIDIS, 'The Churches of St. Irene and St. Sophia'; (2) G. LAMBAKIS, 'On Various Christian Monuments' (Philippi, St. Dionysius the Areopagite at Athens, Cenchrae, Amorgus); (3) C. ZESSIOU, (a) 'Greek Painters of the Last Centuries'; (b) 'Two Graffiti from Stephanion near Corinth.'

VII. TEACHING OF ARCHAEOLOGY.—Monday, April 10, morning: (1) A. CONZE, 'Archaeology and Gymnasium'; (2) J. CSENGERI, 'The Introduction of Archaeology and the History of Art into Secondary Instruction'; (3) G. T. PLUNKETT, 'The Means Employed by the Museum of Dublin to spread in the Schools the Knowledge of Irish Archaeology'; (4) H. C. TOLMAN, 'The Study of Archaeology in the Teaching of Homer.' Evening: (1) PERCY GARDNER, 'The Use of Coins as an In-

roduction to Archaeology'; (2) J. E. HARRY, 'The Study of Greek Archaeology in American Colleges'; (3) G. SEURE, 'The Teaching of Greek Language and Archaeology in the Lycées.'—Wednesday, April 12, morning: (1) G. MISTRIOTIS, 'On the Purpose of the "Society for the Representation of Ancient Dramas" in Connection with the Production of the *Antigone* of Sophocles in the Stadium, Monday, April 12, in honor of the Congress.' Discussion by TH. REINACH; (2 and 3) J. DRAGATIS and G. PAPAVALSILEIOU, 'On the Teaching of the History of Art in the Gymnasia'; (4) H. BULLE, 'An International Bibliography of Archaeology'; (5) A. L. FROTHINGHAM, JR., 'On Illustrated Teaching of Archaeology.' Evening: (1) S. RZEPINSKI, 'Question of an Archaeological Teaching-cabinet in the Gymnasia'; (2) S. IVOS, 'Reply to Th. Reinach's Objections to the Paper of G. Mistriotis'; (3) H. BULLE, 'International Archaeological Bibliography.' A definite project is in preparation by P. Wolters.

April 13, at the final general meeting, Mr. Carapanos presiding, the secretary, Mr. Homolle, submitted resolutions, which were adopted, to the following effect: (1) The provisional scheme (*réglement*) adopted for the Congress of 1905 shall be followed in future meetings; (2) The commission of 1905 is a permanent international bureau until relieved by the second congress; (3) Congresses shall be held at intervals of not less than two nor more than five years; (4) The next congress shall meet at Cairo (probably in 1908); (5) International coöperation of museums is urged (a) to secure uniformity in publications of catalogues, etc., (b) to guard against disappearance (by fire or theft) of ancient works in precious metals by the distribution of exact facsimiles, (c) to exchange duplicates, (d) to protect themselves and the public against forgeries and extortionate prices by spreading information concerning objects offered for sale; (6) A Toponymic Corpus of Attica is recommended.

After the meetings at Athens excursions were made to sites of interest in Greece, the Greek Islands, and Asia Minor. (See M. L. D'OUGE, *The Nation*, June 1, 1905.)

Fragment of a Tribute List.—A new fragment of a tribute list, found May 22, 1904, near the Erechtheum, is published by M. N. TOD, *Ann. Brit. S. Ath.* X (1903-04), pp. 78-82. It fits on the top of *C.I.G.* I, 256, dated 428-427 B.C., and fixes the tribute of the Elaeans at 1000 dr., that of the Coans at 3 t. 4465 dr.

The Numismatic Museum.—In *J. Int. Arch. Num.* VII, 1904, pp. 317-390, J. N. SVORONOS describes the acquisitions of the Numismatic Museum in the academic year 1903-1904. The total number of coins added is 7016. The fine collection of Alexander G. Soutsos, containing 2355 coins, is the greatest single gift, and is described in detail; 284 of these coins are published in ten plates. A brief report for 1901-02 (3923 accessions) and 1902-03 (3628 accessions) is added, pp. 391-396.

Byzantine Lead Medals.—In *J. Int. Arch. Num.* VII, 1904, pp. 161-176, K. M. KONSTANTINOPOULOS continues (from vol. VI, pp. 333 ff.) his descriptive catalogue of Byzantine lead medals in the Numismatic Museum at Athens (nos. 480-550). The catalogue (nos. 551-774) is further continued, *ibid.* pp. 255-310.

BOEOTIA.—**Inscriptions.**—In *B.C.H.* XXIX, 1905, pp. 99-104, L. BIZARD publishes nine inscriptions from Boeotia. One, at Siakho, is a

Roman milestone of Trajan's (Τραγιανού) time, on which the distance ἀπὸ Ἀλκομεναίου was given. Another, at Bramagas [Ἀύτο]κράτορα Καίσαρα Δούκι[ον] | [Δο]μίτιον Αὐρηλιανόν Εὐσεβ[ῆ] | [Εὐτυχ]ῆ Σεβαστὸν Χαιρωνέων ἡ βου[λή] | [καὶ ὁ] δῆμος, is the third known inscription in Greece or the Aegean islands mentioning Aurelian. The seven remaining inscriptions are epitaphs.

BOURBOURA. — **An Inscribed Bowl.** — A tiny kettle-shaped bronze bowl (diameter *ca.* 0.04 m.) with retrograde votive inscription Ἄλφιός, found by the bank of a tributary of the Sarantapotamos near the village of Bourboura, in Cynuria, confirms the statement of Pausanias (VIII, 20, 3) that the ancients (however mistakenly) regarded the modern Sarantapotamos as a part of the Alpheus, which disappeared on the eastern side of the plain of Tegea to appear again on the western side. (K. ROMAIOS, Ἐφ. Ἄρχ. 1904, pp. 139-154; 5 figs.)

CRETE. — **CNOSSUS.** — **Excavations in 1904.** — The excavations at Cnossus in 1904 (see *Am. J. Arch.* 1905, pp. 109 f.) are described in detail by A. J. EVANS, *Ann. Brit. Sch. Ath.* X (1903-04), pp. 1-62 (2 pls.; 22 figs.). In the palace the original plan of the west wing was made out, additional magazines were opened, and many details of the plan at different periods were established. Numerous vases and frescoes, one of which represents a pillar shrine and human figures, were found. A new series of temple repositories came to light. The excavations along two paved roads of 'Minoan' times brought to light many magazines, in one of which were eighty inscribed tablets. Fifty of these refer to chariots. Clay sealings were also found. Deposits of arrows may indicate that the magazines where they were found were the royal armory.

Excavations in March, 1905. — In the *Nation*, April 27, 1905, L. DYER writes that in a trial pit sunk in the line of the Mycenaean causeway beneath the Roman road, at some distance west of the palace, part of a handle of a vase of schist, adorned with carved nautilus and sprays was found. This may lead to interesting discoveries in that region. Progress is being made in excavating magazines beside the Mycenaean causeway. The evolution of artistic pottery from the stone age to the beginning of Greek civilization is best studied by means of the specimens discovered at Cnossus. Their connection with specimens found in Egypt makes them important to Egyptologists. The heavy rains have caused some damage in the upper corridor and the staircase leading to the topmost story. This can be repaired easily, but further necessary repairs will be expensive. The site of Cnossus seen from the south is imposing, but from the sea it is inconspicuous. The slight remains of fortifications are at the northern side, toward the sea.

CRETE. — **GOURNIÁ.** — **Excavations in 1904.** — In the *Transactions of the Department of Archaeology, Free Museum of Science and Art, University of Pennsylvania*, I, iii, 1905, pp. 177-188 (2 pls.; 4 figs.), HARRIET A. BOYD describes her excavations at Gourniá in 1904. Remains, the most important of which are the vases, were found belonging to eight different stages, from the third millennium B.C. to the Iron Age. Miss Boyd discusses the subneolithic and geometric ware, from rock-shelter burials at Gourniá and Aghia Photia. *Ibid.* pp. 191-205 (8 pls.; 3 figs.), Miss EDITH H. HALL discusses a new class of pottery decorated with white on black. *Ibid.* pp. 205-221 (2 pls.; 6 figs.), R. B. SEAGER describes excavations at Vasiliki, near Gour-

niá. Here houses of three periods were found, built of stone, with use of wood and plaster. The earliest pottery is subneolithic; the next is chiefly painted in Cycladic style, with dark paint on a light ground, and is contemporaneous with the earliest house walls; the third (which occurs also earlier) is a peculiar mottled ware, of red color shading to black and orange, often highly polished; the fourth class has geometrical designs in white on a black ground. The last period is that which immediately precedes that of the fine Kamáres (Middle Minoan) ware of Cnossus. The site of Vasiliki may have been inhabited from about 2500 to about 2100 B.C.

CRETE. — PALAIKASTRO. — Excavations in 1904. — The excavations at Palaikastro in 1904 are described in *Ann. Brit. S. Ath.* X (1903-04), pp. 192-226 (pl.; 8 figs.) and 227-231 (3 figs.) by R. M. DAWKINS and C. T. CURRELLY. The nomenclature in use is described and a table of Cretan and non-Cretan synchronisms given. The detailed description of excavations and discoveries follows. At different parts of the site remains from 'Early Minoan' to 'Late Minoan' times were found, among them many vases. A shrine of the snake goddess, with figurines, clay doves, and *κέρυκι*, is especially interesting. A group of larnax-burials, the larnakes having both chest and bath-tub shape, is described.

CRETE. — PRAESUS. — A Third Eteocretan Fragment. — In *Ann. Brit. S. Ath.* X (1903-04), pp. 115-124, R. S. CONWAY publishes a fragmentary inscription (the *Neikar*-inscription) found at Praesus. It is in the Ionic alphabet of the beginning of the fourth century B.C., but in the Eteocretan language. It confirms the previous conclusion that the language was Indo-European. Additional notes by R. M. BURROWS are added, pp. 124-126.

DELOS. — The Excavations in 1903. — In *B.C.H.* XXIX, 1905, pp. 5-54 (7 pls.; 11 figs.), A. JARDÉ describes in some detail the mercantile quarter south of the sanctuary, the storehouse with columns (*magasin de colonnes*), and the house of Kerdon excavated at Delos in 1903 by the French School at Athens. The arrangement of the mercantile houses, with a courtyard surrounded by a colonnade, from which the rooms open, and with stairs leading to a second story, is made clear by description and plans. The house of Kerdon appears to have been the house of a sculptor. Twenty more or less fragmentary pieces of sculpture, some of which were unfinished, were found there. Fifteen other sculptures and a terra-cotta brazier are described and in part published. The inscriptions mentioned are few, and unimportant except that some of them prove that reliefs found at the house of Kerdon were gravestones, which could hardly have existed at Delos except at the shop where they were made.

Excavations in 1904. — In *C. R. Acad. Insc.* 1904, pp. 726-748 (plan), is an account, by M. HOLLEAUX, of the excavations carried on at Delos in 1904 by the French School (cf. *Am. J. Arch.* 1905, p. 112). The eastern peribolus and the western terrace of the temenos of Apollo, the agora of the Italians or *schola Romanorum*, the establishment of the Posidoniasts, the portico of Philip, the merchant quarter by the sea, and the quarter near the theatre were the scenes of activity. Interesting sculptures and vases, a fine mosaic, and 174 inscriptions were found, and new information concerning the internal arrangement of houses and shops was gained.

Inscriptions. — The publication of the inscriptions found in 1903 (*Am. J. Arch.* 1905, p. 112) is continued in *B. C. H.* XXIX, 1905, pp. 169-257

(5 figs.) by F. DÜRRBACH and A. JARDÉ. Nos. 61-68 are Attic and foreign decrees, nos. 69-137 dedicatory and miscellaneous. No. 61 is a decree of Athens in honor of Pharnaces I, king of Pontus, and his wife Nysa, daughter of Antiochus and Laodice. The archon is Tychandros, probably 172-1 B.C. Perhaps Nysa was the daughter of Antiochus, son of Antiochus III, and his sister Laodice, whom he married in 196-5 B.C. No. 62 is a decree of the Athenian community of Delos in honor of a musician. No. 67 is a decree of the Cretan cities Lato and Olus, accepting Cnossus as arbiter of their disagreements. No. 68 seems to be a treaty of alliance between Mytilene, Antissa, Methymna, and Eresus, in Lesbos. No. 87 completes the inscription published *B.C.H.* I, pp. 283-284, no. 5, *A. Terentiu[m] A. f. Varro[nem] Italice[i] et Graeci quei [D]elei negoti[antur] | [A]ῦλον Τερέντιον Αἴλου υἱὸν Οὐ[ά]ρρωνα | [᾿]Ρωμαίων Ἰταλικοὶ καὶ Ἑλληνες οἱ κατ[οικοῦντες]*. No. 88, *C. Iulius C. f. Caesar pro cos.*, refers to the father of the dictator, proconsul of Asia between 98 and 90 B.C. No. 89 is a list of ephēbi. No. 90 is also a list of Attic names. Other inscriptions mention Apollo, Artemis, Leto, Aphrodite, and Dionysus. No. 132 contains a number of rudely scratched names. No. 133 is a part of a sundial. No. 137 is a Christian inscription. Considerable remains of Byzantine occupation have been discovered.

DELPHI.—Destructive Fall of Rocks.—A mass of rock fell at Delphi, March 26, 1905, and utterly destroyed part of the temple of Athena Pronoia, at the place called "Marmaria," excavated three years ago. (Παρθερών, Boston, April 22, 1905.)

ELEUSIS.—Athenian Coins of Roman Date.—In 1903 a marble portrait bust of a Roman and a large number of copper coins, chiefly Athenian of Roman times, were found at Eleusis. Ninē hundred and seventy-two coins were taken to the Numismatic Museum at Athens, which bought 281. These are described, and 108 are published, by J. N. Svoronos, *J. Int. Arch. Num.* VII, 1904, pp. 109-142. Among them are twelve large coins of Roman emperors.

ITHACA.—Explorations and Excavations.—In *B.C.H.* XXIX, 1905, pp. 145-168 (27 figs.), W. VOLLGRAFF describes in detail his excavations at Ithaca (see *Am. J. Arch.* 1905, p. 114). He publishes the sculptures and terra-cottas found, plans of buildings, a specimen of a wall, two stone cylinders on large bases, which he explains as the lower part of mills, and twenty inscriptions, mostly short and fragmentary, among them *I.G.* IX, 653.

LACONIA.—Topography and Inscriptions.—In *Ann. Brit. S. Ath.* X (1903-1904), pp. 158-189, E. S. FORSTER discusses the topography of southwestern Laconia, and publishes twenty-four inscriptions from the region, besides nineteen from Gythium and its neighborhood. Of the last, several have been published before. Many of the inscriptions are late epigraphs; many others are fragmentary. No. 5, from Oetylus, is a list of names; no. 14, from Koutiphari, is archaic, and reads Διὸς Καβάτα | πέμποι | ρέτει | θύειν | [?] λήιον | Γᾶι ??; no. 15, from Koutiphari, is an archaic dedication by one Nicosthenidas to Pasiphae; no. 21, from Leuctra, is part of a Gerenian decree of proxeny.

MOUNT LYKAIION.—The Sanctuary of Zeus.—In 1903 K. Kourounotes investigated the altar and precinct of Zeus on Mt. Lykaion with the

following results. The hemispherical summit of the mountain, some 20 m. in height, appears to have been artificially smoothed and covered with earth to form the great altar. On the top the ashes and bones of the successive sacrifices were kept from being blown away by layers of stones placed upon them. No traces were found of the traditional human sacrifices. The only datable object here was a coin of Aegina of the fifth century B.C. On the little plateau at the foot of the altar, the precinct of Zeus which no man might enter was identified by the row of stones which constituted its boundary. About 10 m. to the east were uncovered the bases of the columns which Pausanias says once bore gilded eagles. In trenches dug in the precinct were found several interesting bronze statuettes of rather crude—evidently native Arcadian—work, ranging from the seventh to the fourth century B.C. At least five of the figures represent Zeus. Three figures of Hermes show native imitation of Polyclitan work. A bronze greave with fine archaic *repoussé* relief bears an inscription of the early part of the fifth century B.C. Εὐτ]ελίδας ἀνέ[θηκε τῷ Λυκαίῳ Διὶ καὶ τῷ Ἀθάνα. (K. KOUROUNIOTES, *Ἐφ. Ἀρχ.* 1904, pp. 153-214; 4 pls.; 24 figs.)

TROEZEN.—Topography and Remains.—In *B.C.H.* XXIX, 1905, pp. 269-315 (1 pl.; 30 figs.), PH. E. LEGRAND gives the results of his investigations at Troezen in 1890 and 1899. Fourmout's description is appended (pp. 315-318). The acropolis was on the hill, the present Kastro, where remains of walls and towers are seen. No architectural remains except a piece of a triglyph were found there. The probable site of the temple of Pan is on a terrace above the ravine of St. Athanasius, where traces of a building, a small draped female torso, the inscriptions published in *B.C.H.* XXIV, p. 201, and architectural terra-cottas were found. The ancient city was fan-shaped, on the right bank of the *γεφυραίων ῥεῦμα*, the ancient Chyrsoroas. The eight-sided column mentioned by Gell and Curtius was a funerary monument. Parts of the city walls were found. Not far from the church of St. George are the foundations of a temple about 26 m. long by 11 m. wide. Near this point were also vestiges of a bath, and various minor objects were found in this neighborhood. The church of St. Soteira contained many inscriptions. Several hundred metres west of the Chyrsoroas are the house Kokkinia and the church Palaio-Episkopi. In this region are various remains of buildings. Here was doubtless the temenos of Hippolytus, with the stadium, and the temples of Apollo and Aphrodite Kataskopaia (perhaps at Episkopi). A large building, the plan of which can be made out, was probably a palaestra. Both within the city and in the neighborhood many small antiquities were found, including a great number of Proto-Corinthian vases (almost all fragmentary), numerous small terra-cotta lamps, and many terra-cotta figures, chiefly rude and poor.

ITALY

ADRIA.—The New Museo Civico.—The collections formerly the property of the Bocchi family (Museo Bocchi) have been acquired by the town of Adria. The new Museo Civico was inaugurated September 1, 1904. The address delivered by G. GHIRARDINI is published in the *N. Arch. Ven.* 1905, pp. 114-157. The history of the museum is briefly sketched. The antiquities in the museum show that Adria was in ancient times a seaport. The ancient history of the place falls into four periods:

(1) the palaeo-Venetan, from the earliest times to the latter part of the sixth century B.C.; (2) the Graeco-Etruscan, from the latter part of the sixth to the middle of the fourth century B.C.; (3) the Graeco-Celtic, from the middle of the fourth to the middle of the second century B.C.; (4) the Roman, from the middle of the second century B.C. to the fall of the Western Empire. All these periods are illustrated by the contents of the museum.

BENEVENTO.—**Sculptures.**—Important discoveries have been made on the site of the Temple of Isis—statues of Minerva, Horus, Apis, Egyptian priests, a colossal head of Juno, sphinxes with two heads, an altar in red porphyry with a sculptured serpent, besides a dozen Corinthian capitals and other architectural fragments. (G. GATTI, *B. Com. Roma*, XXXII, 1904, pp. 364-365.) A marble sarcophagus on which are represented scenes from the life of Bacchus has been found at Benevento. (A. MEGOMARTINI, *Not. Scavi*, 1904, pp. 227-228.)

FORLI.—**An Ancient Necropolis.**—Sepulchral vases have been unearthed at Forli, in the Corso Vittorio Emanuele. There was evidently a very ancient cemetery here, and bronze fragments found in the neighborhood indicate a connection with the civilization of Villanova. (A. SANTA-RELLI, *Not. Scavi*, 1904, pp. 222-225.)

HERCULANEUM.—**Prospect of Excavations.**—In *R. Arch.* V, 1905, pp. 423-426, S. R(EINACH) gives a brief account, with some documents, of Professor Waldstein's attempt to form an international commission for the excavation of Herculaneum. As a result of his attempt, Herculaneum will probably be excavated sooner than would otherwise have been the case; not, however, by an international commission, but by the Italian government. The matter is briefly discussed by R. NORTON, *The Independent*, July 13, 1905.

PISTICCI.—**Greek Vases.**—In *Not. Scavi*, 1904, pp. 196-208 (17 figs.), Q. QUAGLIATI describes vases found in the neighborhood of Pisticci in Lucania. Some are finely decorated Greek vases of the fifth century, others are of local manufacture with geometric decoration.

PISTOIA.—**Excavations in the Piazza del Duomo.**—In *Not. Scavi*, 1904, pp. 241-270 (plan; 22 figs.), G. PELLEGRINI gives the result of recent excavations in the Piazza del Duomo at Pistoia. The idea that the cathedral occupies the site of an ancient temple is proved to be incorrect. Below the pavement of the Piazza were found remains of the Middle Ages—walls and tombs, coins, vase fragments, etc. Below these were the lower walls and mosaic floors of a large Roman house. This appears to have been built at the end of the first century B.C., was rebuilt in the first half of the third century after Christ, and was destroyed, probably by fire, in the fifth century. The house was built upon an accumulation of refuse containing vase fragments, and objects of bronze, iron, etc., of various periods, some probably as early as the fourth century B.C. Below this was the natural soil.

PORTOGRUARO.—**Tomb of a Physician.**—Near Portogruaro the tomb of a physician of the early empire has been found. The urn contained, among other things, three cylindrical bronze boxes, in one of which were pincers and a lancet. In the same locality a Roman well has been found, lined with curved terra-cotta tiles. (G. C. BERTOLINI, *Not. Scavi*, 1904, pp. 293-295; fig.)

RAVENNA. — A Christian Cemetery. — Near Ravenna a Christian cemetery of the fifth century has been recently excavated. Amphorae, broken for the reception of the body and then put together again, served for the burial of children and, in some cases, even for adults. The contents of the tombs — vases and various other objects — are described by E. BRIZIO in *Not. Scavi*, 1904, pp. 177–192 (22 figs.).

ROME. — Excavations at the Clivus Palatinus. — In *Berl. Phil. W.* April 1, 1905, pp. 428–430, F. BRUNSWICK describes Comm. Boni's excavations in and near the Clivus Capitolinus. The connection between the Clivus and the Sacra Via lies under the southern steps of the temple of Venus and Rome. The Clivus ran obliquely under the arch of Titus, which seems to indicate that the arch was moved to its present position at a later time. Above the crossing with the Nova Via a long piece of pavement was laid bare. Here were two foundation walls forming a long corridor entered from the Nova Via. Opposite this corridor were foundations of what may have been a small *templum in antis*. Some other walls, pavements, and drains were also discovered. Under the pavement of the Nova Via remains of an earlier pavement and drains were found. At the northern side of the foundation of a large monument in front of the temple of Julius a part of the pavement of the forum of the third century B.C. was found about two metres below the later travertine pavement.

The Latest Excavations in the Roman Forum. — In *Rec. Past*, IV, 1905, pp. 171–179 (7 figs.), WALTER DENNISON gives an account of the recent excavations in the Forum.

Various Minor Discoveries. — The following minor discoveries in and near Rome are reported by G. GATTI, in *Not. Scavi*, 1904. Near the corner of Via Nazionale and Via dei Fornari, two stone steps roughly inscribed with figures of gladiators, *tavole lusorie*, etc.; walls of brick and *opus reticulatum* between Via Boncompagni, Via Marche, and Via Sicilia; a mosaic pavement in Viale Aventino. (pp. 153–158; 17 figs. Also *B. Com. Roma* XXXII, 1904, pp. 341–346; 6 figs.) In Viale Aventino have come to light other fragments of the mosaic pavement, the discovery of which has already been reported. The new fragments represent animals and gladiators. Sepulchral inscriptions have been found in various parts of the city. (pp. 194–195.) In Via della Navicella, near S. Stefano Rotondo, a female head in marble and fragmentary inscriptions. In Via Nomentana, two statues, both seated and lacking the head; one resembles the Demosthenes of the Louvre, the other suggests the Anacreon at Copenhagen. Formerly in the Villa Borghese. In Via Prenestina, fragments of a republican inscription on large travertine slabs. (pp. 225–226. Also *B. Com. Roma*, XXXII, 1904, pp. 351–354.) Between Via Navicella and S. Stefano Rotondo architectural fragments and a votive inscription. On Via Venti Settembre, near the Grand Hotel, brick walls belonging probably to the northern part of the Baths of Diocletian. (pp. 272–273.) Near S. Stefano Rotondo, a *tavola lusoria* and an honorary inscription of Septimius Severus. In the ninth region, in the Vicolo de' Soldati, three ancient granite columns, with bases and capitals. In Lungotevere Raffaello Sanzio, between Ponte Sisto and Ponte Garibaldi, a fragment of a Christian sarcophagus, with a Greek inscription. In Via Ostiense, near the Ponte della Magliana, part of the tufa enclosing-wall of a sepulchral area, and a

sepulchral inscription. In the Corso d' Italia a funerary urn, of travertine, with an inscription of the late republic. (pp. 296-298.) Between the northern end of Piazza Navona and the Tiber a large inscribed pedestal has been found bearing the name of Anicius Acilius Glabrio Faustus, *cos.* 438 A.D. (G. GATTI, *B. Com. Roma*, XXXII, 1904, pp. 346-349.) In the Vigna Ceccarelli a dedicatory inscription to Fors Fortuna has been found. It is late republican in date, and of value as fixing the position of the second temple of the goddess, near the sixth milestone from the Porta Portuensis; also as proving a collegiate organization of the metal-workers (*aerarii*), who made the gift to Fors Fortuna. (G. GATTI, *ibid.* pp. 317-324.)

SARDINIA. — Various Discoveries. — In *Not. Scavi*, 1904, pp. 158-170, ANTONIO TARAMELLI gives a list of 871 silver coins recently found at **Terranova Pausania**. They date from 268 B.C. to the beginning of the Christian era, the greater number belonging to the later republican period, and especially to the coinage of Mark Antony, Julius Caesar, and Augustus. A large majority are marked with letters or otherwise, for the purpose of identification. There is one African coin of the time of Juba I. *Ibid.* pp. 171-175 (2 figs.), the same writer describes various small objects, including gold necklaces and earrings, found in the same neighborhood. *Ibid.* pp. 209-219 (9 figs.) TARAMELLI describes tombs excavated in the rock, of the type known as *domus de janas*, recently explored by him. They are in the neighborhood of **Busachi**. The objects found confirm the idea that this form of burial, which was introduced in the eneolithic period, survived till the end of the age of bronze. Three bronze statuettes of local manufacture have been found at **Urzulei** in the province of Cagliari. One represents an old shepherd, the two others warriors. (A. TARAMELLI, *ibid.* pp. 228-237; 6 figs.) Two groups of tombs, one pagan, the other Christian, have been discovered near **Baressa**, in the province of Cagliari. The former group belongs to the end of the republic or the early empire. (F. NISSARDI, *ibid.* pp. 237-240.) A Roman necropolis has been found near **Mores**. (A. TARAMELLI, *ibid.* pp. 291-292.) *Ibid.* pp. 301-351 (39 figs.) A. TARAMELLI describes with their contents ten large eneolithic tombs recently excavated near **Alghero**. The numerous terra-cotta vases, bronze implements, ornaments, etc., show a well-advanced civilization, dating, as the writer thinks, from the end of the third and beginning of the second millennium B.C.

SYRACUSE. — Various Discoveries. — In *Not. Scavi*, 1904, pp. 275-291 (17 figs.), P. ORSI gives the result of investigations recently made by him in Syracuse and its neighborhood. Ancient fragments used in the construction of mediaeval walls found under the Piazza d' Armi (the ancient forum) prove that the forum was in ruins at the beginning of the Middle Ages. The large cavern under the altar of Hiero II was originally smaller and was used possibly for religious purposes; it was afterwards enlarged in the process of extracting powdered limestone. Excavation in the eastern part of the quarry of St. Venera and examination of the niches in the wall indicate that the place was originally used as a religious meeting-place for some society of the city. The niches were lined with painted stucco; in one was found a small relief representing a warrior and his attendant, evidently a votive offering. Under the railway station a pre-Roman reservoir has been found. The topography of Euryalus has been studied and fragments of an important inscription have been found there. In the restoration of the

church of S. Giovanni, ancient fragments have come to light. A large Greek tomb still intact has been found in the necropolis of the Grotticelli. Three small Christian catacombs have been explored, between Sta. Maria di Gesù and the sea. A fine, large Christian sarcophagus has been discovered in the civic hospital.

VARIOUS MINOR DISCOVERIES.— Various minor discoveries are reported in *Not. Scavi*, 1904. Remains of a primitive settlement— vase fragments and stone implements— have been found at **Lozzo Atestino**. (pp. 147-151; plan.) A tomb of the early empire has been found at **Ventimiglia**, on the site of the ancient town of Albium Intemelium. Of the numerous objects which it contained the most interesting was a drinking-glass decorated with vines and grapes in low relief. (pp. 221-222.) Various antiquities found at **Chiagina**, near Assisi, indicate the existence of an extensive necropolis. (pp. 271-272.) Remains of an ancient *piscina* or reservoir have been discovered at **Grottaferrata**. (pp. 273-274.) Several sepulchral inscriptions have been recently found at **Brindisi**. (p. 300.) Remains of a large ancient building of unknown use have come to light at **Trevi** in Latium. (p. 298.) The following discoveries are reported in *B. Com. Roma*, XXXII, 1904. At **Minturnae** a Serapis and Isis inscription of the time of Hadrian has been unearthed on the right bank of the Garigliano. (pp. 366-367.) At **Susa**, fragments of a gilt-bronze statue of M. Agrippa have recently been discovered, together with a part of the inscription, mentioning sons of Cottius. (pp. 365-366.) At **Tivoli** a large sepulchral inscription pertaining to a common tomb has been secured by the Archaeological Commission. (p. 359.)

SPAIN

BIENSERVIDA.— **Iberian and Roman Remains.**— In *C. R. Acad. Insc.* 1905, pp. 21-23, is a letter from P. PARIS, calling attention to the neglected mountain region of Murcia. At Bienservida, south of Alcaraz, is a work of Iberian sculpture, of blackish stone, representing a lion with a man's head between his paws. Cut in the rocks near Bienservida are nearly twenty Latin inscriptions, now for the most part illegible.

MERIDA.— **A Mithraeum.**— In *C. R. Acad. Insc.* 1904, pp. 573-575, is a letter from P. PARIS describing a number of Roman sculptures of poor style, and giving the text of five inscriptions found at Merida. These prove that a sanctuary of Mithra existed on the site of the Plaza de Toros at Merida.

FRANCE

ANDERNOS.— **Episcopus Ecclesiae Boiorum.**— In *R. Ét. Anc.* VII, 1905, pp. 74-76 (fig.), Count A. DE SARRAU publishes a fragmentary inscription found in 1904 at Andernos which he reads: *III S[eptembris?] |idius · Ep[iscopu]s | ec]cles · Boio[rum]*. The date is not far from 400 A.D. (Cf. *C. R. Acad. Insc.* 1905, pp. 72 f.)

BORDEAUX.— **A New Gallic Jupiter.**— A torso of Jupiter, holding a thunderbolt in his right hand and a wheel in his left hand, was found at Bordeaux in 1900, and is now in the museum at that place. The work is rude. The torso (head and neck and the lower part of the legs are lacking) measures 0.40 m. in height. (C. DE MENSIGNAC, *R. Ét. Anc.* VII, 1905, pp. 156 f.; fig.)

CHANTILLY. — A Hellenistic Relief. — A fine Hellenistic relief, representing Ariadne, Dionysus, and a Silenus in the Musée Condé at Chantilly, is published in outlines by S. R. in *R. Arch.* IV, 1904, p. 427.

CORNILLON (GARD). — A Bas-relief. — In *B. Soc. Ant. Fr.* 1904, pp. 298 f., Captain ESPÉRANDEU describes a relief which, with other objects, was found at the hamlet of Vérune, commune of Cornillon. It represents a recumbent nude female approached by a winged horseman, behind whom is an eagle, as large as the horse, holding a thunderbolt in his talons. Possibly Perseus and Andromeda are intended.

ENTRAINS. — A Mithraeum. — In *B. Soc. Ant. Fr.* 1904, pp. 288–291 (fig.), Captain ESPÉRANDEU calls attention to several reliefs and fragments of sculpture from Entrains in the Delimoges collection. These all came from one spot, doubtless the site of a sanctuary of Mithra. One relief represents the Sun-god in a quadriga, below him a crater and beside it a serpent, the whole symbolizing fire, water, and earth.

HYÈRES. — Gallo-Roman Antiquities. — In *B. Soc. Ant. Fr.* 1904, pp. 255–257, is a communication from F. MOULIN, mentioning four coins of Massilia found at a ruined convent called Almanar, near Hyères, and other objects found in 1903 near the village of Lachau. These include several leaden cistae, one bearing the signature *Paternus fecit*, vases of clay, glass, and bronze, two silver spoons, and a round ivory box adorned with cupids engaged in athletic sports and other occupations.

LE BAILLE. — Marsyas and Apollo. — In *R. Ét. Anc.* VII, 1905, p. 73 (pl.), a fragmentary relief, found, with some coins and various fragments, at Le Baille or Le Bayle, commune of Eyrens or Anglade, canton of Blaye (Gironde), is published by C. J(ULLIAN). Nearly the whole figure of Apollo, holding a plectrum and lyre (almost entirely wanting), and part of the second figure are preserved. The heads are gone. The second figure, here explained as Vulcan, is shown to be Marsyas by A. HÉRON DE VILLEFOSSE, *ibid.* p. 155. A bas-relief representing the contest of Apollo and Marsyas in the presence of other deities, now in the museum at Bordeaux, is published on the same page by C. J.

MEAUX. — Gallic Antefixes. — Some rude antefixes, adorned with a female head in relief and bearing the inscription VERIANO were found at Meaux in 1848 and are now in the local museum. They are described by G. GASSIES, *R. Ét. Anc.* VII, 1905, p. 158, fig.

NARBONNE. — Latin Inscriptions. — Two inscriptions found at Narbonne are published by R. CAGNET in *B. Soc. Ant. Fr.* 1904, p. 266.

(1) *Liber[ali] Ia(?)ieso | rem · publicam · s | status · totidem | ponenda · cen*
 (2) *Nav[ic]ul[ario] | C[orneli]us | P[anegyricus] et | Cornelius | Chryseros | amico optimo.*

PARIS. — A Large Roman Building. — In *Ami d. Mon.* XIX, 1905, pp. 34–44 (pl.), CH. NORMAND describes the excavations in 1894, 1903, and 1904, near the Collège de France, in which remains of a large Roman building were discovered. It contained a circular hall, about 17 m. in diameter, heated by a hypocaust. Fragments of marble adornment, among them a composite capital, were found. Probably the building was a bath.

A Library of Photographs and Drawings. — In *R. Arch.* V, 1905, pp. 132–137, S. R(EINACH) briefly describes a collection of about eight hundred thousand photographs, drawings, etc., in two thousand albums, collected

by Mr. Jules Maciet, and accessible to the public at the Bibliothèque de l'Union centrale des Arts décoratifs in the Rue de Rivoli, Pavillon de Marsan. The carefully classified collection illustrates the graphic arts and all branches of archaeology.

Acquisitions of the Louvre in 1903. — *Department of Greek and Roman Antiquities*: Four marble heads; base of statuette with inscription of oracle of Abonotichus, from Antioch; funerary reliefs from Rhodes, Cherchel, Frascati, and the Borghese collection; inscriptions from the Fayoum; stone hatchet and cup and bronze weapon from Amorgus; ornamental bronze ram's head from Sidon; bronze titulus marked $\text{CΥΝΑΓΟΓΗC ΟΡΝΙΘΟΚΟΜΗΞ}$, from the Synagogue of Ornithopolis, Syria; gold ornaments from Russia, a pair of earrings and some stamped heads; small ornamental bronze relief and a large number of objects in terra-cotta and lead (weights, sling stones, plumbs, children's toys, etc.), from the region of Smyrna; four frescoes from Boscoreale and Pompeii; double mina of lead from Seleucia in Syria, stamped under the agoranomus Delphion. No vases are included, and only African and Christian terra-cottas. (A. HÉRON DE VILLEFOSSE and E. MICHON, *Arch. Anz.* 1904, pp. 187-191.)

Acquisitions of the Louvre in 1904. — **MARBLE AND STONE.**
A. Statues and Busts: (1) Torso of Heracles, half life size, with lion's skin tied about neck. Head, arms, and legs wanting. From Syria. (2) Roman female head, third century after Christ. Hair in wavy tresses, brought together at the top of the head. From Souste. **B. Bas-reliefs:** (3) Zeus seated on a chair, under which is an eagle. Artemis standing behind. From Megara (?). (4) Votive stele. In the centre Artemis, to right Demeter, to left Nike, all with inscriptions. In the field, serpents and an eagle above the lunar crescent. Beneath are traces of the heads of three persons. From Magnesia ad Sipylum (?). 5. A grave stele, with relief representing a draped man and woman, standing with a child between them. In the left corner remains of a small draped figure. (6) Upper part of a grave stele with pediment. Two rosettes and two crowns. Below, the inscriptions $\text{Ο ΔΗΜΟΣΞ, ΕΙΡΗΝΗΝ ΔΙΟΝΥΞΙΟΥ, ΜΗΝΟΦΙΛΟΝ ΔΙΟΝΥΞΙΟΥ}$. Traces of other names. This and (5) from Smyrna. (7) Stele consecrated to ΑΝΤΑΙΟΞ by his wife. In the field a gladiator, with helmet and greaves, holding a shield and dagger. From Akhissar, ancient Thyatira. (8) Phrygian grave stele. A knife, double axe, mirror, comb, and distaff in a rectangular field framed by egg and dart. From Acmونيا. (9-11) Fragments of a sarcophagus from Denizli, ancient Laodicea. (12) Fragment of architecture from Philadelphia on which is the bust of a beardless man. **C. Inscriptions and Miscellaneous:** (13) Greek inscription; list of epebi. From Selefke (Mysia). (14) Small sarcophagus, with epitaph of the stephanephoroi Alexandros and Apphias. From Sardis. (15) Vase, with pointed top, adorned with heads of Medusa. From Ayazin. (16-18) Three Christian Greek inscriptions from Gaza. (19) Receptacle, with lid, from a tomb for incineration. It contains the bronze lebes, No. 23. From Phalerum. (20 and 21) Two fragments of a table of offerings. On one, traces of characters. Black marble. From the cave of Psychro, Crete. — **BRONZES.** (22) Archaic winged draped Gorgon. From the acropolis, Athens. (23) Lebes, with lid, containing remains of bones. See No. 19. From Phalerum. (24) Statuette of a nude youth. From Pelo-

ponnesus. (25) Nude Poseidon, holding in his left hand a fish by the tail. From Greece. (26) Large disk, with inscription relating to the *navicularii* of Arles. (27) Lamp, in the form of a nude winged child, crowned with leaves. From Egypt. (28 and 29) Tripod and caldron from Narce (Etruria). (30) Group in relief without background, representing a Roman soldier overcoming a barbarian. From Italy.—GOLD. (31) Fibula of bow form, the upper part decorated with scrolls in niello. On one side the inscription D · N · CONSTANTINI · AVG on the other VOTIS · X · MVLTIS · XX. From a collection in Bonn.—VARIOUS OBJECTS. A. *Bone*: (32) Circular plaque, on which is engraved Diana, clad in a short tunic and holding a bow, between a doe at rest and a running dog. B. *Painting*: (33) Fragment of a Mycenaean painting, representing a female head in black upon a blue background. Bought near Phaestus, Crete. *Cast*: (34) Cast of the colossal statue of Antinous formerly in the Somzée collection. (A. HÉRON DE VILLESFOSSE and E. MICHON, *B. Soc. Ant. Fr.* 1904, pp. 345-351.)

PELLEFIGUE.—A Roman Inscription.—The following inscription has been found at Pellefigue, canton of Lombez (Gers): (*Obito*) *G(aio) Antistio | Protogeni | et viv(ae) Antistiae | Erotien(i) or Erotien(eti) uzori et (obitae) | Antistia(e) Byblidi filia[e]*. (HÉRON DE VILLESFOSSE, *B. Soc. Ant. Fr.* 1904, p. 301.)

SAINT-GOUSSAUD.—The Site of Praetorium.—The site of Praetorium, destroyed by the Saracens in the eighth century, has been proved by the Abbé Dercier to have been at Saint-Goussaud, not at Sauviat. (M. GILLET, *R. Arch.* V. 1905, pp. 365-368; 2 figs.)

VANNES.—Gallo-Roman Antiquities.—In *B. Soc. Ant. Fr.* 1904, pp. 243-246, AVENEAU DE LA GRANCIÈRE records the discovery, in the new cemetery at Vannes, of various small Gallo-Roman objects, among them many "Samian" vases with potter's stamps, and three coarse vases, also with stamps. Sixteen of the stamps were unknown.

GERMANY

LEIPSIK.—Vases in the Kunstgewerbe-Museum.—From the report for 1903 of the Kunstgewerbe-Museum at Leipsic, eight Greek and Graeco-Italian vases are briefly described and a large Magna-Grecian hydria with picture of the Tyndaridae is illustrated, in *Arch. Anz.* 1904, pp. 216-217.

NEUSS.—Roman Remains.—The entire double part (111-112) for 1904 of the *Jb. V. Alt. Rh.* (462 pp., with many text illustrations, and an atlas of 36 plates) is taken up with the discussion of the recent excavations on the site of the Roman *Nouaesium*. The history of the place is exhaustively set forth by H. NISSEN, the general description of the site is by C. KOENEN, that of the individual finds by H. LEHNER, and finally M. L. STRACK discusses further the large finds of Roman and Gallic coins in the vicinity (amounting to more than three thousand pieces), which had been previously treated, *ibid.* 1897, no. 101.

AUSTRIA-HUNGARY

NORTHERN DALMATIA.—Archaeological Investigations.—In *Jh. Oesterr. Arch.* I. VIII, 1905, Beilage, cols. 31-60 (2 figs.), A. COLNAGO and J. KEIL describe investigations near Obrovazzo, in northern Dalmatia. On the *Cvijina Gradina* an ancient town was partly ex-

cavated. A temple, 11.40 × 6.65 m. in dimensions, is very ill-preserved. Marble fragments of a statue and an eagle indicate that Jupiter was the god worshipped. A bath, with remains of heating arrangements, was found, and many private houses were partially excavated. The coins discovered range in date from 15 B.C. to 270 A.D. Many utensils and other small objects were found. No inscriptions, except a series of tile stamps, were found in the excavations, but several ancient inscribed gravestones are at Obrovazzo. The ancient roads from the Cvijina Gradina were investigated and Roman remains found at several points, especially at the **Gradina of Medvidje**. A boundary stone between the Sidrini and the Asseriates of a date between 42 and 69 A.D. was found at **Bruška** (text: *Caes[a]ris Aug. Germ. | i]nter Sidrinos et | Asseriates Q. Aebulius Liberalis c. leg. | xi definit.*). At **Bilišane** was a small Roman settlement, from which coins and, apparently, a fine fibula are derived. At **Starigrad** two gravestones with Latin inscriptions were found in 1904. Several inscriptions, among them a dedication *Liberio Patr(i)* on a small altar, are in the Franciscan monastery at **Karin**. The town on the Cvijina Gradina was the ancient Clambetae, that on the Gradina of Medvidje was Hadra.

TRIESTE. — **An Inscription.** — At San Giacomo, a suburb of Trieste, the following inscription has been found: *A. Tullio A. l. | Philargyro | Tullia l. | Hilara | v.f. | sib. et patrono.* (*J. DE LAIGUE, B. Soc. Ant. Fr. 1904, p. 271.*)

GREAT BRITAIN

LONDON. — **Acquisitions of the British Museum in 1903.** — A selection from the official list of April, 1904, is given in *Arch. Anz.* 1904, pp. 214–216. **EGYPTIAN:** Objects from the First Dynasty down, including a symbolic porcelain hawk with outspread wings, and late magical figures of wax, papyrus, and hair, such as were burned with incantations. **ASSYRIAN:** Tablets from Old Babylonian temple archives, a piece of a Greek-Hebrew bilingual boundary inscription, and a collection from Cyprus. **GREEK AND ROMAN:** An elaborate piece of late Roman goldsmith's work and a cameo of the birth of Dionysus, from Tunis; silver bezel ring from Ambracia; unusual fibulae and late Roman bosses, of silver, from the Vale of Tempe; primitive engraved stones with birds and branches, from Amorgus; scarab from Cyprus; onyx portrait cameos from Egypt; cameos of Aphrodite and Eros; Corinthian bronze mirror cover of Maenad before an altar; statuette of Serapis and swan-handled bronze lamp from Rhodes; piece of temple inventory from Delos; Tanagra statuettes of an ape grinding corn and a boy with wreath; terra-cotta statuette of Aphrodite, from Asia Minor; inscribed iron strigils from Upper Egypt. **GIFTS:** Panathenaic amphora with picture of the exercise *ἀκοντιζέειν ἀφ' ἵππου*; late Greek inscribed pillar from Mount Hermon; terra-cotta pyxis with relief of Aphrodite and Adonis on cover; terra-cotta statuettes from Tunis and Cyprus; Etruscan bronze Victory, the handle of a patera; bronze fibulae from Spain; cast of sculptured throne of Cnossus; specimens of marbles from ancient Roman buildings; fragments of early pottery from Phylakopi, Melos. **PREHISTORIC AND EARLY BRITISH:** Stone implements of both periods, from many places in England and from other countries, including India and the Malay peninsula; bronze weapons, some unusually fine specimens, also from England; brooches of the La Tène type, from Spain; copper tools of the Second

Dynasty, from Abydos; Romano-British colossal head, bronze jug, and other small objects.

Columns from Mycenae. — The British Museum has received from the Marquis of Sligo the complete shaft of one of the columns and a considerable portion of the second column from the so-called Treasury of Atreus at Mycenae. The fragments were brought from Greece in 1811. (H. B. W. in *Cl. R.* 1905, p. 188; *London Times*, March 13, 1905.)

OXFORD. — **Greek Objects added to the Ashmolean Museum.** — In the report of the Keeper for 1903, the following additions to the collection are noted among others: Fibulae of geometric style from Thebes with incised horses, water fowl, and ship; horned fibula of eighth century B.C. and bronze palstave with letters, from Rimini; bronze bowl from Olympia with two zones of pictures, lions and hunters in Assyrian dress, not like any known Assyrian or Phoenician example, but resembling shields from the Idaean cave; two rare fibulae from Thebes with oval plates and repoussé Gorgon designs; lead votive figures from Corinth recalling the figures on aryballi; a Megara bowl with Homeric scenes of Achilles, Priam, and Penthesilea, moulded ware known to the Greeks as Samian; eight or ten Greek vases and some fragments from various sites in Italy, lent; vase fragments of all the usual styles and terra-cottas from Mr. Hogarth's recent excavations at Naucratis, including a curious specimen of white and red painting on black glaze background and a graffito, Η[ΡΟ]ΔΟΤΟΥ. The gap in importations from Attica from before the appearance of red-figured ware until after 450 perhaps indicates that the invasion of Egypt by Cambyses and the exciting events of the early part of the fifth century at Athens caused a temporary suspension of trade relations. (*Arch. Anz.* 1904, pp. 191-192.)

Vases in the Ashmolean Museum. — In *J.H.S.* XXIV, 1904, pp. 293-316 (3 pls.; 32 figs.), and XXV, 1905, pp. 65-85 (4 pls.; 21 figs.), P. GARDNER describes fifty-two vases acquired by the Ashmolean Museum since 1893. They include: a double-handled Attic geometric vase; two Boeotian geometric vases; an early "proto-Corinthian" vase with human figures; a black-figured "affected Tyrrhenian" amphora; two black-figured stamni; three black-figured Attic lecythi, on one of which Theseus and the Minotaur appear in black on a white ground; three red-figured cylixes, one with black-figured interior; a red-figured stamnus with Heracles and negroes; a fine red-figured stamnus with the battle of Theseus and the Amazons; two red-figured stamni with sacrificial scenes and allegorical figures; Attic amphoras with the birth of Pandora, and Oedipus consulting the Sphinx; representations of Hermes slaying Argos, of groups of warriors, of nymphs and satyrs, of satyrs and animals, of women with Eros, of Psyche, Aphrodite, and Eros; sacrificial, toilette, and grave scenes; the blinding of Thamyris; and Charon. A glazed porcelain vase from Italy, may be Phoenician, of about 500 B.C.

AFRICA

AÏN-FOURNA. — **Virus Lupus.** — In *C. R. Acad. Insc.* 1904, pp. 578-580, a letter from Mr. MERLIN records the discovery at Aïn-Fourna of a fragmentary inscription, mentioning, as *consul ordinarius*, a Virus Lupus, probably the L. Virus Lupus Iulianus of *C.I.L.* VI, 31774.

CARTHAGE. — **The Quarters of the First Urban Cohort.** — In *C. R. Acad. Insc.* 1904, pp. 695-703, P. GAUCKLER reports the discovery of buildings and inscriptions on the top of the hill Bordj-Djedid, at Carthage. The inscriptions show that the first urban cohort had its quarters here. The most important building, which belongs to the sixth or seventh century after Christ, contains extensive mosaics of Byzantine style. One mosaic represents the cross, two doves, two lambs, and four persons, probably the four evangelists. The other mosaics are a hunting scene, animals, and a landscape.

The Theatre. — The excavations in the theatre at Carthage were continued with success in 1904. In the lower part of the hemicycle the steps, of white marble, are preserved. The gallery which separated them from the orchestra had an inscription in letters 0.45 m. high, parts of which have been found. Twenty-two columns of different colored marbles, sixteen capitals, numerous friezes, cornices, and fragments of architecture have come to light, and also the following sculptures: a head of a Greek philosopher or poet, a torso of the Heracles of Lysippus, torsos of the Hermes and the Satyr pouring wine, by Praxiteles, of the Hermes carrying the infant Dionysus, and of three other statues, Apollo, Hermes, and the emperor in heroic costume. (P. GAUCKLER, *C. R. Acad. Insc.* 1905, p. 5.)

The Necropolis of St. Monica. — In *C. R. Acad. Insc.* 1905, p. 134 (3 figs.), A. L. DELATTRE describes in part his excavations in 1904 in the necropolis of St. Monica. Various Roman walls were uncovered, among them one practically made of superimposed amphorae. Many Punic tombs were opened. The most interesting objects found are terra-cotta figurines. Two of these represent Persephone, two others women with open arms (perhaps intended to hold burning incense in their hands), one (fragmentary) a woman with a fan, and one a female head. These are different from other terra-cottas found at Carthage. Their probable date is the second century B.C. *Ibid.* pp. 81 f. (fig.) a Punic inscription is published, found in one of the tomb-chambers. It reads, in translation: *Tomb of [Hanbi] the high priestess, daughter of Hannibaal, son of Baaljaton, son of Perets.*

DOUGGA. — **Date of the Temple of Mercury.** — In the autumn of 1904 many important inscriptions were found, among them the dedication of the temple of Mercury, dated in 119, about fifty years before the construction of the capitol. (GAUCKLER, *C. R. Acad. Insc.* 1905, p. 4.)

EL-DJEM. — **A Dedication to Luna.** — At El-Djem the following inscription has been found: *Lunae | pro salute | Imp. Caesaris Au[g] | p.p. M. Gavius M. [f.] Gal. Tetricus Aug[ustalis].* Being dedicated for the welfare of Augustus, this must be earlier than 14 A.D., and therefore one of the earliest inscriptions found in Africa. (P. GAUCKLER, *B. Soc. Ant. Fr.* 1904, p. 300.)

SOUSSE. — **The Catacombs.** — The excavation of the catacombs of Soussé (Hadrmetum) is energetically carried on by the Abbé Leynaud. New galleries are continually discovered. In one all the loculi are intact. A sarcophagus of masonry with the inscription *Ausityce dulcis anima in pace* was recently found. It contained only the skeleton covered with cloths. (Letter of Dr. CARTON, *C. R. Acad. Insc.* 1905, p. 23.)

UTICA. — **Various Monuments.** — Several monuments discovered at and near Utica are reported by P. GAUCKLER in *B. Soc. Ant. Fr.* 1904,

pp. 331-333. Chief among them is a fine bust of Diana, ascribed to the second century after Christ. The features may be those of a princess of the time of the Antonines. Several sculptured heads and three inscribed gravestones are briefly described. On one of the latter a ship with a beak is represented. The inscription reads: *Saturno | Aug. sacr. | L. Cossius Cleme|ns sacerdos | v. s. l. a.*

UNITED STATES

ANTIQUITIES IN MUSEUMS.— In *Sitzb. Mün. Akad.* 1905, ii, pp. 241-280 (9 pls.; 11 figs.), A. FURTWÄNGLER describes and discusses the more important works of ancient art which he saw during his recent visit to St. Louis, with the exception of those in the Museum of Fine Arts in Boston. At **St. Louis**, in the Museum of Fine Arts, nineteen vases were worthy of description. At **Chicago**, in the Art Institute, are a few unimportant marble sculptures, a good bronze standing mirror, with Aphrodite and Erotes, several forged terra-cotta figurines, a remarkably fine terra-cotta mould, representing Nike, and seven vases. In the Field Columbian Museum are several Etruscan terra-cotta ash-chests, two Etruscan stone sarcophagi, a number of objects from graves at Narce and elsewhere in Italy, an Etruscan griffin's head, various bronze utensils, two bath-tubs from Bosco Reale, two Arretine cups stamped with the name of Vitalis, an Italian terracotta figure of a youth with raised left foot, about half life size, a stone bust of a woman, coarse Italian work of the third or second century B.C., an interesting Alexandrine figure about one-third life size, made of marble and plaster, and a forged vase with reliefs, said to be from Tarentum. In **Washington** the National Museum contains many Cypriote vases, among them two Mycenaean, Cypriote bronze weapons of the Bronze Age, and some good Roman lamps. The Smithsonian Institution contains many antiquities, mostly of little value. Among them are numerous Etruscan (and some Apulian) vases, many bronze utensils (fibulae, etc.) from Italy, several forged terra-cottas, and a number of vases, six of which are selected as worthy of description. Among these is one signed by Tleson and one of the school of Duris. In **Baltimore** the Johns Hopkins University possesses a small, but excellent, collection of vases formerly in the Peabody Institute. Six are published by Hartwig in the *Meisterschalen*. Five others are here described, as are also some terra-cotta antefixes (Medusa, etc.) from Tarentum, some fragments of small limestone reliefs from Tarentum, from battles of Centaurs and Amazons, and a collection of engraved stones, with some gold objects, from Cyprus. In **Philadelphia** the Free Museum of Science and Art, belonging to the University of Pennsylvania, possesses many Babylonian inscriptions and a few works of Babylonian art. The Egyptian section is rich in works of the earliest times and contains some good sculptures of the Ptolemaic period. The engraved gems, from the collection of Maxwell Sommerville, are chiefly forgeries. The objects from graves at Vulci and Narce, ancient bronze utensils from Italy, acroteria from Caere, sarcophagi from Viterbo, and Cypriote antiquities are of interest. Twenty-four Greek vases are described, several of which are unusually interesting. The marble sculptures are chiefly from the temple of Diana at Lake Nemi. In **New York** the Metropolitan Museum possesses many valuable objects, intermingled with forgeries and other worthless material. The bronze

chariot from Norcia is of unique value, as are also the paintings from Boseo Reale. The so-called Geta, a bronze statue, is really a Camillus, not later than the first century after Christ. A fine large bronze represents the statue of Cybele drawn by two lions. A bronze statuette of a praying boy is an Etruscan work of the fifth century B.C., showing Argive influence. The collection of Cypriote antiquities is of great importance. The Greek terracottas are almost all forgeries. Among the vases, most of which are of little value, are a few of importance. The bronze mirror-stand in the Cesnola collection (Perrot and Chipiez, *Hist. de l'Art dans l'Antiq.* III, p. 862, fig. 629) is an archaic Greek work. The body has been twisted by pressure of the earth. Several other objects are selected for description. In **Cambridge** the Fogg Museum of Art (Harvard University) contains a good replica of the Meleager statue and of the so-called Narcissus, besides a few other sculptures, vases, bronzes, and terracottas.

BOSTON.—**Acquisitions of the Museum of Fine Arts.**—In the *Annual Report* for 1904 (Cambridge, The University Press, 1905), BERT H. HILL, Assistant Curator of Classical Antiquities, reports the following acquisitions:

PURCHASES.—**SCULPTURE.**—Except where the contrary is specified, the material is in all cases marble. 1. *Archaic Head of a Girl*, in *poros*, from Sicyon. There are traces of a pattern in blue on the ear-buttons, and of red pigment in the hair, on the lips, and on the eyebrows, which are rendered plastically. The workmanship is of great delicacy. Height, 0.175 m.; length of face, 0.093 m. Shown at the Burlington Fine Arts Club *Exhibition of Ancient Greek Art*, in 1903 (Catalogue, p. 80, No. 49). 2. *Attic Grave Relief* of the latter part of the fifth century B.C., representing a young woman looking into a mirror which she holds in her left hand. The relief is enclosed by narrow Doric pilasters supporting a pediment with acroteria. The lower part of the stele is lost. Height, 0.58 m. 3. *Leda* springing up to protect the swan which takes refuge in her lap. She holds him close with her right arm, while the left was raised, doubtless to ward off the attack of the pursuing eagle. The figure was intended to be seen from its right, the drapery on the left side being sketchily rendered and the left thigh being disproportionately long. Greek work probably of the latter part of the fifth century, later used to adorn a Roman fountain. Leda's head, left arm, right hand, toes of the left foot, and right leg from just above the knee, with the head and neck of the swan, were broken away in antiquity and replaced. All are now missing, with the lower part of the drapery, behind, and the base. The work shows at two or three points somewhat careless (original) use of the drill. Height, 0.885 m.; length, 0.53 m. The motive is the same as that of the Capitoline Leda (Helbig *Führer*² I, No. 467). Here, however, the left foot is raised much higher, there is far greater vigor in the action, the right leg is nude, a heavy Doric chiton is worn instead of softer chiton and himation, the treatment is generally simpler and the composition that of a high relief, rather than of a group in the round. 4. *Acroterion* from an Attic grave stele, of unusually elaborate design and fine workmanship. Front and rear are alike, having a large palmette—in two distinct halves—springing from acanthus leaves ranged in two rows. Fluted stalks rise from the upper row and develop upward into one of the half-palmettes, and outward into a volute. The

space at the sides between the front and rear palmettes is covered with leaves of acanthus. There is a rectangular hole in the bottom for attachment to the stele. The greater part of the acanthus and of the volutes, with the tips of many of the leaves of the palmette, have been lost. Height, 0.66 m.; width, 0.44 m. 5. *Colossal Head of Zeus*, from Mylasa in Caria (Brunn-Bruckmann, *Denkmäler*, Nos. 572 and 573, with comment by Furtwängler and Arndt; cf. *Museum of Fine Arts Bulletin*, January, 1905). The simple arrangement of the beard and hair, the low broad forehead, a certain calm dignity in the expression, and its mildness — which has here become positive weakness — may well be reminiscent of the great Phidian Zeus at Olympia. Probably Attic work of the middle of the fourth century B.C. The head was made separately for insertion in a statue, which was draped and probably seated. The face is turned somewhat to the right, and that side is less carefully worked than the other: the right eye is the lower and the right nostril the smaller. Holes for dowels in the crown indicate that some sort of headdress was fastened upon the head. At the left side, behind, is a small fragment, probably of the garment that passed over the god's shoulder. The greater part of the nose has been lost, with some chips from the base of the neck in front, and from the locks of hair falling behind the ears. Height, 0.48 m.; length of face, 0.26 m. 6. *Fragmentary Statue of a Boy*. The right arm is broken off just above the elbow, the left at the wrist, and both legs in the upper part of the thigh. What remains of the figure is practically uninjured, but does not suffice to show certainly its motive. The boy is nude. His weight was borne upon the left leg; the right shoulder is raised and the arm, which was bent at the elbow, is swung out somewhat. The left arm hangs at his side. His gaze is directed slightly downward and to the right. The treatment of the hair — only that close over the forehead being carefully finished — suggests that the upper part of the head was to be concealed by a wreath or cap. Probably of the fourth century B.C.; and certainly Attic work, with much of its characteristic grace and charm. Height, 0.735 m.; length of face, 0.13 m. 7. *Head of Homer*. A Hellenistic work of heroic size, hardly surpassed, if indeed equalled, among the known portraits of the poet. Blindness and old age are powerfully presented, but the sensitive face shows none of the querulousness that often comes with decaying powers. The type resembles most that of the herms in Paris and Schwerin (Bernouilli, *Griechische Ikonographie*, I, pp. 10–11, Nos. 10 and 16). The head was made separately for insertion in a statue. A fragment from the right side of the neck and much of the nose were broken away in antiquity; and there is a modern scar over the right eyebrow. Otherwise the preservation is perfect. (Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1903, p. 26, No. 39; *Museum of Fine Arts Bulletin*, January, 1905.) Height, 0.41 m.; length of face, 0.21 m. 8. *Small Greek Relief*, representing the death of Priam; published by Heydemann, *Röm. Mith.* 1888, pp. 101–103, pl. iii. Neoptolemus, with his left foot braced against the altar on which the old king sits, is dragging him from it by the hair with his left hand while the sword in the other hand is drawn back ready for the fatal blow. Hekabe (?), kneeling on the altar behind Priam, makes frantic appeal for mercy. There is much in the relief to associate it with work of the late fifth century B.C., though its actual date is probably much later. In Imperial times it was used as a sepulchral relief by a Roman lady who

caused to be inscribed upon the side of the long altar, *Aurelia · Secunda | se · viva · fecit · sibi · et · suis*. An original inscription appears to have been cut away to make place for this. Length, 0.49 m.; height, 0.37 m. 9. *Head* from a copy in Pentelic marble of the original of the Munich Oil-pourer (M. F. A., *Catalogue of Casts*, No. 527; Furtwängler, *Beschreibung der Glyptothek*, No. 302, where this head is mentioned at the end of the bibliography). The lower part of the head — from below the base of the skull to just above the chin — has been lost; the rest is admirably preserved. The chief points of difference between this head and that of the statue in Munich are the larger size of the eyes and mouth here, the greater breadth of the upper part of the nose, and the less painstaking rendering of the hair. From Athens. Height, 0.23 m.; distance from mouth to root of hair, 0.12 m. 10. *Portrait of a Roman Lady*, of the second century after Christ. The eyes are small and near together; the nose is rather aquiline, the mouth expressive, the jaw firm. The fine head is admirably poised. The most striking characteristic is the *coiffure*, which resembles that affected by the elder Faustina. The preservation is excellent, there being only slight injuries to the tip of the nose, the ears, and the edge of the bust, with somewhat more serious damage from a blow over the right eye. Height, 0.48 m.; length of face, 0.172 m.

BRONZES. — 1. *Archaic Hermes Kriophoros*, from Arcadia. The god is bearded, wears the *pilos*, closely fitting girt chiton, and heavy boots, and walks, with the left foot now in front, holding a young ram under his left arm and extending his right hand. The *kerykeion* there held is missing, and the god's left foot and the left hind foot of the ram have been broken away; there is a modern scar on Hermes' right cheek. Uniform greenish gray patina. Height, 0.167 m. A statuette deserving a very high place among bronzes of its period. 2. *Aphrodite and Erotes* in the developed archaic style: a mirror-stand formerly in the Forman Collection (described by C. H. Smith in the *Sale Catalogue*, 1899, p. 10, No. 66, pl. iii). Aphrodite stands upon a round pedestal, wearing soft boots, an Ionic chiton, and a *peplos* fastened at the right shoulder. She raises the edge of it with her left hand, while the right holds out a flower. Her hair is parted in the middle and arranged in loops over the temples; it is confined by a *stephanè* and, loosely tied again at the shoulders, falls to the waist. Erotes on either side fly (in the archaic running attitude) down toward her head. The little figures wear low boots but are otherwise nude; their hair is arranged much like Aphrodite's. The yoke on which the mirror was supported rests upon her head, but the polished disc has been lost. The modelling of the figures was done with great delicacy and precision, and the detail very finely engraved. All is scarcely less sharp than it can have been when the mirror left the maker's hands. Height, 0.256 m.; of the Aphrodite alone, 0.19 m. 3. *Nude Aphrodite*; of about the end of the fourth century B.C. Her hair is gathered in knots at the top and back of her head, like that of the Bartlett Aphrodite (*Report for 1903*, p. 57, No. 7). She stands with her weight well forward on the right foot, the left leg bent and the foot drawn back somewhat; both hands are extended downward and a little to the front, with the palms open; there is a gentle forward inclination of the head. Delicate olive-green patina. Height, 0.186 m. (Burlington Fine Arts Club, *Exhibition*, 1903, p. 40, No. 13.) The beautiful figure is mounted upon an ornate

moulded circular pedestal 0.053 m. high, which originally bore another slightly larger statuette. The patina is similar to that of the Aphrodite. 4. *Græco-Roman Hermes*, standing with his weight on the right leg, his right arm extended, and the left, covered by the *chlamys* he wears on his shoulder, hanging by his side. The *kerykeion* has been lost from this hand, and a purse (?) from the other. Even green patina. Height, 0.15 m. (Burlington Fine Arts Club, *Exhibition*, 1903, p. 45, No. 35.)

CLAZOMENIAN SARCOPHAGUS. — Painted terra-cotta sarcophagus from Clazomenae, of ordinary form and technique — the figures on the upper end being silhouetted in black with details in superposed white, those on the lower having the heads drawn in outline and the bodies solid black with interior lines and spaces left in the color of the background. The figured ornament on the rim is distributed as in the Berlin sarcophagus, published in *Ant. Denk.* I, pl. 44 (*Antiquarium*, No. 3145). The subject of the broad frieze at the head is the departure of armed men for battle. At the left a quadriga, with the charioteer and an attendant on foot, waits for the chief, who is bidding farewell to a group of women and children; a file of four hoplites marches up from the right. Above, and on either side just below, is a narrow frieze of animals — lions, panthers, boars, and bulls. The panel at the top of each side section shows a spearman standing beside a horse; that at the lower end, a seated sphinx with her head turned back. On the broad band at the foot of the sarcophagus is painted a bull fallen upon his back under the attack of a lion and a panther. Practically nothing is now preserved of the undecorated portions of the sarcophagus, but little is missing from the rim, though it has been broken into many fragments. The surface is much crackled and the greater part of the superposed color has been lost. Length, 2.16 m.; width at top, 1.11 m., at foot, 0.88 m.

ATTIC VASE. — *Pyxis* (toilet box), with cover bearing an exquisite design, in the developed fine red-figured style, representing the appearance before Nausicaä of the shipwrecked Odysseus. With Ino's veil still flung over his arm, and hiding his nakedness with a branch plucked from the bush behind him, he follows Athena to the left toward the princess, who "stands firm" awaiting him, while Phylonoë and Leucippe, who are nearest the intruder, flee in panic. A third maiden, Cleopatra, is absorbed in washing a garment. All the names are inscribed in white: NAVΞΙΚΑ , ΦΥΛΟΝΟΗ , etc. Various details in white, and gilded relief. The knob is missing, and a part of the rim has been restored, with a small portion of each of the figures. The box, which is decorated with a laurel wreath, has lost a few small pieces from its top edge. Diameter, 0.136 m.; height, 0.046 m.

ARRETINE MOULDS. — Each mould is complete unless otherwise specified; Nos. 3, 6, 10, 13, 14, and 19 are intact. I. From the workshop of MARCUS PERENNIUS. a. By *Tigranes*: all signed M. PEREN TIGRANI , except No. 5, which bears no signature, and No. 8, which has only TIGRANI , half the mould being lost. 1. *Mould of a Large Bowl with Rolling Lip*, which, like the bottom, is adorned with delicate leaf patterns. A "*calathiscus*" dancer and five female *genii* bearing garlands dance ceremoniously among tripods set on sculptured bases. Diameter, 0.236 m.; height, 0.13 m. 2. *Similar Mould*. Apollo Citharoedus, a *genius* playing flutes, two maenads and a satyr, dancing. Between the figures a tripod and four candelabra. Diameter, 0.233 m.; height, 0.128 m. These two moulds resemble the fine

fragments, *Annual Report*, 1898, p. 79, No. 9, and p. 83, No. 31, and 1900, p. 84, No. 1. 3. *Mould of a Bowl*. Four dancing girls between statuettes surmounting conventional floral ornaments. The figures are like one of those in *Annual Report*, 1898, p. 79, No. 9, but they do not wear the small *calathus* on their heads. Diameter, 0.177 m.; height, 0.093 m. 4. *Mould of a Bowl*. Decoration in two equal zones: on the lower, birds and floral ornaments; on the upper, a flute-player and five dancers, all six being precisely like figures which appear in the fragments Nos. 10 to 14, pp. 79-80, *Annual Report*, 1898. Diameter, 0.163 m.; height, 0.087 m. 5. *Mould of a Cover*. Figures from the same dies as those in No. 4. Unsigned. Diameter, 0.196 m.; height, 0.038 m. 6. *Mould of a Cup*, decorated with *bucrania* and festoons of fruit. Diameter, 0.143 m.; height, 0.054 m. 7. *Mould of a Bowl*. Vintage scene: three fauns gathering grapes, three bearded satyrs treading out wine. Diameter, 0.192 m.; height, 0.103 m. (cf. Nos. 1, 2, and 3, *Annual Report*, 1898, p. 77). 8. *Fragment of the Mould of a Bowl*, with representation of the sacrifice of a pig. Diameter, 0.12 m.; height, 0.09 m. (cf. No. 32, p. 84 of *Annual Report*, 1898). b. By *Nicephorus*: NICEPHOR PERENNI

9. *Fragmentary Mould of a Bowl*. Subject of the section preserved, a bear-hunt; one hunter has been brought to the ground by the bear; a second rushes to his rescue. The mould shows clear signs of actual use. Length, 0.14 m.; height, 0.10 m. 10. *Mould of a Bowl*. Symposium of four pairs of youths and hetairae. Diameter, 0.213 m.; height, 0.097 m. 11. *Mould* very similar to No. 10, three of the groups being from dies used there. Diameter, 0.20 m.; height, 0.106 m. c. By *Pilades*. 12. *Fragment of the Mould of a Bowl*. Nike, and Sirens with tails in the form of acanthus leaves playing flute and lyre. Similar in style to Nos. 1 and 2, above; figures like those in *Annual Report*, 1900, p. 84, No. 1. Signed, PILADES. The name of Perennius was doubtless on the lost side of the mould. Diameter, 0.227 m.; height, 0.132 m. — II. From the workshop of RASINIUS. a. By *Eros*: EROS RASIN. 13. *Mould of a Bowl*, decorated with three Cupids holding heavy festoons of grapevine. Diameter, 0.167 m.; height, 0.087 m. 14. *Similar Mould*. Identical Cupids holding necklace festoons. Not signed. Diameter, 0.164 m.; height, 0.085 m. b. By *Pantagathus*: PANTAGATHUS (ANT and ATHV in monogram) RASIN. 15. *Mould of a Bowl*, decorated with a wreath of leaves and fruit and with birds, lizards, and insects — all this like a part of the decoration of the larger mould signed by Pantagathus, *Annual Report*, 1900, p. 84, No. 3. Diameter, 0.164 m.; height, 0.086 m. c. Probably by *Quartio*, workman of Rasinus. 16. *Mould of a Bowl*. Masks of bearded satyrs and fauns, festooned necklaces, *thyrsi*, etc. Closely resembling the mould No. 2, p. 84, *Annual Report*, 1900, which is signed QUARTIO RASIN. Diameter, 0.20 m.; height, 0.10 m. 17. *Fragment of Similar Mould*. Length, 0.17 m.; height, 0.115 m. — III. From the workshop of PUBLIUS CORNELIUS. By *Primus*. 18. *Mould of a Bowl*. Three women plucking fruit from upper border of design: column between them, joined with festoons of ivy. Signed, PRIMUS and P. CORNELI (RNE in monogram). Diameter, 0.175 m.; height, 0.089 m. — IV. From an unidentified pottery. 19. *Mould of a Small Cup*, decorated with *bucrania*, leaves, and grapes. Diameter, 0.084 m.; height, 0.049 m.

COINS. — The number of Greek coins purchased for the Department in

1904 is 1313. Of these, 975 are from the famous collection of Canon Greenwell and comprise the whole of it, exclusive of a number of duplicates of coins already possessed by the Museum. Like the Greenwell coins, those acquired from other sources are also of exceptional beauty and in excellent, many even in brilliant, preservation. Among the 294 coins from Italy and Sicily is a series of 35 of Tarentum; one of the very rare staters of Pandosia with facing head of Hera Lacinia; splendidly preserved examples of the finest types from Thurium, Rhegium, Agrigentum, Camarina, Catana, Himera, and Naxos, with a beautiful tetradrachm of Eryx, unusually well executed. The series of 68 Syracusan tetradrachms with female head in profile extends from the archaic to the finest period; it includes 17 coins by known artists: Eumenes, Eukleidas, Evaenetos, Kimon, Phrygillos, Evarchidas, and "Parme...". There is an example of Kimon's facing Arethusa, and two of his signed dekadrachms, as well as the beautifully preserved dekadrachm of Evaenetos, published by Evans, *Syracusan Medallions*, pl. ix. The notable series among the 346 coins from Continental Greece and the North are those of Abdera, Aenos, Macedon, and Elis. The whole number of coins from Asia and Africa is 673. Of first importance here, and indeed in the whole collection, is the remarkable series of 330 electrum coins of Asia Minor, 160 of them Cyzicene staters (a few, sixths and twelfths) of 133 different types. This brings the number of Cyzicene electrum coins in the Museum to 173, of types to 141. The other electrum issues are 59 Lesbian hectae, 39 Phocaeen hectae, and 62 early coins from Ionian mints for the most part unknown. For the rest, two series demand special mention: the 22 silver and 15 gold coins of Cyrene, and the 11 gold staters of Lampsaucus, which bring the number of types of these splendid coins represented in the Museum to 14 (see Canon GREENWELL, 'The Electrum Coinage of Cyzicus,' *Num. Chron.* 1887, pp. 1-125; pls. i-vi; also *Num. Chron.* 1880, pl. i; 1885, pl. i; 1890, pl. iii; 1893, pl. vii; 1897, pls. xi-xiv).

GIFTS.—1. *Early Babylonian Cylinder*, of hematite, engraved with the figures of a bearded god and a male and female worshipper—a subject not uncommon on these seals. Length, 23.5 mm. 2-4. Additions to the BARTLETT COLLECTION as listed in the *Annual Report* for 1903: 2. *Oval Sard Intaglio*: bust of Sabina, wife of Hadrian. Length, 12.5 mm. 3. *Sardonyx* with intaglio representation of the Three Graces; lenticular in shape, the lower (onyx) side plane. Diameter, 23 mm. 4. *Bronze Statuette of Isis*, standing completely enveloped in a fringed mantle fastened with the "Isiac knot," and wearing her appropriate headdress—solar disc with *uraeus*, between horns and feathers. Only the handles remain of the *sistrum* she held up in her right hand and of the vessel once carried in the left; the tall headdress is bent over forward: otherwise the figure is intact. Brown and green patina. Height, 0.13 m. 5. *Etruscan Bronze Handle*, from Città della Pieve. It has the form of an acrobat making with his body a bridge between two supports, which rise from an ornate plaque once attached to the side of a vase. (The other handle of the pair to which this belonged is in Berlin: *Antiquarium Inv. No. 7900.*) Length, 0.15 m.; height, 0.16 m. 6. *Bronze Statuette of Mercury*: a slender figure standing with the right hand slightly advanced, the left raised shoulder-high, and a cloak flung over this arm. The attribute the right hand held has been lost. Height, 0.13 m. 7. *Bronze Coin* of Prusias I of Bithynia. 8, 9, 10, 11. *Copies* in water color, by Mr.

Joseph Lindon Smith, of three of the "Maidens" in the Acropolis Museum at Athens — Nos. 674, 684, and 686 (Lechat, *Au Musée de l'Acropole*, pl. i, opp. p. 278; fig. 38, p. 369; and fig. 37, p. 367), and the "Ephebus," No. 689 (Lechat, fig. 39, p. 375). 12, 13. *Casts* of the face of the Petworth Aphrodite (Furtwängler, *Masterpieces*, pl. xvii) and of the Satyr with the child Dionysus astride his shoulders, in the Museum at Naples (Clarac, pl. 704 B, No. 1628 A = Reinach, *Répertoire*, I, 397/6). *A Cast* of the "Throne of Venus" from the Villa Ludovisi, now in the Museo delle Terme, Rome (*Röm. Mith.* 1892, pp. 54-5; pl. ii), has also been acquired by purchase.

Finally, the Department is indebted to Mr. J. Templeman Coolidge, Jr., for the loan of a marble torso of a girl, a charming Greek fragment, lately acquired by him in Europe (published in *Mus. of Fine Arts Bulletin*, April, 1905).

The curator of the Egyptian Department, A. M. ЛУТНГОФ, reports the following acquisitions: *The Sarcophagus of Thothmes I*, from the tomb of Queen Hatshepsut, in the Valley of the Tombs of the Kings, at Thebes. Presented by Mr. Theodore M. Davis. The sarcophagus is of massive proportions, and is of sandstone, polished to a mirror-like surface and ornamented with bands of inscription in sunken relief (not yet received). *Gift from the Beni Hasan Exploration Society* of objects found in the excavations carried on at Beni Hasan during the past two years by Mr. John Garstang, of Liverpool University, consisting of a complete type-series of pottery of the eleventh to the twelfth dynasties, a selection of types of pottery of the twenty-second to the twenty-fifth dynasties, and a painted wooden coffin of the eleventh to the twelfth dynasties. *Gift from the Egypt Exploration Fund* of antiquities from the various branches of work carried on by representatives of the Fund, — by Professor Petrie at Ehnasya, Professor Naville at Dêr el-Bahari, and Drs. Grenfell and Hunt at Oxyrhynchus (not yet received). With the purpose of strengthening the collection at its weaker points, representative examples of sculpture were acquired of several periods previously unrepresented, or insufficiently so. These include: 1. *Two Seated Statuettes*, of limestone, 36 and 27 cm. in height respectively, of the early fourth dynasty. Both are in perfect condition and one has well-preserved traces of color. These antedate the pair of standing statuettes given by the Egypt Exploration Fund in 1897, and are thus the earliest sculptures in the round which the Museum possesses. 2. *A Small Head* in limestone, of the fifth or sixth dynasty, most beautifully modelled. Height, 5 cm. 3. *Standing Statue*, of limestone, of the sixth dynasty. Feet missing. Present height, 49 cm. 4. *Upper Half* of a royal statue, of breccia, eighteenth dynasty. Present height, 34 cm. 5. *Head* of a royal statue, of pink granite, nineteenth dynasty. Height, 15 cm. 6. *Head* of a royal statuette, lapis-lazuli, nineteenth dynasty. Height, 4 cm. 7. *Head*, of black granite, twenty-second to twenty-fifth dynasty. Height, 24 cm. 8. *Upper Half* of a statuette of the lioness-headed goddess Sechmet, of quartz veined with lapis-lazuli and iron pyrites, twenty-sixth dynasty. Present height, 8.50 cm. 9. *Head* of a royal statuette, of limestone, twenty-sixth dynasty. Height, 5 cm. 10. *Head*, of green basalt, twenty-sixth dynasty. An example of the finest work of this period. Height, 20 cm. *Two Mastaba-chambers* of the fifth dynasty, acquired from the Egyptian government during the past year, cannot be exhibited in the present Museum building, owing to their great weight and size.

The series of wooden sculptures of the Middle Empire, from Assiut, of which brief mention was made in the report sent from Egypt just after their acquisition a year ago, may now be described in greater detail. In addition to the wooden statue 1.12 m. in height, mentioned at that time, which stands as an important example of Egyptian sculpture in that material, there are five single figures and three groups of figures, all of wood. These are:

1. *Standing Female Figure*, 47 cm. in height; arms straight down at the sides, feet together. The figure is represented nude, flesh parts unpainted; hair and sandals black; necklace, bracelets, and anklets pale green.
2. *Female Figure*, 67 cm. in height; represented as walking, with left leg advanced. She has her left arm raised to hold a basket on her head, and with her right is carrying at her side a pair of geese which she has grasped securely by the wings. She is clothed in a long garment, painted white, which reaches from the waist to the ankles and is supported by a strap over each shoulder. The nude parts are painted yellow, and a massive wig which falls down her back to the waist is painted black. Two necklaces are represented in color, one red and the other green.
3. *Statuette*, 28.50 cm. in height, of most realistic modelling. It represents a male figure, walking, with left leg in advance; the arms straight down at the sides; the right hand holding the fold of a flaring skirt which reaches from the waist to the ankles. Upper part of body nude. Unpainted, except for the eyes and eyebrows, which are represented in black.
4. *Statuette of a Male Figure*, 40 cm. in height, similar in position to last. Left leg advanced, arms at the sides, right hand grasping a fold of the skirt. Eyes outlined with a narrow inlay of bronze.
5. *Figure of a Steer*; height, 20 cm.; length, 27 cm. Painted white, with large black spots.
6. *Group of Figures* on a common base, represented in the act of slaughtering an ox for the sacrifice. The ox is lying on its side with head falling back, its hind legs and left fore leg tied together. A man with a knife in his hand has just cut off its right fore leg, which has been laid on an offering-table close at hand, while three other men are assisting at the ceremony. The base is painted a drab color, the nude parts of the figures red, and their short skirts white.
7. *Group of Six Figures*, engaged in some kind of work (brick-making?). One man stands at a round table, another is bringing up a jar of water on his head, and a third advances with two large baskets on his shoulders. Three women are helping in the work, and are distinguished, as always, by the coloring of all nude parts in yellow, in contrast to the deep red of the male figures. Both men and women alike have black wigs and short white skirts.
8. *Model of a Nile Boat*. The owner, with an attendant, sits in a squatting position under a canopy near the middle of the boat. At the bow stands the captain with three sailors who are managing the boat, while at the stern squats the steersman. For the *Prehistoric Period* were acquired a series of three figurines, one male and two female, of a rare type, with the arms raised over the head, this position occurring generally only in the representations of the human figure on decorated vases of the period. Of the same date is a box of pink limestone, bound at the corners with gold wire in a manner commonly employed in binding prehistoric "box-burials"; and also a series of types of "white-line" pottery, and characteristic ornaments of alabaster and ivory. Of the *Old Empire* there are a selection of fifteen stone vases, of forms which supplement those acquired previously,

and typical examples of beryl and carnelian amulets of the fifth and sixth dynasties. The *Middle Empire* is represented by two important limestone stelae, two axe-heads and a spear-head of bronze, and a number of amulets and necklaces of amethyst, garnet, and blue-glazed porcelain. Of the *Early New Empire* are a bronze mirror with handle of glazed porcelain in the form of the papyrus-flower column; a portion of an elaborate girdle of gold inlaid with colored enamels; and three other examples of the finest gold-work of the period. Of the *Late New Empire* are a small standing figure of Sechemet, of glazed steatite, most carefully and delicately worked; glazed porcelain figures of Ptah-Seker-Osiris and a cynocephalus ape; and two bronze figures of Osiris, one of them retaining traces of gilding. The *Coptic or Christian Period* is represented by four grave-reliefs of limestone; forty-three examples of glassware, mostly of the period of Justinian; a box-cover of shell, bearing in relief the representation of St. George slaying the dragon; a bronze chain, with pendant in the form of the cross; two bronze earrings with pendants; one glass bracelet, eight leather and bead bracelets, and four iron and bronze bracelets; two inscribed iron spoon-handles; and an ivory doll.

CAMBRIDGE.—**Casts of Busts of Julius Caesar.**—Mr. Frank J. Scott, of Toledo, Ohio, has presented to Harvard University his collection of casts of seventeen busts of Julius Caesar. The collection is described, and the addresses delivered on the occasion of the presentation (November 30, 1904) are published in a small pamphlet printed for the Department of Classics of Harvard University. (*The Scott Collection of Casts of the Busts of Julius Caesar*, Cambridge, 1905, printed by the University. 17 pp. 8vo.)

NEW YORK.—**A Statue of Aphrodite.**—A statue of Aphrodite (a replica, with slight variations, of the Venus de' Medici) has been exhibited in New York during the past winter. The claim was made that it was the original portrait of Phryne by Praxiteles. Much attention was paid it by the press. See *The Nation*, March 9, 1905, p. 187.

PHILADELPHIA.—**Etruscan Inscriptions.**—Ten Etruscan inscriptions in the Free Museum of Science and Art are published by W. N. BATES in the *Transactions of the Dep't of Archaeology, Free Museum of Science and Art, University of Pennsylvania*, I, iii (Philadelphia, 1905), pp. 165-168 (4 pls.; 11 figs.).

Torso of a Hermes.—A torso, found three years ago near Rome, is published by ALFRED EMERSON in the *Transactions of the Dep't of Archaeology, Free Museum of Science and Art, University of Pennsylvania*, I, iii, 1905, pp. 169-175 (2 pls.). It is now in the Museum. It represents a youth in an attitude somewhat resembling that of the Hermes of Praxiteles. The Greek original was apparently a work of the fourth century B.C., by a follower of Polyclitus. Probably Hermes was represented. A right leg, found at the same place as the torso, but not acquired with it, probably belongs to it. At the same place was also found a replica of a Praxitelean statue of a youthful satyr playing a flute.

BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

GENERAL AND MISCELLANEOUS

BERLIN.—**An Acquisition of the Kaiser Friedrich Museum.**—To the Oriental collection of this museum a magnificent Oriental tapestry has recently been added. It belonged originally to the mosque of Muhi-ed-dim at Salihije of Damascus, and was made at the beginning of the thirteenth century at Emessa, Syria, for a prince of the Ayoubid dynasty. It is ornamented with symbolic animals and plants, accompanied by Arabic inscriptions. (*R. Art Chré.* May, 1905, p. 214.)

BUDA-PEST.—**A Madonna by Nino Pisano.**—A. VENTURI, in *L'Arte*, 1905, pp. 126-127, describes an unknown Madonna by Nino Pisano, which is now in the National Museum at Buda-Pest. It resembles in many respects the Madonna by the same artist in the Museo dell'Opera at Orvieto. There are traces of gilding on the hair of the Madonna. The proportions are rather more slender than is usual with Nino Pisano.

TABARKA (TUNISIA).—**Christian Mosaics.**—At Tabarka very interesting Christian mosaics have been found, among them views of the basilica, in section and elevation, and a portrait of an unknown writer seated at a table. (P. GAUCKLER, *C. R. Acad. Insc.* 1905, pp. 4 f.)

UPENNA (TUNISIA).—**Mosaics.**—About twenty funerary mosaics with various representations were found in the Byzantine basilica at Upenna in the late autumn of 1904. The most important is that of the bishop Honorius, victim of Huneric. His remains were placed in the basilica of his diocese at the beginning of the sixth century. The cross that surmounts the epitaph is of gilded cubes, which is rare at this time. (GAUCKLER, *C. R. Acad. Insc.* 1905, p. 5, and *B. Arch. C. T.* December, 1904, pp. 19-23, January, 1905, pp. 8-10; MONCEAUX, *B. Soc. Ant. Fr.* 1904, pp. 341-344.)

ITALY

CESENA.—**Restoration of a Fresco.**—In the refectory of the convent of S. Francesco at the Malatestiana of Cesena, a fresco was discovered in 1900, which has been restored by order of the Ministry of Public Instruction. The fresco belongs to the middle of the fifteenth century, and represents scenes from the life of St. Francis, the Last Supper and a 'Resurrection of the Malatesta Family.' In this last the prince Malatesta rises from a tomb. An angel stands behind him, and before him is the kneeling figure of a Pope. Above appears the hand of God. Of the other decorations of the refectory there remain a much-damaged Crucifixion and a figure of John the Baptist. (E. CALZINI, *L'Arte*, January-February, 1905, pp. 52-54.)

FLORENCE.—**A New Donatello.**—There is in the possession of Conte Ugo Goretti-Miniati a Virgin and Child in relief which bears numerous marks of Donatello's workmanship. The relief originally stood in the Count's castle at Campoli, and from the fact that the Madonna still retains the reddish preparation for gilding upon the aureole, the edge of her mantle and the sleeve, it is conjectured that the work may have been left unfinished at Campoli. The similarities to other works of Donatello are numerous, but there is a closer relation with those belonging to his post-Roman period. The group lacks some of the energy of the master, and it is per-

mitted to assign some share in it to an assistant. (G. DE NICOLA, *L'Arte*, March-April, 1905, pp. 124-126.)

New Drawings by Correggio. — In *Gaz. B.-A.* XXXI, 1905, pp. 20-29, EMIL JACOBSEN publishes some unedited drawings by Correggio, chiefly studies for well-known works found in the Uffizi collections. They are a study for the Jupiter and Antiope of the Louvre, found among the drawings of Giovanni di San Giovanni, a study for the 'Madonna della Scodella' in the Museum of Parma, and two studies of angels on either side of a single sheet, the one *calqué* or counterdrawn to the other — a labor-saving device seemingly unworthy of so skilful a craftsman, but used by Michelangelo himself (cf. the 'Risen Christ,' counterdrawn to the 'Tityos,' among the Michelangelo drawings at Windsor). These angels were designed for the famous cupola frescoes in the Duomo at Parma. Among other identifications of Correggio drawings, Jacobsen mentions a study of two 'putti' back to back, evidently a first draft for one of the medallions with which Correggio ornamented the ceiling of S. Paolo in Parma.

Acquisitions of Florentine Galleries. — During 1904 the Uffizi has acquired a 'Madonna adoring the Child,' attributed to Filippino Lippi; a 'Crucifixion with Saints,' by Perugino and Signorelli; a 'Madonna and Child,' by Bart. Caporali; a 'Portrait of a Benedictine,' by Guido Reni; and a 'Portrait of Francesco Galli Bibiena,' by himself. To the Museo Nazionale has been added a Madonna in wood, Sienese of the fourteenth century, and the 'Madonna with the Child and Angels' of Luca della Robbia, which used to stand above the door of a house in Via dell' Agnolo. (*Chron. d. Arts*, December 17, 1904, p. 326.) The Pitti collection has been increased by a 'Virgin and Child with Angels,' by Bartolomeo Caporali and a signed work of Giovanni di Paolo of 1445. The latter is a polyptych representing the Virgin and Child with angels and four saints. (GERSPACH, *R. Art Chré.* March, 1905, pp. 113-115.)

GROTTAFERRATA. — **The Sterbini Diptych.** — The Grottaferrata exposition brought to notice a diptych belonging to Comm. Sterbini, which is attributed by some to Cimabue, by others to Duccio di Boninsegna. The wings are divided horizontally into two compartments. In the upper compartment of the left wing are the Virgin, Child, and St. Joseph. Below them stand St. Lawrence, Philip, and St. John Baptist. The upper compartment of the right wing contains the Crucifixion; the lower, St. Francis receiving the stigmata and St. Louis of Toulouse. All the figures are designated by abbreviated names in Latin. The diptych does not belong to either of the masters mentioned, but rather to one of Giotto's collaborators in the upper basilica at Assisi, to which group of artists Pietro Toesca wished to assign the recently discovered frescoes in Sta. Maria Maggiore at Rome. (See *Am. J. Arch.* 1905, p. 138.) (A. VENTURI, *L'Arte*, 1905, pp. 199-201.)

MILAN. — **The Grandi Collection.** — In the picture-gallery of the Fratelli Grandi two pieces have attracted attention: a terra-cotta 'Assumption of St. Mary of Egypt' and a portrait of a man, which belongs to the Lombard school of the end of the fifteenth or beginning of the sixteenth century. The picture is variously attributed to Bartolomeo Veneto, Andrea Solari, Bernardino dei Conti, and, with more probability, to Boltraffio. (GIULIO CAROTTI, *L'Arte*, January-February, 1905, 49-52.) G. CAGNOLA, *Rass. d'Arte*, April, 1905, pp. 61-62, announces that the male portrait has

been bought by Sig. Thiem of San Remo. Cagnola regards the portrait as certainly the work of Bernardino de' Conti. Another picture in the Grandi collection, also bought by Thiem, is signed *Io. Carianus de Busis Bergomensis*, and is evidently a portrait of one of his own family by Cariani (reproduced in *Rass. d' Arte*, May, 1905, p. 79).

PADUA.—**A Statue by a German Sculptor.**—In the church at Montemerlo, seven or eight miles from Padua, there stands a group representing St. Michael overcoming the demon. The group originally belonged to the church of S. Leonino at Prato della Valle. Upon the demon—a hairy, horned creature, half man and half beast—stands the archangel clothed in rich armor and robes, with lance upraised to strike. Verses on the base of the statue tell us that it was made in 1425 by Egidius of Neustadt in Austria. The history of Neustadt contains no mention of this artist, who nevertheless shows considerable talent in the strong personality which he has given the features of St. Michael. (C. DE FABRICZY, *Rass. d' Arte*, March, 1905, pp. 40-41.)

RIPATRANSONE.—**A New Guercino.**—A portrait of S. Carlo Borromeo, apparently painted about 1623 for the altar of that saint in the cathedral at Ripatransone and paid for by a legacy left in 1613 by a certain Carlo Ricci, is seen by comparison with the Aurora in the Villa Aurora and the Santa Petronilla in the Capitoline to be a work of Guercino. (C. GRIGIONI, *Rass. d' Arte*, April-June, 1904, pp. 69-80.)

ROME.—**The Cemetery of Commodilla.**—Various notices of the excavations during the past year in the cemetery of Commodilla have already appeared (see *Am. J. Arch.* 1904, p. 395). In a general account given in the single issue of the *N. Bull. Arch. Crist.* for 1904, pp. 1-160, O. MARUCCI describes the galleries and particularly the "historical crypt" or tomb of Sts. Felix and Adauctus, martyrs under Diocletian. The crypt was originally a simple catacomb gallery. Restored by Damasus, it was enlarged and decorated by his successor Siricius and again restored by John I, 523-526. The metrical inscription which Damasus placed in the crypt is known from the ancient epigraphic collections, and a fragment of the original is preserved in the Lateran. Siricius's part in the work was not known until the excavations brought to light half of an inscription in hexameters commemorating improvements made by the priest Felix, "*salvo Siricio papa*." To the decorations added by John I belongs no doubt the large fresco depicting the "*traditio clavium*." The burial of St. Emerita near Felix and Adauctus, indicated by the itineraries, is confirmed by her appearance in this fresco. The *Acts* of Emerita mention a companion named Digna, but the fact that she does not figure in the fresco bears out Delahaye in denying her existence altogether. Another fresco of the time of John I has been found in the crypt, painted above the tomb of a woman named Turtura. It represents the Virgin and Child between St. Felix and St. Adauctus, who commends Turtura to the Virgin, and is in a remarkable state of preservation. A metrical epitaph is painted below the fresco. Another fresco depicts St. Luke with a bag containing surgical instruments on his arm. An inscription painted upon the border of this picture dates it in the reign of Constantine Pogonatus (668-685 A.D.). The portrait of St. Luke and the presence of St. Stephen in the fresco of the saints show some connection between the cemetery and the neighboring tomb of St. Paul. These three frescoes

are described by WILPERT (*ibid.* pp. 161-170). In the crypt and the adjacent galleries many inscriptions were found, among them thirty-four with consular dates ranging from 367 to 403 A.D. To the right of the crypt a gallery has been excavated which proved to be unusually well preserved, nearly all the "loculi" being closed. On one the following prayer is inscribed: "*Refrigeret tibi Deus et Christus et Domini nostri Adeodatus (Adanctus) et Felix.*" This gallery was evidently a "*retro sanctus*" or a space excavated behind the tombs of saints for the accommodation of those who coveted a resting-place near them. BONAVENTIA (*ibid.* pp. 171-184) discusses the inscription of Siricius and proposes a restoration of the missing right side, with a view to locating the resting-place of Felix and Adauctus, who were buried in separate parts of the crypt according to himself and Wilpert, while Marucchi thinks that the same tomb held them both. The articles mentioned are illustrated. In *L'Arte*, January-February, 1905, pp. 55-59, ANTONIO MUÑOZ, discussing the stylistic origin of the Madonna in the Turtura fresco, points out that the isolation of the figure in the Mother and Child makes it possible that this group was copied from another representation. There is a striking similarity to the Madonna in S. Apollinare Nuovo, which is practically of the same date, and Muñoz thinks that all such early hieratic Madonnas are Byzantine importations.

A Christian Sarcophagus.—Two large Christian sarcophagi have been found in Via Lungara. The one has merely ornamental decoration; the other has three decorated panels in front and one at each end. The middle panel of the front contains an Orans with a dove and the symbolic plants, to signify Paradise. In the panel to the right is a Good Shepherd, a lamb upon his shoulder and one at his feet. The eleven companions of the latter are at the right end of the sarcophagus, arranged in three rows. The panel to the left shows a fisherman who draws a fish from the water, and the corresponding end is decorated with the Baptism. The Baptist is bearded, clothed with pallium only, and lays his hand upon the child Christ, who stands knee-deep in the water. (*Röm. Quart.* 1904, pp. 327-328.)

The Meaning of *Crypta* Defined.—In an article on inscriptions discovered in the catacomb of St. Priscilla (*N. Bull. Arch. Crist.* 1904, pp. 205-220) O. MARUCCHI publishes an epitaph previously, but incorrectly, reported by Boldetti. It is scratched upon the mortar of a *loculus* in the lower story of the catacomb and reads: *Undecima crypta | secunda | pila | Glegori* (sic). It is plainly a topographical designation of the *loculus*. Since the *loculus* was found in precisely the eleventh gallery crossing the main artery of the lower level, the word *crypta* must mean "gallery." *Pila*, then, designates the wall space between galleries.

Mediaeval Frescoes.—In November, 1904, an ancient oratory was discovered beneath the church of Sta. Maria in Via Lata, decorated with frescoes, some of which much resemble the 'Story of Sts. Quiricus and Julitta' in Sta. Maria Antiqua. Among them are figures of Sts. John and Paul which are assigned to the ninth or tenth century. Remains of other frescoes have been found, dating from the thirteenth century. The oratory was abandoned in the eleventh century and half filled up in 1594, the contract for this filling up being still preserved. In September, 1904, a modern statue of the Madonna was removed from its niche in S. Bartolommeo all' Isola, with the result that the niche was found to be decorated with a fresco

representing the Madonna enthroned with the Child, and assigned to the middle of the thirteenth century. (ANTONIO MUÑOZ in *L'Arte*, 1905, pp. 59-62; GERSPACH in *R. Art Chrét.* 1905, p. 111.)

A New Melozzo da Forlì.—Another has been added to the few identified works of Melozzo, according to PIETRO D'ACHIARDI, in *L'Arte*, March-April, 1905, pp. 120-122. The picture belongs to Sig. Pio Fabri of Rome and represents a Pontifex, erect, crowned with the triple diadem and in the act of blessing. The barely decipherable S. FABIANVS at the top of the picture shows that it is meant to figure St. Fabian (Pope 236-250). D' Achiardi dates the painting a year or two after the two Saints Mark in S. Marco at Rome, both of which are assigned to about 1476.

A Bas-relief by Michele Marini.—In *L'Arte*, May-June, 1905, pp. 201-205, ARDUINO COLASANTI publishes a relief which adorns a fireplace in the Palazzo della Minerva, seat of the Ministry of Public Instruction. The relief is in three pieces, of which the first represents St. Sebastian before the tribunal; the central piece, Christ seated upon the tomb and flanked by two angels; the third, the Flagellation. The modelling and posing show both imitation of the antique and the influence of Perugino. The similarities to the St. Sebastian of Sta. Maria Sopra Minerva are so many that Colasanti believes the relief to be the work of the maker of that statue, Michele Marini. He suggests that the relief may have come originally from the same church and was possibly united with the St. Sebastian in some decorative scheme.

Acquisitions of the Government.—The Government has bought from Cav. Tarazzi, who acquired the Santini collection at Ferrara, the following pictures, to be placed in the National Galleries: Cosmè Tura, 'S. Giacomo della Marca'; Michele Coltellini, 'Death of the Virgin'; Ortolano, 'Crucifixion'; Maestro dagli occhi spalancati, 'Virgin and Child'; Ercole de' Roberti, 'St. Michael the Archangel.' The purchase-price of all five did not exceed 60,000 francs. (*L'Arte*, May-June, 1905, p. 227.)

The New Director of the Villa Medici.—Carolus Duran, president of the Société Nationale des Beaux-Arts has been appointed director of the French Academy in the Villa Medici at Rome, in place of Eugène Guillaume, deceased.

The Sangiorgi Sale.—The antiquary firm of Sangiorgi at Rome sold last April the Cavalletti, Della Rena, Rinuccini, and Galli-Dunn collections. The more important of the objects in these collections are reproduced in *L'Arte*, May-June, 1905, pp. 220-225. They are a *Presepe*, probably of Giovanni della Robbia; two groups of infant Bacchantes; a portrait of a girl by G. B. Greuze; and a series of three pictures representing 'A Visit to Cythera' by a follower of Piero della Francesca.

Photographic Exposition.—The Associazione Artistica fra i Cultori di Architettura in Roma (Via delle Muratte, 70) arranged an exposition of photographs in April, 1905. The general catalogue contains the inaugural address of the President, M. E. CANNIZZARO and historical and technical notes on the Palazzetto della Farnesina, in which the exposition was held. Another pamphlet (7) contains a descriptive catalogue by W. H. GOOD-YEAR, of the photographs exhibited by him. They illustrate his well-known investigations of the curvatures in mediaeval architecture (31 pp.).

STAGGIA. — **Two Unpublished Paintings.** — BERNHARD BERENSON, in *Rass. d' Arte*, January, 1905, pp. 9–11, publishes two pictures existing in Staggia, near Siena. The one represents the Ascension of St. Mary of Egypt, and in Berenson's opinion was designed by Antonio Pollajuolo and executed by his brother Piero, the technique and coloring being characteristic of the latter. The other painting is in a tabernacle near the entrance to the Castle, and represents a Madonna and Child enthroned, with a kneeling angel on either side. The signature reads *Opus Rosselli Francisch*. This gives us the name of the painter of a whole series of anonymous works, such as the fresco of an 'Apostle and Saint' in S. Miniato at Florence, and a 'Sts. Michael and Catherine' in S. Jacopo at San Miniato al Tedesco in Val d' Arno (reproduced in the article).

VENICE. — **Acquisitions of the Royal Galleries.** — The following pictures have recently entered these collections: Giovanni Bonconsigli, called *il Marescalco*, 'Madonna and Child, with Sts. John Baptist and Catherine'; two paintings by Andrea Schiavone, representing the 'Contest between Apollo and the Shepherd decided by King Midas' and 'Deucalion and Pyrrha'; and a portrait by Jacopo Tintoretto. (*Rass. d' Arte*, 1905, pp. 1–3.)

Guariento's Fresco in the Doge's Palace. — In *L' Arte*, September–October, 1904, pp. 394–397, A. MOSCHETTI publishes a description of the fresco by Guariento, which was recently brought to light in the Sala del Consiglio of the Doge's Palace. The 'Paradiso,' as the fresco is called, represents Christ enthroned crowning his mother. On either side of the central throne rises a double file of angels, arranged in tiers, with regard, evidently, to hieratic order. The fresco will be detached and removed to the old Sala dei Cataloghi of the Biblioteca.

A Portrait by Tintoretto burned. — A fire in the palazzo of Count Giulio Balbi-Valier of Venice recently destroyed nearly all of the portrait of Francesco Contarini by Tintoretto. The head alone remained intact. (*Rass. d' Arte*, February, 1905, p. 30.)

VITERBO. — **Restoration of the Papal Palace.** — The Palazzo Papale in Viterbo has recently been restored by the *Ufficio per la Conservazione dei Monumenti*. The palazzo was constructed in 1266, and was the scene of the memorable first papal election by conclave. The building, which is now the seat of the Bishop of Viterbo, had lapsed into a deplorable condition. It has now been repaired and restored to an appearance approaching the original. (PIETRO TOESCA, *L' Arte*, 1904, pp. 510–513.)

SPAIN

MADRID. — **Fifteenth-Century Drawings in the Escorial.** — An album of drawings of the end of the fifteenth century preserved in the Escorial Library will shortly be published by the Austrian Archaeological Institute. The drawings are valuable not only in the field of the topography of Rome but also for their reproductions of several sculptures and paintings which have since disappeared. Among these are drawings of mural paintings found in ancient buildings, called *grotte* at that period. It was in these paintings (*grottesche*) that Raphael and Giovanni d' Udine found their models for the frescoes of the Loggie in the Vatican. (MICHAËLIS, *C. R. Acad. Insc.* 1904, p. 516.)

A Velasquez. — To the Prado gallery has recently been added a Velasquez, one of the famous series of portraits of Philip IV. It is the gift of the Duchess of Villahermosa. This seems to be the picture mentioned by Lathrop in his article on the Boston portrait of Philip IV (*Burl. Mag.* April, 1905, p. 16). Called by Justi a school copy, it is regarded by some critics of the Boston picture as the original from which the latter was copied.

GRENADA. — **Saracenic Coins.** — In the Gran Via at Granada, four metres below the site of the ancient palace of Kheti-Meriem, an earthen pot containing six hundred coins came to light. Most of these were dispersed, but the owner of the land (69, 70, and 71 Gran Via) gained possession of 140 gold pieces of the time of Abu Yusuf Yakub, 1184–1199 A.D. They bear inscriptions in Naskhi characters. (DIEULAFOY, *C. R. Acad. Insc.* 1905, pp. 56–58.)

FRANCE

AMIENS. — **PARIS.** — **Illustrated Manuscripts of the Ninth Century.** — In *Bibl. Éc. Chartes*, 1904, pp. 354–363 (2 figs.), A. BOINET describes two of the so-called later copies of the *Liber de laudibus sanctae Crucis* of Raban Maur, the friend of Alcuin, abbot of Fulda, and afterward archbishop of Mainz. These copies he declares to be of the same period, and perhaps by the same hand, as the Vienna and Vatican manuscripts. One is Manuscript 223 of the Bibliothèque d'Amiens, and came originally from the Abbey of Corbie. The other is Manuscript Latin 2423 of the Bibliothèque Nationale, and according to the inscription on the third page belonged to St. Raoul, archbishop of Bourges from 840 to 866. The miniatures in these four exemplars of Vienna, the Vatican, Amiens, and Paris are almost identical, and were doubtless made at the same time for presentation in various places.

PARIS. — **Acquisitions of the Louvre.** — The mediaeval collections have recently been enriched by two Romanesque columns, given by the Société des Amis du Louvre; a bas-relief representing St. Matthew writing, from the school of Chartres of the thirteenth century; a statue of the Virgin of the early fourteenth century, coming from the vicinity of Sens; a 'Virgin' in wood from an Annunciation group, probably by Nino Pisano, and formerly in the L. Goldschmidt collection; and statues of Charles V and Jeanne de Bourbon. The Renaissance sections have gained a stone 'Virgin' of the early sixteenth century; a kneeling 'Vergine Annunziata,' by Tilman Riemenschneider (coll. Goldschmidt); a polychrome wooden 'Christ on the Mount of Olives' of the end of the fifteenth or beginning of the sixteenth century; a 'Weeping Figure,' from a Burgundian tomb of the sixteenth century; the famous 'Primitif' picture, the Pietà of Ville-neuve-lès-Avignon (given by the Société des Amis du Louvre); and a bronze 'Walking Figure,' Florentine, of the sixteenth century, in imitation of the antique. Mme. Corroyer has recently arranged for the transfer, with reserve of usufruct, of her late husband's collection of mediaeval jewellery. (*Cron. d. Arts*, May 20, 1905, pp. 154–155.) Two new rooms will be opened shortly in the Pavillon des États. One will be devoted to the objects coming from De Morgan's excavations at Susa, and in the other will be reconstructed the Coptic convent of the thirteenth century recently brought to light by the Institute Archéologique of Cairo. From Mr. Walter

Gay the Louvre has recently received one of the pictures which figured at the 'Exposition des Primitifs Français.' It is attributed to the Maître de Moulins, or to Perréal. The subject is a young woman, said to be Yolande of Savoy by some, by others Mary Tudor.

New Manuscripts with Miniatures by Bourdichon. — ÉMILE MÂLE, in *Gaz. B.-A.* XXXII, 1904, pp. 441-457, announces the discovery of two new manuscripts of the end of the fifteenth century with miniatures by Bourdichon, and attempts a catalogue of illuminated manuscripts which, while not from the hand of Bourdichon himself, originated in his atelier at Tours. The first of the manuscripts belongs to Baron Edmond de Rothschild. It resembles greatly the 'Hours of Anne of Brittany,' but displays some novelties. (See *Am. J. Arch.* 1904, p. 503.) The other 'Book of Hours,' discovered to be by the hand of Bourdichon, is Manuscript 417 of the Bibliothèque de l'Arsenal, which was apparently once the property of a count of Vendôme. PAUL DURRIEU, in *Chron. d. Arts*, May 27, 1905, pp. 164-165, claims to have added two more manuscripts to Mâle's list. A Book of Hours preserved in Sir John Soane's Museum in London has several miniatures that reveal the hand of Bourdichon, and a manuscript in the Bibliothèque Nationale, well known as the 'Heures de Charles d'Orléans' (father of Francis I), has an 'Adoration of the Magi,' which should be ranked as one of his miniatures and classed with the illustrations of the 'Hours of Anne of Brittany.'

A Tapestry Made for Martin of Aragon. — An altar frontal, formerly in the Guilhon collection, and recently bought in Paris by M. Jacques Seligmann, is published in *Burl. Mag.* May, 1905, pp. 141-142, by A. V. DE P. Against a wooden background stand out the figures of St. Martin of Tours, St. John Baptist, and St. Hugh of Grenoble. On either side of St. Martin a shield is hung from a shrub, bearing the arms of King Martin of Aragon. On either side of St. Hugh are shields bearing the escutcheon of Maria de Luna, King Martin's wife, impaling her husband's arms. The choice of saints is explained easily. St. Martin was selected as namesake and St. Hugh as a Carthusian, that order being especially favored by Martin's family. The tapestry dates between 1397 and 1407.

An American Institute in Paris. — The *Chron. d. Arts*, December 10, 1904, p. 318, announces that the Municipal Council of Paris has been asked to furnish a site for a building to be occupied by the American National Institute, a school of art after the manner of the French Academy at Rome. The institute owes its inception to Miss Matilda Smedley, and is supported by influential persons. CH. BEAUCHESNE, *Burl. Mag.* February, 1905, p. 421, says that the Municipal Council is inclined to favor the plan.

ROUEN. — **Model of the Church of St. Maclou.** — The beautiful model of the church of St. Maclou in the archaeological museum at Rouen has been regarded as a miniature copy of the completed church. Professor A. L. Frothingham, Jr., has discovered that it is the original architect's model. No such model of a Gothic building was supposed to exist in France. A full publication will be made in the *Mon. Mém. Acad. Insc.* (*Mon. Piot*). (*Nation*, March 9, 1905.)

BELGIUM AND HOLLAND

AMSTERDAM.—**Acquisitions of the Rijksmuseum.**—This museum has received on loan a portrait by Rembrandt in his early manner, dated 1631. It represents a young man thinly bearded, in the characteristic Rembrandt attitude, body turned to right, head full face. Another acquisition is a picture of a soldier ascribed to the rare Willem Buytenwech, chiefly on the strength of the signature, W. B. By bequest of the late Jonkvrouwe von Brakell tot den Brakell, the museum comes into the possession of the deceased's collection, the most important part of which is a quantity of Chinese and Japanese porcelains. (W. V., *Burl. Mag.* February, 1905, p. 423.)

ANTWERP.—**A New Museum.**—Last December the new Musée Mayer van den Burgh, organized and dedicated to the memory of her son by Mme. van den Burgh, was opened at Antwerp. The building in Rue de l'Hôpital which it occupies has for façade the sixteenth century construction which the Chevalier Mayer erected in the 'Old Antwerp' of the Exposition of 1894. The collections include more than two hundred pictures and exhibits of manuscripts, sculptures, and medals. (H. HYMANS, *Gaz. B.-A.* XXXIII, 1905, pp. 171-172.)

ACQUISITIONS OF BELGIAN MUSEUMS.—The Brussels Museum has recently acquired two pictures by Aertssen, one of which is dated 1559 and came from an English collection. It represents 'Christ in the House of Mary and Martha.' The figures are of natural size, and the kitchen in which the scene is laid is rendered with richness of detail. The other work, a figure of a young Flemish woman, is apparently an early one. The gallery of modern painting of the late Henri van Cutsem of Brussels will go to the Museum of Tournay. Bruges has recently voted 100,000 francs for the erection of a museum. (H. HYMANS, *Gaz. B.-A.* XXXIII, 1905, p. 173.) The Antwerp Museum has acquired an important picture by Jean Prevost of the beheading of St. Catharine. Prevost was a native of Mons, who went in 1515 to Antwerp, where he became a friend of Albrecht Dürer. (*Athen.* June 10, 1905.)

APPROACHING EXPOSITIONS.—The Universal Exposition of Liège, organized to celebrate the seventy-fifth anniversary of the foundation of the kingdom of Belgium, will include a display of art both ancient and modern. Antwerp will open a Jordaens exposition in celebration of the national fête, and Brussels will have an exposition for ancient tapestries, pottery, and lace. (H. HYMANS, *Gaz. B.-A.* XXXIII, 1905, pp. 168-173.)

A PROJECTED INVENTORY OF FLEMISH ARCHIVES.—The Historical and Archaeological Congress of Belgium, at the instance of Professor Pirene, decided recently to undertake the work of drawing up an inventory of all the smaller archives of the kingdom. The work in each district will be carried out by the local Historical Society. (R. PETRUCCI, *Burl. Mag.* February, 1905, p. 422.)

ENGLAND

HIGHNAM COURT.—**An Annunciation by Pesellino.**—BERNHARD BERENSON announces the discovery, by himself and Roger Fry, of an Annunciation by Pesellino in the collection of Sir Hubert Parry at Highnam

Court, near Gloucester. The painting passed for a Filippo Lippi, but the draperies are modelled in the sculpturesque manner of his pupil, and the similarities in the face modelling, hands, and ears which appear when the Highnam Court picture is compared with Pesellino's Madonna and Child with Saints in the collection of Captain Holford put the identification beyond question. (*Rass. d' Arte*, March, 1905, pp. 42-43.)

LONDON. — **Pictures at the Burlington Fine Arts Club Exposition.** — HERBERT COOK writes in *L'Arte*, March-April, 1905, pp. 129-132, of certain Italian pictures exhibited at the Burlington Fine Arts Club last winter. A 'Flight into Egypt,' formerly ascribed to Garofalo, has by general consent been assigned to Ercolo di Giulio Grandi. It belongs to Sir William Farrer. Andrea Solario's 'St. Sebastian,' belonging to Lord Windsor, is interesting in that the figure is a copy of the antique Diadumenus and the Venetian landscape is by another hand. Cook is inclined to assign Mr. Salting's enigmatical 'Virgin and Child' to Antonello da Messina, taking the un-Italian type of the Madonna for proof that Antonello visited Spain, as some writers have suggested.

A Miniature by François Clouet in the Wallace Collection. — François Clouet has hitherto been represented by one unquestioned work, the 'Elisabeth d'Autriche' of the Louvre. To this Bouchot has added the seven portrait drawings from the Bibliothèque Nationale exhibited at the Exposition des Primitifs, one of which, a portrait of Mary Stuart, served as foundation for the miniature at Windsor. In the Wallace collection are two portraits labelled 'Jean de Thou,' and 'Renée Baillet, dame de Cloux.' The man's portrait is a mediocre copy after one of the drawings of the Bibliothèque Nationale, but the other is unquestionably a Clouet of the finest quality. The miniatures belong to the last half of the sixteenth century. (CLAUDE PHILLIPS in *Burl. Mag.* December, 1904, pp. 240-244.)

Miniatures by Giovanni di Paolo in an English Collection. — Appended to Amandry's article on the Carvallo collection in *Burl. Mag.* January, 1905, appears a note by ROGER FRY on some miniatures by Giovanni di Paolo found by him in a manuscript of the Divina Commedia owned by Mr. Henry Yates Thompson. One of these contains a representation of the city of Florence, in which the Duomo appears with cupola completed but the lantern not yet begun. The lantern was begun in 1445, so that the miniature must be dated shortly before that year. A reproduction accompanies the note.

The Madonna of Giovanni Francesco da Rimini. — From the Louvre Collection, sold last January at Christie's, Mr. George Salting bought a Madonna and Child signed *Jovanes Franciscus De Rimino Fecit MCCCCLXI*. This picture is a replica of that in the collection of Cav. Angelo Cantoni at Milan. Another exemplar belonged to the ancient Hercolani collection at Bologna. Besides these Madonnas, there are only five known works of Giovanni Francesco extant. The preservation of the Salting picture is excellent, and the flesh tints are surprisingly luminous. (C. J. FF. in *L'Arte*, May-June, 1905, pp. 212-214.)

An Unknown Master. — HERBERT COOK publishes in *Gaz. B.-A.* XXXI, 1905, pp. 303-304, with reproduction, a remarkable 'St. Michael Slaying the Dragon,' which he dates about 1470, the period indicated by the *coiffure* of the donor and the sleeves of his robe. The picture, which is

in the collection of Mr. Wernher at Bath House is signed *Bartolomeus rubeus*; the name being written on a *cartellino* lying at the feet of the donor.

A British Museum Drawing.—A. M. HIND recently found in the print room of the British Museum a drawing which is unmistakably a study for the 'Christ Blessing Little Children,' in the National Gallery. The drawing is recognized as of the school of Rembrandt by Hind. C. J. HOLMES names Fabritius as the pupil of Rembrandt who was probably its author.

A New Master of the Lombard School.—A Madonna and Child belonging to Mr. Asher Wertheimer (published in the *Burl. Mag.* May, 1903) bears the signature *Antonius da Solario Venetus f.* It resembles the work of Andrea Solario. The only Antonio Solario known was a very different sort of painter who worked in Naples. Hence Berenson was inclined to regard the signature as faulty, and the picture as a work of Andrea. Another picture has now turned up in the collection of Mr. Humphry Ward, signed again *Antonius Solarius Venetus MDVIII.* It represents the head of John the Baptist on the charger and presents wide divergences from Andrea, who, curiously enough, painted the same subject in that same year. The new painter may have been his brother, but at any rate learned his art like Andrea in Venice and afterward became a member of the Leonardesque Lombard School. (ROGER FRY, *Burl. Mag.* April, 1905, pp. 75-76.)

The Vasari Society.—This is the name of a new association formed for the purpose of reproducing drawings by the great artists of the Renaissance. For one guinea, the Society furnishes annually about twenty reproductions. The first year's programme includes drawings by Pisanello, Leonardo, Holbein, and others, the facsimiles to be made by the Oxford Press. (*Burl. Mag.* May, 1905, p. 95.)

READING.—**A Carved Bone Plaque.**—In *Reiq. XI*, 1905, pp. 53 f. (pl.), J. ROMILLY ALLEN publishes a carved bone plaque found at Reading in 1845, and now in the possession of Mr. Hastings Gilford, of Reading. It is rectangular ($11\frac{1}{2} \times 5\frac{1}{2}$ in.). On it are carved a king seated between four standing soldiers at one end of the plaque, and four writing scribes at the other. Emile Molinier (*Histoire générale des Arts appliqués à l'Industrie*, vol. I, pl. 13, p. 34, and *Gaz. Arch.* 1883, p. 109) explains the same scene on a plaque in the Louvre as King David dictating the Psalms. The Reading plaque appears to be Carolingian, not much later than 800 A.D.

UNITED STATES

BOSTON.—**Acquisitions of the Museum of Fine Arts.**—The museum acquired by purchase in 1904 five pictures: (1) *Portrait of Philip IV of Spain*, by Velasquez, (2) *Portrait of Fray Feliz Hortensio Palavicino*, by El Greco, (3) *Portrait of an Unknown Man in Armor*, by an artist under Venetian influence, (4) *Portrait of an Old Woman*, by Salomon Koninek, and (5) *Portrait of Admiral Rainier*, by Copley. (*Annual Report of the Museum of Fine Arts for 1904*, Cambridge, 1905, University Press.)

NEW YORK.—**Acquisitions of the Metropolitan Museum.**—Mr. J. P. Morgan has lent to the Metropolitan Museum two of his recent purchases, the portrait of the Duchess of Gloucester by Gainsborough and a 'Holy Family' by Andrea del Sarto. The museum has itself acquired a 'Nativity' by Theotocopuli, called 'El Greco.' (*Rass. d'Arte*, April, 1905,

‘Cronaca.’) Two other new pictures are the peculiar scenes of hunting, filled with grotesque forms of satyrs, nymphs, centaurs, and wild beasts, which are good types of the *grotteschi* of Piero di Cosimo. They are described and reproduced by Wm. RANKIN in *Rass. d' Arte*, February, 1905, pp. 25-26. Other interesting acquisitions are: the ‘Adams Gold Vase,’ the gift of Edward D. Adams; the portrait of Baron Arnold Le Roye by Van Dyck, and a seaport by Claude Lorrain. From the Rogers fund were purchased thirty-seven specimens of European faience of the sixteenth century, an ‘Entombment of Christ’ in enamelled terra-cotta, dated 1487, and a collection of Japanese armor. The new policy of the museum, beginning with the appointment of Sir Caspar Purdon Clarke as director, is already taking effect. There will be a greater number of departments, and each department will have a thoroughly capable director. A collection representative of American art will be formed. Legislation has been secured for a new wing not to exceed in cost \$1,250,000 and the full amount of the Jacob S. Rogers bequest has been realized, amounting to \$4,904,811: (*Burl. Mag.* June, 1905, p. 246.)

AMERICAN ARCHAEOLOGY

CALIFORNIA.—The Southwest Society of the Archaeological Institute.—In *Out West*, January, 1905, is an illustrated article by C. F. LUMMIS (pp. 1-15) on the activity of the Southwest Society of the Archaeological Institute of America, with special reference to Indian and Spanish songs. There follows (pp. 16-27) a description, with illustrations, by F. M. PALMER of the fine Palmer-Campbell collection of antiquities of southern California, now the property of the Southwest Society of the Institute.

AN ARCHAEOLOGICAL EXPEDITION TO THE COLUMBIA VALLEY.—In *Rec. Past*, April, 1905, pp. 119-127 (9 figs.), H. I. SMITH describes aboriginal remains in the Columbia Valley (Washington). Stone tombs, similar to those of Ohio and Kentucky, were found, containing pipes and other objects. Especially interesting is a human figure carved from an antler. The style and costume resemble those of the plains rather than those of the northwest coast.

CAVETOWN, WASHINGTON COUNTY, MARYLAND.—Exploration of a Cave on Land controlled by Mr. G. M. Bushey.—Under the auspices of the Department of Archaeology, Phillips Academy, Andover, Massachusetts, Dr. Charles Peabody and Mr. Warren K. Moorehead conducted explorations in the outer chamber of a cave or cavern. The work was carried on from May 6 to May 29, 1905. One human bone, numerous animal bones, stone knives or projectile points, one polished celt, a few fragments of pottery, and a number of awls or perforators of bone were found. Charcoal was present in great quantities, but ashes were not abundant. At the sides and in places on the floor of the cave a stalagmitic conglomerate of limestone, charcoal, and bones was found. The stalagmitic floor of the cave was broken through (in places one quarter of a metre in thickness) and a pit sunk two metres into the “red cave earth” beneath. In this no traces of man’s occupation were found. In a similar red deposit, outside and to the south of the cave, fossil animal bones were found, whose identification will lead to the geological determination of that formation. It is in such a stratum, if anywhere, that ancient, “fossil,” or so-called

"glacial" human remains in caves are likely to be found. The full report will be embodied in a bulletin of the department.

MONTEZUMA, PIKE COUNTY, ILLINOIS. — **Excavation of the N. D. McEvers Mound.** — The mound was partially explored by Mr. D. I. Bushnell, Mr. N. D. McEvers, Mr. J. M. Wulging, and Dr. W. F. Parks in May, 1905. At the time the mound was about 8 m. high and 39 m. in diameter. At a depth of over 7 m. a burial "crib" or "cist" was found about 4 m. long, 2 m. wide, and $\frac{2}{3}$ m. high, built of logs. A skeleton and human bones were in this, and a layer of 1195 chipped leaf-shaped implements. From the mound were also taken the following specimens: flint flakes, an obsidian flake, one spear point, fragments of mica, fragments of pottery, mussel shells, some perforated, numerous awls of bone, some of which were between $\frac{1}{4}$ m. and $\frac{1}{3}$ m. in length, forty-two pearl beads, seventy-two bone heads, animal bones, and ashes. The material of many of the chipped leaf-shaped implements is novaculite, possibly from near Hot Springs, Arkansas. (From the preliminary report by DAVID I. BUSHNELL.)

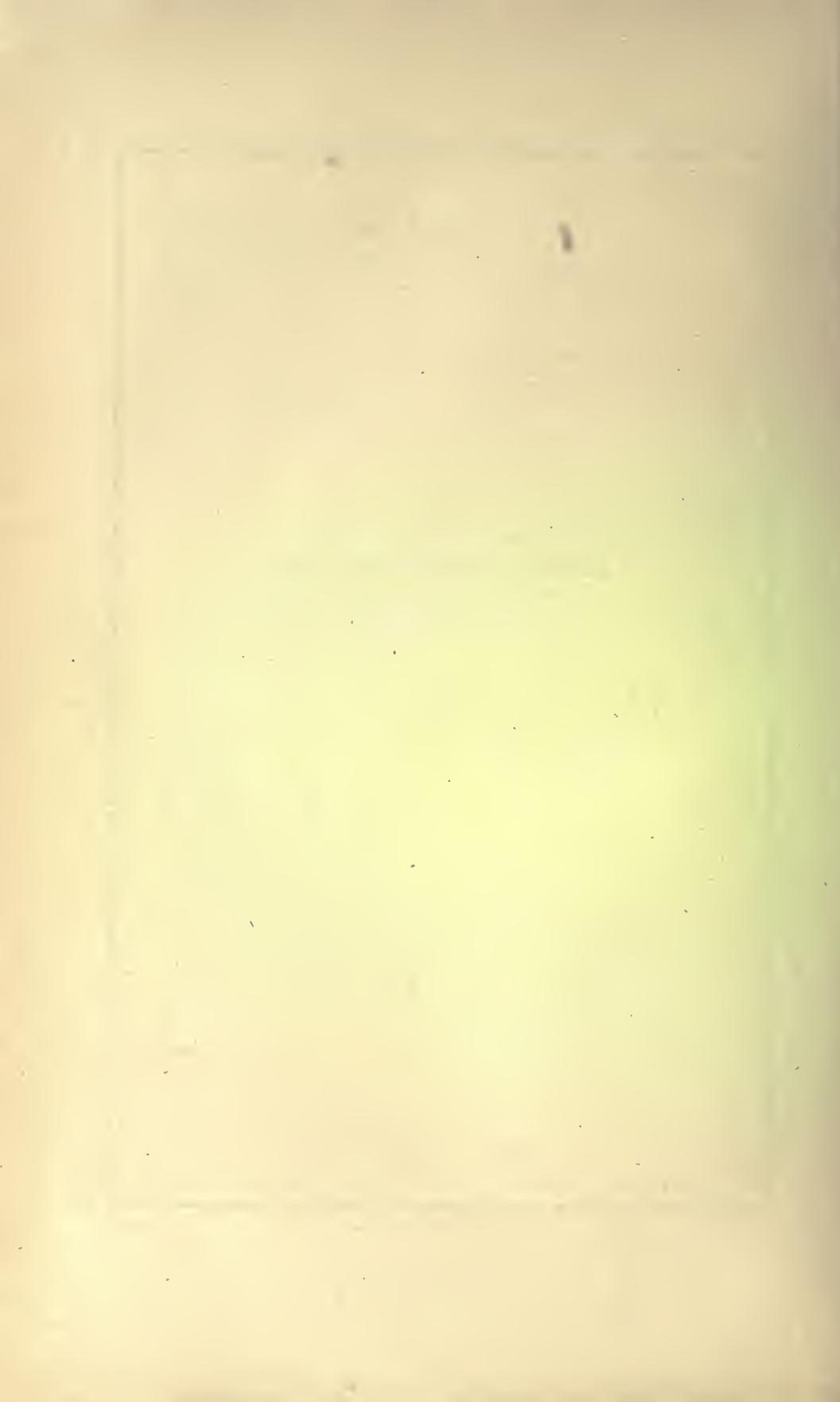
MITLA. — **The Temples and Palaces.** — In *Rec. Past*, IV, 1905 (June), pp. 163-167 (4 figs.), T. R. PORTER describes the ruins of Mitla, in Mexico, where excavations are to be carried on this summer. The columns, friezes, and painted hieroglyphics are especially interesting.

WISCONSIN CACHES. — In *Rec. Past*, IV, 1905, pp. 82-95 (9 figs.), CHARLES E. BROWN describes, with brief discussion, several caches of stone and copper implements, chiefly arrow-heads and fishhooks, found in Wisconsin.

Richard Claverhouse Jebb

1841-1905

Foreign Honorary Member
of the
Archaeological Institute of America



PRELIMINARY REPORT OF THE PRINCETON
UNIVERSITY EXPEDITION TO SYRIA

FOUR years after the return of the American Archaeological Expedition to Syria; in 1900, a second expedition to Syria was organized under the auspices of Princeton University. The personnel of the Princeton expedition was the same as that of the expedition of 1899-1900, except that Mr. Garrett's place as topographer was taken by Mr. F. A. Norris, C.E. (Princeton). Two of the four volumes of the publications of the American expedition devoted to archaeology had already appeared; the two others were nearly ready for publication.

It had been the purpose of the earlier expedition, as was stated in its report in this *Journal* (Vol. IV, 1900, No. 4, pp. 415-440), (1) to explore as large a district as possible in Central Syria, following up and extending the work of M. de Vogüé, and to make maps of the region; (2) to gather a large and varied collection of photographs and measurements of monuments, and to copy a large body of inscriptions, and (3) by means of the publications, at least so far as architecture was concerned, to classify and group in chronological order the great mass of monuments discovered by former explorers and by the expedition itself.

The Princeton expedition started out with a somewhat different aim. With geographical limits quite definitely determined, and with the outlines of the history of art in Central Syria already drawn, it purposed to study important sites and groups of the less important sites, more in detail, and to extend research into new fields only in certain clearly defined localities; such

localities as had been pointed out by M. René Dussaud on his journeys in search of inscriptions, in the southern Ḥaurân ; by Baron von Oppenheim in his travels in eastern Central Syria, and by the American expedition in the region northeast of Ḳal'at Sim'ân. Slower progress and longer stops were necessarily planned and a longer period of work was allowed for. The expedition fitted out in Jerusalem, where the members spent ten days in taking up the well-known Orpheus mosaic, at the request of the Imperial Ottoman Museum. This magnificent pavement was shipped to Constantinople, to be laid in the new wing of the museum.

Early in October the expedition crossed the Jordan *en route* for Bosra and the southern Ḥaurân ; Dr. Littmann in charge of both Classic and Oriental epigraphy, Mr. Norris as engineer, and the writer in charge of architecture and other arts. On the way to Bosra, three points of interest were visited : 'Arâḳ il-Emîr, 'Ammân, and Djerash. At the first of these sites a detailed study of the ruins was made, particularly of the great building, long known as the palace of Hyrkanos, which vies with Ba'albek in the colossal dimensions of the blocks of stone used in its construction, and was designed in a curious mixture of Classic and Oriental styles. All about the splendid natural amphitheatre which surrounds this building, are huge terrace walls, and walls which enclosed either an enormous sacred precinct, or a city which has completely perished. The walls are all of the so-called Cyclopean masonry, and the only buildings of dressed stone, besides the great building, are three fine gateways completely dilapidated. The entire site was carefully surveyed, and the limits of an artificial lake were traced ; all the architectural fragments were carefully drawn and measured, and many photographs were taken of the whole site, of the great building with its gigantic frieze of lions, and of details. Although a careful search was made and many large stones were turned with great difficulty, no inscriptions were found, except the Hebrew inscription on the cliffs that are honeycombed with tombs and storehouses, and this was already known.

On the journey through the mountains a number of small sites were studied; but the expedition moved directly to 'Ammân, and halted there for more exhaustive work. On the basis of Mr. Armstrong's plan, a new and more detailed plan of the akropolis was made, and every building of which there are any remains above ground was carefully measured in plan and details, including the theatre, which has been published. 'Ammân, in the hands of the Circassians, is becoming a large and thriving town. The Hedjaz Railway has a station not far to the east, and the ruins, I fear, are doomed to certain and rapid destruction. At Djerash the expedition stopped chiefly for photographic work, the studies of Dr. Schumacher and of the Berlin expedition having rendered further study unnecessary. However, the details of some of the great buildings were carefully measured.

Two weeks were spent in Bosra, where many archaeologists have stopped from time to time, but where there was much still to be done. A complete plan of the ancient city was made, including the reservoirs and the naumachia outside the walls. Every building or fragment of a building that shows itself among the closely packed houses of the modern town was located on the map and was photographed and measured for publication. A large number of inscriptions in Greek, Latin, and Nabataean was added to the known body of Bosrian inscriptions, and an interesting collection was made of copper coins, struck in Bosra, under Nabataean and Roman rule. The five mosques were measured, and a large number of Arabic inscriptions were copied. From Bosra the expedition moved into the higher regions of the Djebel Ḥaurân, visiting many sites in the neighborhood of Ḥebrân, measuring buildings and copying inscriptions in most of them. Mr. Norris ascended the Djebel Klêb, in the process of his map making, and found ruins at the summit and just below it.

The next move was made to Sî', where ten days were spent in making a careful study of the site. A brief report of the expedition's work at Sî' was made in *La Revue Archéologique*, 1905,

I, pp. 404-412. The results of these investigations will probably prove the more important because they are likely to be the last. The ruins have been freshly set upon again for their building stone by the inhabitants of *Suwêdâ* and *Ḳanawât*, and great havoc has been made since May, 1900. A little more despoliation and the ruins at *Sî'* will be wholly unintelligible. Headquarters were established at *Tarbâ*, on the eastern slope of the mountains, while Dr. Littmann and Mr. Norris made an excursion to the *Ḥarrah*. The camp was then moved gradually southward to *Ṣalchad*, and a journey of several days was made among the ruins to the east and south of *Ṣalchad*, reaching *Dêr il-Kahf*, a Roman frontier fortress on the edge of the desert in ancient times, and a day's journey in the desert to-day. A large number of sites were visited. A few buildings of Nabataean origin, several of Roman date, and many of the early Christian period were carefully studied for publication, and a considerable number of new inscriptions were copied. *Umm idj-Djimâl* was made the next base of operations; the camp was moved to the ruined city, and two weeks were devoted to the investigation of its antiquities. This is the largest and best preserved of all the ancient cities in the region, presenting, in plan and detail, an example of the Christian Arabic city of the fourth, fifth, and sixth centuries, with its castle, its government buildings, its fifteen churches, and a great number of private residences, in a remarkable state of perfection. A complete plan of the city was made by Mr. Norris. All of the more important buildings and many blocks of houses were photographed and measured; while Dr. Littmann copied between three hundred and four hundred inscriptions in Greek, in Nabataean, and in Safaïtic script.

The architecture of *Umm idj-Djimâl*, though representing on a grand scale the building forms in basalt that have come to be regarded as typical of the *Ḥaurân*, departs in many particulars from those forms, and shows many new and interesting elements, particularly in the field of urban domestic architecture: houses of three and even four stories, exterior and interior

staircases, private aqueducts, latrinae, and other details of domestic convenience which point to the high state of civilization that flourished in this metropolis on the edge of the desert. The wonderful state of preservation in which these ruins are found, due in part to the climate, permits the solution of many doubtful questions regarding the architecture of the Haurân. The use of stucco, for instance, upon all kinds of walls, is here shown to have been in general practice, and that not only upon the flat surfaces, as would naturally have been conjectured, but also in the execution of decorative details. Plaster mouldings, applied ornament in plaster, for exteriors and interiors, give a wholly new aspect to much of the crudely severe architecture of the Christian period in the basalt country of Southern Syria. Investigation in the unexplored region to the southeast was pushed as far as Kôsêr il-Hallâbât, a fine example of a Roman frontier fortress, in which limestone and basalt are combined in construction. The country between Umm idj-Djimâl and Bosra was thoroughly explored, and contributed much to the expedition's collections of photographs, measured drawings, and copies of inscriptions. The expedition passed northward through the plain of the Haurân, and across the Ledjâ, reaching Damascus about the first week of March. The results of some twenty weeks' work in this part of Syria include, (1) much valuable data for the completion of the general map of the country, and plans of two cities and two temple precincts, (2) copies of several hundred inscriptions in five languages, (3) measured plans with detail drawings of 15 temples, 44 churches, 4 palaces, 5 baths, 3 monumental arches, 4 Roman fortresses, 2 bridges, 7 mosques, and a large number of tombs and private residences, with photographs of all.

On March 1st the expedition was joined at Damascus by Professor W. K. Prentice, who had been in charge of the classical inscriptions on the expedition of 1899-1900, and a fresh start was made toward Northern Syria. The first objective region for exploration was the basalt country that lies between Selemîyeh (east of Homs) and Aleppo. This district had been

partially explored by the Baron von Oppenheim, and the American Expedition had visited its northern and southern extremities at the Djebel il-Ḥaṣṣ and at Selemîyeh, respectively. Work was begun in the 'Alā, a plateau to the northwest of Selemîyeh, where some twenty sites were explored. The 'Alā is a fertile country, and many of the ancient sites are inhabited. For this reason most of the antiquities have perished ; but the plans of one temple, eight churches, and a number of smaller buildings were drawn, and a study of a peculiar style of ornament was made, while the number of inscriptions in Greek was increased by about one hundred, and the finding of Syriac inscriptions began. The architecture of this locality, like that of the Djebel il-Ḥaṣṣ, farther to the north, is of that perishable kind in which, to a large extent, only arches, colonnades, doorways, and window frames are of dressed stone, the walls being of a loose rubble mixed with mortar or clay. Indeed, as one proceeds toward the east, the proportion of clay increases until sun-dried bricks are substituted for rubble, and naught remains of the buildings but door frames and columns which project from mounds formed by the disintegrated bricks. Nevertheless these are often sufficient to give the dimensions and the plans of buildings, and now and again, the inscription, giving a date, will be found on one of the lintels still resting upon its jambs in the midst of a heap of clay. A wonderful change from the monotony of this kind of architecture was encountered at Kaṣr Ibn Wardân, a site that is indicated on most maps, where Baron von Oppenheim took some photographs that have appeared with descriptions in Strzygowski's *Kleinasiën*. Here, surrounded by the desert, stands, not a ruined city, but a group of three large buildings, totally different in style and construction from the buildings of the same period in the surrounding country, bearing no resemblance to the architecture of Northern Syria, but reproducing, in their style and in the material of which they are chiefly built, the buildings of Justinian's reign, in Constantinople, — a beautiful domed church, a magnificent palace, and a large barrack. All three are built of brick of that fine quality

used at the capital, but bands of basalt coursing are interspersed with equal bands of brickwork, giving a new and beautiful color scheme. The dome of the church has collapsed, but more than half of its substructure is *in situ*, showing two stories of marble columns supporting slightly pointed arches of brick, string mouldings of colored marble, and window frames of fine white limestone. The palace contains great vaulted halls and numerous small chambers roofed with intersecting vaults. This building, and the barrack near by, combine bands of basalt and smaller details of limestone with the fine Byzantine brickwork. The inscription on the portal of the palace gives the date 564 A.D. All these buildings were thoroughly studied for publication, with plans, sections, and restorations.

The next stopping place, il-Andarîn, in ancient times Androna, was a city of large extent. There is no village near it to-day, and there are no evidences of Mediaeval occupation. This great city was built almost entirely in the method described above, of sun-dried bricks, with foundation courses, doorways, arches, and colonnades of finely dressed basalt; but in blocks of unusual size. The ruin is a vast field of regularly disposed mounds which mark the lines of ancient walls. The streets are often marked by two parallel mounds, from which protrude ornamental portals facing each other. The larger churches, one of which is of proportions sufficiently imposing to have been a cathedral, contained a larger proportion of stonework; their apses, their interior system of arches, and in one case the side walls, were built of good dressed masonry. Androna possessed no fewer than ten churches. In the middle of the city, which was walled, are extensive barracks, built in the same style and of the same materials as the buildings of Kaşr Ibn Wardân. This is the only building, outside of Kaşr Ibn Wardân, so built in all the region. Thirty-six inscriptions in Greek were found by the expedition in il-Andarîn. In all this basalt country, in Selemîyeh, in the 'Alâ, and in and about il-Andarîn, the same styles of construction and of architectural ornament were in vogue. These

styles are the same as those which had been found in the Djebel il-Ḥaṣṣ, and seem to have been the outgrowth of basalt as a building material. The arcuated system predominates over the trabeated, as in the architecture of the Ḥaurân, and the carved ornament avoids undercutting and elaborate profiles, and is confined to more or less intricate surface carving. The forms, too, are decidedly more Oriental than those employed in the ornament of the Djebel Riḥā and its vicinity.

At Kerrātīn (Tarūḫīn it-Tudjdjâr), a ruin almost as extensive as il-Andarīn, and in a far better state of preservation, the border line between the east and west is reached. The material here is still basalt, but the walls of sun-dried brick give way to rubble and dressed stone. In the plans of churches and houses, and in the ornament, the influence of the art of the mountains to the west is very noticeable, and, for the first time, we see elements peculiar to Eastern and Western Syria combined in the same material. Dated houses are unusually numerous in this ruined city. Of the thirty-three Greek inscriptions found here, nineteen are dated, twelve of these being of the fifth century A.D., and nine serving to give dates to buildings. Ma'arrâtâ, to the west of Kerrātīn, is situated on the border line between limestone and basalt. Both materials are employed in the architecture here, separately in individual buildings and in combination, and the decorative forms peculiar to both flourish side by side. A number of ruins to the north and south of Ma'arrâtâ were visited. From some of the former, the ruins of the Djebel il-Ḥaṣṣ were plainly visible, so that the region between Selemīyeh and Aleppo had been quite exhaustively explored. In Kerrātīn and Ma'arrâtâ, and in the smaller ruins about them, over twenty churches of a variety of plans, central and basilical, were measured, together with two fortresses and many houses, tombs, and watch towers. Many Greek inscriptions were found, some of which give dates to the buildings, and show the period of the greatest building activity in the locality to have been between the end of the fourth and the beginning of the seventh century.

A return was made to the northern end of the Djebel Bārīshā to the group of towns discovered by the American Expedition. The camp was established at a central site, Dār Ḳītā, and seven ruined towns were visited for the purpose of more exhaustive study than was possible five years before. Plans were made of two towns, Dār Ḳītā and Bābīškā, and many more measured plans and details of buildings were drawn. The number of inscriptions in Greek and Syriac was considerably augmented. From here the expedition moved to the region of Ḳal'at Sim'ān, stopping on the way at several ruins hitherto unknown. All the ruins in the vicinity of the great church of St. Simeon Stylites were visited, each contributing unpublished buildings and new inscriptions. A plan of Dēr Sim'ān was made, and its more important buildings were studied in detail. The explorations were then extended into the country northeast, east, and southeast of Ḳal'at Sim'ān, where ruins had been sighted by Mr. Garrett, of the American Expedition, from the top of Djebel Shēkh Berekāt. These proved to be far more important in their results than could possibly have been anticipated.

Eighteen ancient ruined towns were explored, one of them, now called Brād, approaching the dimensions of a city, and boasting a large bath, a tetrapylon, and four churches, one of them of cathedral importance. Each site contributed one or more churches and other buildings to the publications of the expedition. A beautiful temple converted into a church was among the interesting monuments. A large number of the many inscriptions found here have the value of giving dates to the buildings. A greater proportion of early dates, *i.e.* dates of the second and third centuries, was found here than was found in the Djebel il-A'la, the Djebel Bārīshā, or the Djebel Riḥā. There are private houses here bearing the dates 207–208 A.D. and 308 A.D. and a press dated 223–224 A.D. The earliest dated church yet discovered in Syria, if not the earliest dated church in the world, is at Fāfirīn; it is dated in the year 372 A.D. The buildings of this region, too, especially the churches, are in

a better state of preservation than in other parts of Syria. Eight of the eighteen churches still preserve the half domes of their apses; four have both rows of columns and arches standing, and two have one row of arches still intact. Four of these buildings are almost perfect so far as stonework is concerned. The majority of these churches is apparently of early date, being of the same type as the dated church of Fāfirtīn. Of fourteen chapels, *i.e.* the church buildings without interior arches, nine are in perfect condition but for their wooden roofs. Two of these have apses with semi-domes, three have rectangular sanctuaries covered with slabs of stone. In one of the latter, traces of the painted decoration of the ceiling are still visible, and one has a gabled porch supported by two columns absolutely intact. Many of the private houses have two stories of their colonnades intact, and a number of them bear dates of the fifth and sixth centuries. All of these buildings were photographed and measured in detail. The ancient sites of this region were included in the maps made by Mr. Norris, and the result will be the first appearance of most of them on any map. The northern limit of the architecture peculiar to the mountains of Northern Syria seems to be fixed here; a broad valley sweeps to the northwest and north of this group of hills, and beyond it rise the Kurd Mountains, in which no ruins of this kind have been reported. Toward the east, the mountain region soon gives way to a more fertile, rolling country, with many inhabited villages in which few antiquities exist, and this fertile tract extends to Aleppo and beyond toward the Euphrates.

On the return journey, a visit was made to the ruins in the hills on the south side of the plain of Sermedā. On the highest point of this small chain, at a site called Srīr, we found the remains of a Roman temple that was converted into a Christian church at an early period. This is the fourth "high place" that we have seen in northern Central Syria that was the site of a pagan shrine; the other three are plainly visible from this spot.

The expedition followed the Roman road, around the northern ends of the Djebel Bārishā and the Djebel il-A'la to Ḥārim, and then proceeded southward along the western slope of the former range as far as the Djebel Wastāneh, a small group of precipitous hills south of the Djebel il-A'la. The range was crossed, and two sites were visited in which the architecture of the neighboring mountains had once flourished. Thence the return journey was rapidly made as far as Ḥamā, where the archaeological work of the expedition came to an end.

About four hundred Greek inscriptions¹ were copied by the expedition after March 1, inclusive of some copied by the expedition of 1899-1900. Of these 153 contain dates, given in actual figures as follows: first century, 1; second century, 3; third century, 8; fourth century, 24; fifth century, 55; sixth century, 61, and of the seventh century, 1: the earliest date, from Refādeh, is 73-74 A.D.; the latest, from Shēkh Slemān, 601 A.D. A large majority of these inscriptions is new, though a few of them have already been published, by M. Chapot and by the Baron von Oppenheim, for example.

A great number of squeezes of inscriptions and of architectural details were made by the expedition, both in the Ḥaurān and in Northern Syria. These are now in Princeton, where the work of making plaster casts from the squeezes is under way. Full collections of several hundred photographs will soon be available, and the preparation of the material collected by the expedition for publication is to be taken up at once.

It is proposed to bring out the publications of the Princeton expedition in a different form from those of the earlier expedition, and to publish separate pamphlets, each devoted to a single important site or to a group of less important places; each pamphlet is to contain all the material that the members of the expedition have collected in the site or sites described. These will probably be brought out in the order of the itinerary.

¹ In this article all the notes on Greek inscriptions, found after March 1, were furnished me by Professor Prentice.

I take this early opportunity to voice the gratitude of the members of the expedition to the Ottoman government for its generous furtherance of our work, and for the courteous behavior of its officials.

Expressions of particular appreciation are due to His Excellency Nasim Pasha, Governor-General of Syria, for many kindnesses extended to us during the months spent under his jurisdiction.

I have, once more, the pleasure of expressing my own indebtedness and the thanks of the expedition to His Excellency Hamdy Bey, not only for his good offices in our behalf, but for his kindly and sympathetic interest in our work. To Americans it is a cause for congratulation that the influence of the Museum is always so conspicuously in sympathy with American scholarship,

HOWARD CROSBY BUTLER.

INSCRIPTIONS

I. GREEK AND LATIN INSCRIPTIONS IN THE REGION OF THE ḤAURÂN

Latin. — In the region of the Ḥaurân 45 Latin inscriptions were studied by this expedition. As to their local distribution, 23 were found at Bosra, 4 at 'Ammân, 1 at Ḳal'at Zerḳā, 1 at il-Kefr, 1 at Hebrân, 1 at in-Nemârah, 2 at Dêr il-Kahf, 4 at Umm il-Ḳuṭṭên, 5 at Umm idj-Djimâl, 1 at Ḳoṣêr il-Ḥallâbât, 1 at Şabḩah, 1 at iṭ-Ṭaiyibeh. Of some of these squeezes and photographs were taken, but all were carefully drawn and measured. Perhaps the majority of these inscriptions has been published already, but even in cases where the text is known, a new copy or reproduction of the monument may be of value. Many of them are epitaphs, and refer to tombs of soldiers, officials, or their wives; a few are dedicatory inscriptions of religious character; others report the erection of walls, forts, or castles. The most important of the *ineditae*

is one found at Koşêr il-Hallâbât, about nine hours south-southwest of Bosra, recording the building of a *castellum novum* under Antoninus Pius, by the soldiers under the imperial legate Phirnius Iulianus. At Dêr il-Kahf two Latin inscriptions were copied, a fragmentary one on a piece of the lintel of the main (east) entrance, and a complete one on the south wall. The latter was copied in two parts by M. Dussaud, which were published as separate texts (*Mission*, pp. 267, 268; *C.I.L.* III, 14381, 14382). As the inscription is very high, it was possible only by using a ladder to make a more satisfactory copy of the whole; except for a few letters which are now illegible, however, the entire inscription can be read.

Greek. — As it was to be expected, the large majority of the Haurân inscriptions is Greek: 776 Greek inscriptions were copied in these regions during the months from October until February. Most of them are incised, a few in relief, three painted. Their dates range from the second to the seventh century A.D., and accordingly they are of manifold characters. They refer to the building or renovation of temples, churches, private houses, towers (πύργος), forts (κάστελλος; cf. *hunc castellum* in the above-mentioned inscription at Dêr il-Kahf), tombs, water-reservoirs (λίμνη, λάκκος) and aqueducts (ἀγωγός), or of parts of larger buildings, such as walls, gateways, apses; furthermore, to the dedication of altars or other religious objects, and to the regulation or renewal of sacrifices. In giving an account of the origin of these various structures, ordinarily the date, sometimes mentioning the emperor, and the persons connected with the erection, viz. the governor, officials, etc., are mentioned; in a few cases even the cost is not omitted. In the dedicatory inscriptions the donor is naturally almost always named, often also the god. All this applies, of course, also to the inscriptions heretofore published, especially to M. Waddington's collection, but in almost every division of these different classes of documents some new information is furnished by the inscriptions under discussion. At Umm idj-Djimâl, for instance, we find two

important new names of gods, viz. Θεῶ Σόλμω, who may be the same as the enigmatical 𐤒𐤌𐤃 in the old Aramaic inscription of Teimā in Arabia, and Aappa, who is undoubtedly the same as 𐤀𐤓𐤓 of the Nabataean inscriptions; by the latter name the reading 𐤀𐤓𐤓 is definitely settled. — Interesting new Greek inscriptions of forts, outposts in the desert, were found at Kaşr il-Bâ'îk (dated 306, era of Bosra), under the *dux* Phl. Pelagios Antipatros, at Umm idj-Djimâl, under the same, and at Koşêr il-Hallâbât; in the last of these the original fort built under Antoninus Pius was renovated and enlarged in the year 421, era of Bosra, under the *dux* Phl. Anastasios.

A very large portion of these Greek inscriptions is made up of short funerary inscriptions, giving ordinarily only two names and the age of deceased; in a few cases, however, their position in life or some facts about them are given. *E.g.* in Tisiyeh we found a stele reading Κακα.ης Γοσαμου μετὰ πρεζβίαν εἰς Ῥώμη(ν) τέθνηκεν ἔτων ο'. Tisiyeh is a small village about two hours south of Bosra, and the simple Arab living there some sixteen hundred years ago counted his mission to Rome as the event of his life, so that he even wished to have it mentioned on his tombstone. Practically all these short funerary inscriptions are on so-called *stelae* or a sort of *cippus*; in all degrees of perfection of workmanship. The crudest kind is a very roughly cut stone, resembling in some way a slab, and the letters are merely scratched, following the uneven surface of the rock. Others are half smooth, *i.e.* the lower part, which stood in the ground, is entirely rough, but some attempt has been made to smooth off the inscribed part. Again, we have *stelae* whose upper part is fairly smooth, and, finally, those in which the upper part is highly finished, and sometimes ornamented with conventionalized palm branches. This custom of setting up *stelae* for the dead is closely connected with the history of the country; for it is a custom especially common among Arabic peoples, and *stelae* are found only in that part of the Haurân region in which the Arabic influence was strongest. The old-

est epigraphical witnesses of Arabic activity in these regions are the Nabataean inscriptions, if we except the Safaitic inscriptions of the desert, and it is, therefore, no accidental fact that wherever Nabataean inscriptions are found we meet with such stelae: if we should draw a line, following the northern border of the region of Nabataean inscriptions, with the exception of two isolated cases, this line would also include the region of the stelae. It is also true that practically all the names on the Greek stelae are Arabic names in Greek letters; even the Arabic custom of giving to a woman a name of honor after the name of her first-born son is followed, e.g. in Θαμαρη μήτη(ρ) Ρασαουαθου ἔτ(ων) ο', i.e. *Támar umm Raswat* (or perhaps *Radwat*), whose son was buried in the same tomb, as we see from another stele. Rich people, of course, built themselves large and well-constructed mausolea, but in many cases they did not inscribe the lintel or the spaces over the loculi: their names were carved on stelae lined up before the building or along the sides of the dromos. Poor people had a simple grave in the ground, with a stele or tombstone above it. In regions with Aramaean population no such stelae were found; but later on, when the Mohammedan Arabs overran all Syria, Arabic tombstones became very common everywhere.

For historical and for philological reasons it has been well worth while to collect such a large number of short inscriptions which, taken each by itself, seem to be of little importance. First, the nationality of the inhabitants of these towns is determined by them; and, secondly, from the Greek names, with their vowels, we are enabled to supply vowels for a great many Nabataean and Safaitic names, the vocalization of which would otherwise often remain very uncertain.

It only remains to be said that the stelae of men ordinarily have a square top, whereas those of women are rounded off at the top, and more frequently have little ornaments carved around the inscription. A unique case is that of a stele found at 'Atamân, near Derâ: after the inscription is carved a skeleton.

Four bilingual inscriptions, in Greek and Nabataean, were found: (1) a large tomb inscription at Sîf; (2) the stele at il-Ghâriyeh, published by M. Dussaud (*Mission*, p. 309); (3) a stele at il-Mu'arribeh; (4) an altar at Umm idj-Djimâl, of which M. Waddington copied only the Nabataean part.

At Koşêr il-Hallâbât thirty-three fragments of one or two very long inscriptions were found built into the walls of the new fort: these inscriptions contained regulations concerning the soldiers, *rogatores*, *scriuarii* (*σκριυάριοι* and *πριμισκριυάριοι*), *tribuni* (*τριβούνοι*), *subscribentes* (*σουβσκριβεν[τες]*), etc.; furthermore, mention is made of certain *limites* (*λιμιτω[ν]*), of monthly pay and the like. Out of the thirty-three fragments seen, only twenty-eight could be copied, because of a snowstorm which hindered the work. But probably many other fragments are yet to be found.

II. SEMITIC INSCRIPTIONS

Nabataean.—The Nabataean inscriptions studied by this expedition number 105, counting a stele copied by Miss Gertrude Bell at Umm ir-Rummân, and an artist's inscription copied by Professor Puchstein at Sîf, both of which were kindly placed at my disposal. The local distribution of these inscriptions is as follows: Bosra, 23; Djemarrîn, 1; Kharabâ, 1 (published before, lastly by M. Dussaud, *Mission*, p. 313); Hebrân, 1; Sahwit il-Khidr, 2; Sîf, 6; Şalkhad, 4; Melah is-Şarrâr, 2; Umm il-Ḳuṭṭên, 4; Dêr il-Maiyâs, 1; Tell il-Ḳo'êş, 1; il-Ghâriyeh, 1; il-Meshḳûḳ, 1; Şammeh, 2; Umm ir-Rummân, 1; il-Mu'arribeh, 1; Umm is-Surab, 2; is-Sum-mâḳiyât, 4; Umm idj-Djimâl, 31; Koşêr il-Hallâbât, 1; Kharâb il-Ḳilu, 1; Simdj, 2; Sebsebeh, 1; Kôm ir-Ruff, 3; Şubḫiyeh, 1; Şabḫah, 5; Ḳasîl, 1; il-Bezâyiz, 1.

Considering the fact that in many cases the Nabataean civilization has been destroyed by the Romans, the Greco-Roman by the Christian Arabs, the Christian by the Moham-medans, and all that was left by the others is now being

demolished by the modern inhabitants, especially the Druses, we must expect to find many inscriptions partly destroyed and almost none *in situ*. The people of each period used the material of their predecessors, took down the ancient buildings, and fitted inscribed stones in their new walls, or placed them on floors where the constant treading of the feet rubbed the letters down almost to illegibility. In the Christian period it was quite a fashion to plunder ancient cemeteries and to use the stelae as lintels, corbels, roof-beams, steps of staircases, manger-stones, etc. In Umm idj-Djimâl, for instance, hundreds of stelae with Greek and Nabataean inscriptions were found by looking over all private houses, clearing away the soil from corbels and staircases, and by rolling down stones from the tops of walls. Some Nabataean inscriptions are, therefore, fragmentary, but only two or three to such a degree that no complete word can be read, and even here the character of the monument can be determined.

The majority of the Nabataean inscriptions are funerary, and of these almost all are on stelae. They furnish a long list of new and interesting names, as *e.g.* אטרו, שושנת, אניתל (*Ατρη*), יטור (*Ιατουρος*), רצות (*Ρασαουαθος*), אמתלגא (*cf. Αβδαλγου* and *Αβδαλγους*, both *gen.*); from other forms names of gods may be inferred, as *e.g.* תימיהנו, which shows that the god *Yathi'* (South-Arabian and Safaitic יתע) was known to the Nabataeans, or עבדעמנו, which may, perhaps, be translated "servant of Ammon." The name עקרב is both masc. (בר) and fem. (ברת), and correspondingly we find *Ακραβος* and *Ακραβη*.

Other inscriptions refer to the building of temples and other religious structures (ארבענא, רבעתא), or simply a building (בנינא), or to the erection and dedication of religious objects (חמנא, מסנדא). The deities mentioned are דישרא (at Bosra and at Umm idj-Djimâl), אלעזא (*al-'Uzza*, at Bosra), בעל שמן אלהמתנו (at Şalkhad), אלת רבת אלאחר (at Şalkhad), אשרון אלהא אלהא מעינו (at il-Meshkûk); the last name is uncertain, the ר may be a ד, and instead of ון we may

read **ול**, or even **ת**. Only a few are dated: the king **מלכו** occurs three times, once with a specified year of his reign; his successor once; the inscription of il-Meshkûk, in which a **המנא** is dedicated to **אשרון(?)**, is dated in the seventh year of the emperor Hadrian (**הדרים קיסר**).

Some of these inscriptions were found practically *in situ*, i.e. near the spot where they were originally placed; but only in one case I found Nabataean inscriptions in their original places, viz. in the dromos of a tomb at Umm idj-Djimâl, where seven stelae were lined up along one side, and an eighth stood to the left of the entrance of the tomb itself.

The Nabataean script as represented by this new material does not differ essentially from that known heretofore; in a few cases, however, some local forms were used. In two cases a script of very unusual character was found, at Umm il-Ḳuttên and at Kharâb il-Ḳilu; the former resembles the Palmyrene cursive script quite closely; the latter has only a very indistinct relation to the ordinary Nabataean, and may, perhaps, be nothing but an unsuccessful attempt of some ignorant stone-cutter.

Safaïtic. — In the Ḥarrah and in the region south of Bosra 1295 Safaïtic inscriptions were collected, counting four copied by Miss Bell in the Ruḥbeh; of those at Umm idj-Djimâl squeezes and photographs were taken. Outside of the Ḥarrah Safaïtic inscriptions were found: at Burâk (in the Ḥaurân Mountains), 1; is-Summâḳiyât, 5; Umm idj-Djimâl, 13; Şabḥah, 2; ir-Rukês, 2. Several of those found at Umm idj-Djimâl are deeply, well, and regularly carved, and even in the Ḥarrah some well-carved inscriptions were found that compare very favorably with Sabaeen and Minaean inscriptions; but all those in Safaïtic characters are, of course, incised, none in raised letters.

These new inscriptions represent a considerable addition to our knowledge of the life and the language of the ancient northern Arabs. It is now possible to work out quite a large

vocabulary of their dialect, although, naturally, the meaning of many words is still doubtful. A number of words are to be interpreted rather from their meanings in Hebrew and Aramaic than from those in classical Arabic. At the same time we learn some new facts about the grammar of this peculiar Arabic dialect. The same is, of course, also to be said of the two large collections of Safaïtic inscriptions published by MM. Dussaud and Macler.

The date of at least a large number of the Safaïtic inscriptions is now settled by the words **סנת תמן עשרת רמן**, "the year 18 of the Romans," found at il-*Isâwî*. Another date, not quite certain however, is the "year 3 in the province" (**פאילת סנת III**). Again the Nabataeans are mentioned; it seems, therefore, that the interpretation formerly offered for **סנת הרב נבט**, referring these words to Trajan's campaign, is after all the most probable. But which king is meant by the one who fined the tribe 'Awîdh (**סנת קנס המלך אל עוד**), we cannot know: in cases where an Arab escapes from the *sultân* (**נני מלך סלטן נני מן**), or possibly **נני מלך סלטן**, probably the Roman empire is meant.

Names of ancient tribes occur very frequently; to the list given in M. Dussaud's *Mission* (p. 208) a number of new names can now be added. The tribe 'Awîdh (**אל עוד**) occurs most frequently of all, and seems to have played an important rôle. Of ancient names of places **הנמרת** (in-Nemârah) is mentioned a number of times, **הנרץ** (cf. *Oryza*, 'Orð, near Palmyra) four or five times; it seems that **תם** is *Têmâ*, **נל** *Nêlâ* (to-day il-Mushennef), **מלכת** il-Mâlikîyeh. A few other names of places are contained in surnames taken from towns, e.g. a man called **הסלמי** may have come from the place now called *Sâleh*, since the gentilicium *Σαλαμανήσθιοι* is found at *Sâleh*. With regard to the travelling about of these Bedawin we learn that one of them came from Palmyra (**אתי מתדמר**), and another started for south Arabia (**מן**).

New deities have not been found as yet besides those known from inscriptions published heretofore. It deserves mention,

however, that דִּשְׁר (*Dūsharā*) is found several times as the name of a god, and once is written more correctly דִּשְׁר. The god Baʿal-Samīn has been “arabicized” with some people, and is written בַּעַל סַמִּי.

Wild animals not mentioned in the known Safaïtic inscriptions are the lion and the wolf (or perhaps jackal). In one case a man states that he was wounded by a lion (כְּלַמָּה); the (הַאֲסַר); the לֶאֱב is mentioned two or three times.

In a great many inscriptions long sentences are given after the genealogies, and according to fashion or local customs sentences with the same meaning vary to some extent in their wording: this enables us to determine the meanings of many words more definitely. One of the most frequent words which has given rise to much comment is חֲרִיק: since in some of the new inscriptions נִטֵר is found instead, the meaning “to watch for, to look out for,” is to be adopted for חֲרִיק. There are a number of similar cases.

Syriac. — Counting two inscriptions which were copied by the former expedition but recopied this time, there are sixty-five Syriac inscriptions. By taking the new inscriptions together with those found in 1899–1900 we are now able to form a much more complete idea of Syriac epigraphy in northern Syria. Twenty of the Syriac inscriptions are dated, the dates ranging from 433 A.D. to 791 A.D. Most of the earlier inscriptions are very badly carved; it is strange that graffiti of the same period often show a much better and more regular type of writing. The later inscriptions, however, of the seventh and eighth centuries are very well and sometimes beautifully carved.

A number of inscriptions were on lintels of churches, baptisteries, convents; one refers to a tower (*burgā*); others on lintels or doorposts of private houses, in some cases giving only the date, the year in letters or figures, very rarely the month besides. But there is also a large number of graffiti, containing only the names of persons, their position in life, seldom their native place, and in a few cases some pious

phrase. One of these graffiti, found at Dêr Sim'ân, probably the ancient Tell Neshê (Telanissus), contains only the words "Saint Simeon, holy one!" written in a very good hand. This is, as far as I know, the only case in which the famous pillar saint is mentioned on stone. Another quite long graffito in the same place was written by a priest who wished to tell his brethren a wonder that consisted in a heavy hail.

Fifty-two out of the sixty-five inscriptions were found in the places around the Djebel Shêkh Berekât, especially to the north and northeast of it: this shows that we must look for the centre of Syriac life in that very region, the region of Tell 'Adâ and of Tell Neshê. The farther south we go, the less Syriac inscriptions we find. The southernmost pre-Islamic Syriac inscriptions were found in the 'Alâ, east of Ḥamâ; but they are very short and number only three, viz. one at Ḥalbân, one at Abū il-Ḳudûr, and one at ir-Ruḥaiyeh. At Ṣadad, a large Jacobite town east of Ḥomṣ, twenty-five short Karshuni inscriptions, legends of paintings of saints in the church of St. Sergius, were copied; they are counted, however, as one inscription in the present list: their age is not quite certain; but they are scarcely more than two hundred years old.

Arabic.—Outside of Bosra and the places near it, no long stop was made at any real centre of Arabic civilization. Damascus was visited but not studied; Ḥamâ and Ḥomṣ were seen only in passing through. Nevertheless, in some out-of-the-way places we found Arabic inscriptions and graffiti, indicating that at a certain period a sort of Arabic civilization was flourishing there. The total number of Arabic inscriptions copied is 138.

Only one pre-Islamic Christian Arabic inscription was found: it is written on a stone in the spring of a church arch at Umm idj-Djimâl. The characters are very difficult to read, and differ considerably even from those in the early Arabic inscriptions at Harrân and Zebed. The inscription probably contains a prayer to God, the name of the architect, and the parts of the church which he built.

Of the Mohammedan inscriptions some are very early, and in beautiful regular Kufic characters. The large majority, however, is written in different kinds of *naskhī* script. The dates range from the second century A.H. to the tenth.

The real inscriptions are on many different classes of buildings: mosques (*djâmi'*, *masdjid*); schools (*medreseh*); tombs or tomb-mosques (*turbah*, *meshhed*); fortresses (*kal'ah*); towers (*burdj*); bridges (*djisar*); inns (*funduk*, *khân*, *hânūt*); well-houses (*sabil*), etc.

About a dozen of Kufic and Arabic graffiti were found in the Ḥarrah, among the Safaitic inscriptions. Many of the people who wrote or had their names written here belonged to the Banū Hilāl. It is even now a tradition among the Bedawin of this region that the Banū Hilāl came to this part of Syria, and in the middle ages the Djebel Ḥaurân is called Djebel Banū Hilāl by Arabic authors. One of these Bedawin had a *masdjid* at il-'Isâwī, probably a real Bedawin mosque, consisting of a small precinct made of rough stones.

Quite a large number of Mohammedan tombstones was copied for historical and palaeographical reasons. In many a place where no other inscriptions indicate Mohammedan activity, or where, for the lack of dates, the age of evidently Mohammedan ruins cannot be determined, dated tombstones are of great help. Several times the tombstones of men prominent in the history of their own town, men who erected mosques and other public buildings, were copied in the ancient cemeteries. Furthermore, these tombstones furnish a great deal of palaeographical material, serve to illustrate the history of the Arabic script, and sometimes even fill a gap in this history. The style and the wording of these documents vary with the different localities: it deserves notice that in Bosra and surroundings the tomb is called *bait al-hakk*.

Hebrew. — At 'Arâḡ il-Emîr the famous old Hebrew inscription, which is found over two different caves, was copied, measured in all details, and photographed; it reads טוֹבִיָּה.

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GEOMETRIC VASES FROM CORINTH¹

[PLATES XI-XVI]

DURING the recent excavations made at Corinth by the American School of Classical Studies at Athens, one of the most interesting of the smaller finds was a group of geometric vases. They were found in two instalments, four² being unearthed on April 30, 1898; these, seemingly unimportant, claimed little attention as compared with the great discovery of the year—Peirene. But during the last days of the excavations of the following year, May 25 and 26, 1899, in the process of excavating more thoroughly the region where the first four were found, twelve³ more vases of the same period came to light. The entire group is of value, even should no more of the same class be found later in the process of excavating, since it adds one more to the carefully

¹ For the privilege of publishing these vases I am indebted to Professor Richardson, former Director of the American School at Athens. My thanks are due also to Mr. Herbert F. De Cou for helpful suggestions and for reading the manuscript. Mr. Sherwood O. Dickerman kindly made investigations and observations for me at Corinth and in the Museum of Eleusis, and supervised the photographing of the vases.

² These were as follows:

- | | |
|--|--|
| <i>a.</i> Large amphora (PLATE XI). | <i>c.</i> Small oinochoe (PLATE XII, A 3). |
| <i>b.</i> Large oinochoe (PLATE XII, A 2). | <i>d.</i> Cylix (PLATE XII, A 4). |

³ These were as follows:

- | | |
|---|--|
| <i>a.</i> Large oinochoe (PLATE XIII, B 1). | <i>g.</i> Cylix (PLATE XIV, B 7). |
| <i>b.</i> Large oinochoe (PLATE XIII, B 2). | <i>h.</i> Cylix (PLATE XVI, B 8). |
| <i>c.</i> Large oinochoe (PLATE XV). | <i>i.</i> Cylix (PLATE XVI, B 9). |
| <i>d.</i> Small oinochoe (PLATE XIV, B 4). | <i>j.</i> Support for vase (PLATE XV). |
| <i>e.</i> Cylix (PLATE XIV, B 5). | <i>k.</i> Handmade vase (PLATE XVI, B 11). |
| <i>f.</i> Cylix (PLATE XIV, B 6). | <i>l.</i> Handmade vase (PLATE XVI, B 12). |

classified list, already published by Wide (*Jahrbuch d. kais. Deutsch. Arch. Inst.* XIV, 1899, pp. 26-43, 78-86, 188-215; and XV, 1900, pp. 49-58), of places where local styles of geometric pottery have been found to have existed.

This group of vases was found about 42 m. a little west of north from the centre of Peirene, and about 7 m. a little north of east from the paved road which led from the Agora to Lechaeum, near the north end of the steps leading up to the entrance to the Agora. Farther to the northeast, beyond the modern village square, lies a hill which, to quote from the Report of 1897, is "honey-combed with a burial-place of very ancient date." In these graves were found the pre-Mycenaean vases published in 1897.¹ Between the pre-Mycenaean burial-place and the site of the finding of our group, in trial Trench IV, not far to the southeast of the modern square, a pocket yielded a few geometric fragments. Close by the place where these vases of ours were found, were discovered the remains of the small Greek Temple; this could not have been standing in the day of Pausanias, as the back of the eastern portico along this road was built over a part of it.² The spot where the first instalment was found was near the embankment which marked the eastern limit of the excavation area of 1898, but which has since been dug away for some distance with no further yield in pottery in that direction. To the southwest, however, at the spot marked A in the photograph (Fig. 1), the second instalment appeared in 1899.

The large amphora (PLATE XI) was found standing upright, 4.50 m. from the surface of the earth, with the cylix (PLATE XII, A 4) on the top, apparently as a cover, as is shown in the photograph; near by were the fragments of the two oinochoae, since restored (PLATE XII, A 2, A 3); not far to the southwest of the amphora, on a level with its base, lay a stone plate,

¹ *A.J.A.* I (1897), p. 313, 'Pre-Mycenaean Graves in Corinth,' by T. W. Heermance and G. D. Lord.

² *A.J.A.* VI (1902), p. 441, 'Lechaeum Road at Corinth,' by J. M. Sears, Jr., and pl. xvii.



A 1 (1:4)

GEOMETRIC AMPHORA FROM CORINTH

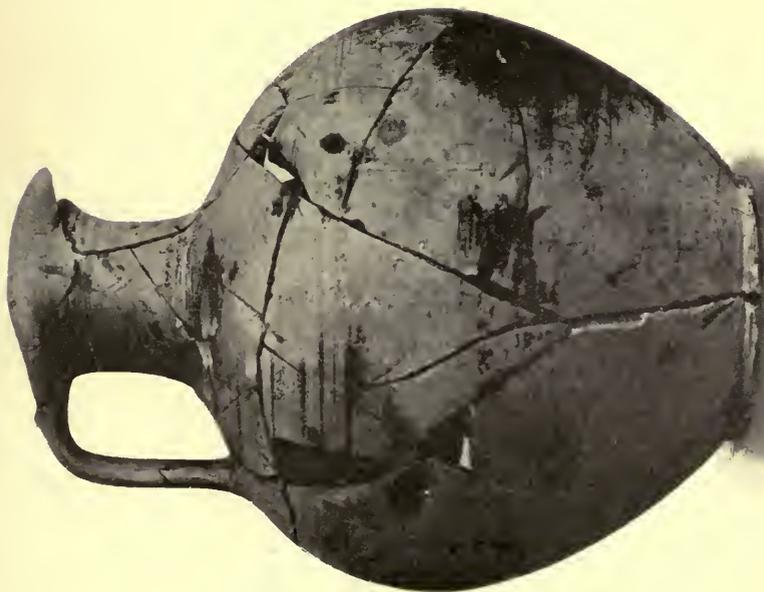




A 3 (1:2)



A 4 (1:2)



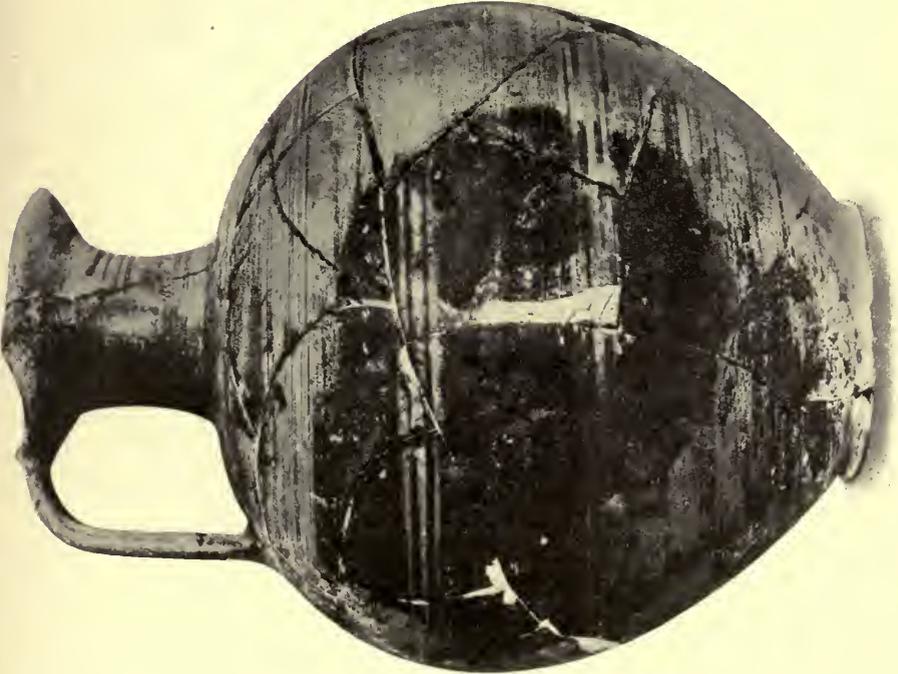
A 2 (1:3)

GEOMETRIC VASES FROM CORINTH: OINOCHOAE AND CYLIX





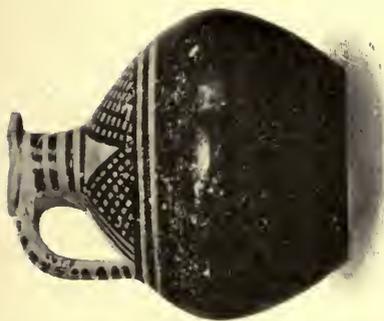
B 2 (1:3)



B (1:1:3)

GEOMETRIC OINOCHOAE FROM CORINTH





B 4 (1:2)



B 6 (1:2)



B 5 (1:3)



B 7 (1:3)

GEOMETRIC VASES FROM CORINTH: OINOCHOAE AND CYLIXES





B 3, Oinochoe

(1:3)

B 10, Standard

GEOMETRIC VASES FROM CORINTH: OINOCHOE AND STANDARD



cracked in the middle and broken at one corner, which proved to be the cover of a roughly made sarcophagus, hewn from a single block of light-colored poros stone (cf. Fig. 1).¹ In this were a



FIGURE 1. — FINDING-PLACE OF A GROUP OF GEOMETRIC VASES, IN CORINTH.

few worthless sherds and some short, thick bones; only one of these was preserved, and it proved to be the tibia of a bovine.²

¹ The dimensions of this sarcophagus are as follows :

Length : outside, 1.70 m. ; inside, 1.47 m.

Width : outside, 0.87 m. ; inside, 0.61-0.65 m. ; the sides vary in thickness from 9.50-13 cm.

Depth on inside, 0.40 m. ; greatest height, 0.59 m.

The cutting of the stone is very irregular, and the marks of the tool are everywhere prominent. At the corners, at a distance of some 11 cm. from the top, the stone is cut under, giving the effect of a rim. This is true of all three of the corners, which are as yet accessible.

These details were obtained through the kindness of Mr. Sherwood O. Dickerman, who made a close examination of the spot in the summer of 1899.

² This statement is made on the authority of Dr. Grace Kimball of Vassar College.

In the same vicinity, a few days later, there were found vase fragments of all periods from the geometric to much later times.

Since then the foundations of the small Greek Temple have been uncovered to the east; it would seem that these might have been laid without disturbing this grave, as the top of the sarcophagus is only six inches higher than the bottom of the lowest layer, and 2.10 m. away from them. To the west was the high embankment, 4 m. wide, along which at that time the little excavation railroad ran, and beyond which, 1.30 m. above the top of the sarcophagus, lay the paved road.

The other twelve vases were discovered the following year to the southwest of the sarcophagus. There were said to be ashes and bones in the vicinity similar to those found in various parts of the excavations, but as yet nothing definite can be determined from the character of the soil here.

A detailed description of the vases of these two groups follows.

GROUP A

1. **Amphora** (PLATE XI).—Height, 0.55 m.; diameter of the mouth, 0.177 m.; greatest circumference, 0.93 m.; clay pinkish, decoration lustrous dark brown to black. Found intact, but broken in transportation. Fairly well preserved. Decoration worn off in places.

In shape and style it is similar to that found at Eleusis (*Eph. Arch.* 1898, 1, 2, pl. 3, fig. 5. For shape, compare also *Jahrbuch d. kais. Deutsch. Inst.* 1899, figs. 46 and 47, from Troezen), but it has a more flaring mouth and more bulging body. It was found with a cylix (PLATE XII, A 4) on top, as was the case also at Eleusis. The decoration is similar to that of Wide's Class I (*Jahrbuch*, 1900, p. 56). The body is covered with dark brown lustrous paint, which is almost black in places, with the exception of two parallel bands, left the color of the clay, on which are painted two dark brown lines, parallel, but very irregularly drawn. These lines vary in width from 0.002 to 0.005 m. One of the bands is 0.16 m. from the base, the other is 0.32 m. The neck has a panel on each side, left the color of the clay and decorated with a rudely executed, primitive meander. The handles are decorated with horizontal lines drawn across between verticals along the edges. The inside of the amphora is painted for about 0.02 m. on the edge of the mouth.

There is a large red spot on one side, probably due to a fault in the firing (cf. Furtwängler, *Vasensammlung zu Berlin*, no. 56). The discoloration on

the other side in two circles seems to be due to a different cause, possibly to some chemical action of the soil with which it came in contact.

2. Large Oinochoe (PLATE XII).— Height, 0.30 m.; greatest circumference, 0.74 m.; diameter of base, 0.108 m. Clay pale greenish gray. Decoration in greenish black, worn off in most parts. Found in fragments. Parts of lip, neck, body, and base are lacking. Decoration is similar to that of A 1, but with some differences. The body has only one band, near the shoulder, the lines being 0.002 to 0.003 m. wide. The neck panel is decorated with a quadruple zigzag, between two parallels above and below. The handles are as in A 1. All the drawing is more carefully executed than in A 1. There is no paint on the inside.

3. Small Oinochoe (PLATE XII).— Height, 0.125 m.; greatest circumference, 0.295 m.; diameter of base, 0.055 m. Clay pale gray, slightly pinkish, and finer than No. 2. Decoration in brownish black, badly worn for the most part. Found in fragments; parts of lip, body, and neck still lacking. Body decorated as in 2, lines being 0.001 m. wide, and regularly drawn. Neck panel is decorated with close zigzag, between two parallel lines below and three above. Lines on handle are oblique, instead of horizontal, and there are no lines on the edges. Inside is without paint. The shape is better than that of 2, neck longer and more slender, the proportions finer.

4. Cylix (PLATE XII).— Height, 0.068 m.; diameter of mouth, 0.128 m. to 0.13 m.; diameter of base, 0.066 m. Clay pinkish, more so than 3, less so than 1, and fine. Paint is less lustrous than in 3, and varies from a light to a dark reddish brown, according to the thickness with which it was put on; it is well preserved. Found slightly broken on top of A 1; one handle and large part of one side are lacking. Decoration consists of a triple zigzag on each shoulder between the handles, with parallels above and below, with which the points of the zigzags are connected by short vertical lines. Lower part of body is painted, and edge of mouth is painted with a line; the inside is painted, except a narrow line at top, about 0.002 m. wide. Handle is decorated, as in fragment of another cylix shown in Fig. 2, with verticals between horizontals.



FIGURE 2.— FRAGMENT OF A GEOMETRIC CYLIX FROM CORINTH. (1:3.)

GROUP B

1. Oinochoe (PLATE XIII).— Height, 0.335 m.; circumference of body, 0.841 m.; diameter of base, 0.113 m. Clay brownish, with slightly pinkish cast. Found in many fragments. Decoration similar to that of A 2, but with three bands instead of one on the body, and on the neck panel a triple

zigzag between two parallels above and below. The decoration is well preserved only in a circular spot on one side of the vase.

2. Oinochoe (PLATE XIII).—Height, 0.322 m.; greatest circumference, 0.73 m.; diameter of base, 0.096 m. Clay creamy yellow, slightly pinkish in breaks, coarser than in A 2. Vase broken in process of excavating, but restored. Decoration in a dark chocolate brown, for the most part well preserved. On one side is a red spot, as in A 1, due to carelessness in firing, but less prominent. The design of the decoration is like that of A 2, except that the band on the shoulder is decorated with three lines instead of two, and the zigzag on the neck panel is five-fold instead of quadruple.

The shape of the body is not perfect in its lines; it seems to be flattened in parts as if pressed out of shape in the process of making when the clay was soft.

3. Oinochoe (PLATE XV, above).—Height, 0.29 m.; greatest circumference, 0.615 m.; diameter of base, 0.136 m. Clay pale greenish gray, slightly coarser than in A 2. Decoration in dark brown, not well preserved.

Design of decoration on body of vase similar to that of B 1, consisting of three bands. The design on the neck panel, which is rather small, is a sort of meander with irregular hatching. The same design is found on a vase in Herakleion, from Anopolis (*Jahrbuch*, 1899, fig. 20, p. 38). Wide calls it a development of the Mycenaean wave pattern. The design on the handle is a double St. Andrew's cross.

In shape this oinochoe differs from all the others found at Corinth, being less graceful in its proportions and curves; yet it compares favorably in this respect with some of those found at Eleusis (cf. Museum at Eleusis, No. 696 and 898).

4. Oinochoe (PLATE XIV).—Height, 0.087 m.; diameter of base, 0.048 m. Clay pinkish gray. Found intact, except a part of lip and base. Base very slightly concave and without a foot. Body of vase up to 0.01 m. of handle was painted a dark brownish black; then two parallel lines, above which is the chief design, consisting of a triangular cross-hatched decoration; on the right of the handle this is bordered by two lines parallel to the side of the triangle nearest the handle, but on the left side, owing to lack of space, there is only half a triangle and one parallel line; in all there are four and one-half triangles. The neck is decorated with four parallel horizontal lines; the handle also has parallel horizontals. In Eleusis there is a vase (Museum, No. 970) which closely resembles this, with the addition of water-birds in the design on the neck panel. The closest parallel, so far as I know, is in Berlin (Museum for Völkerkunde, Schliemannsammlung, No. 8767), published by Wide in *Jahrbuch*, 1900, fig. 112 (cf. also fig. 111, and for shape of the body, *Jahrbuch*, 1899, p. 42, fig. 29).

5. Cylix (PLATE XIV).—Height, 0.072 m.; diameter of mouth, 0.13 m. to 0.138 m.; diameter of base, 0.071 m. Clay greenish gray. Paint brownish black, well preserved on one half of the vase, very poorly on the other

half. Found in fragments; part of rim, small piece of side, and part of base lacking.

Decoration similar to that of A 4, but with meander on the shoulder panel instead of the zigzags. The meander is similar to that in A 1, and in a fragment shown in Fig. 2.

6. Cylix (PLATE XIV).— Height, 0.07 m.; diameter of mouth, 0.115 m. to 0.117 m.; diameter of base, 0.053 m. Clay pinkish. Vase found intact. Paint varies in color from bright red to brownish black, according to thickness with which it was put on. Inside painted, except line near lip 0.002 m. wide. The under side of the handles and part of shoulder under handle not painted. The decoration is on a narrow panel on each side of the shoulder between the handles. On the panel were drawn two horizontal parallel lines, and across the two upper spaces vertical lines were drawn up and down (cf. *Athen. Mitth.* 1903, 'Der archaische Friedhof am Stadtberge von Thera,' by Ernst Pfuhl, Beilage xxxiii, 4, 6).

7. Cylix (PLATE XIV).— Height, 0.059 m.; diameter of mouth, 0.10 m.; diameter of base, 0.048 m. Found in fragments. Clay pinkish.

Decoration same as in B 6, except that the verticals cross the middle space of the panel only. Lines irregularly drawn.

8. Cylix (PLATE XVI).— Height, 0.048 m.; diameter of mouth, 0.075 m. to 0.077 m.; diameter of base, 0.042 m. Clay pale. Painted inside and outside with a very lustrous jet black paint, which scales off easily. Found intact.

Decoration is on a panel on each side of the shoulder between the handles, and consists of a triple zigzag, finished at each side with two verticals. The under side of the handles and the shoulder under the handles not painted.

9. Cylix (PLATE XVI).— Height, 0.032 m.; diameter of mouth, 0.070 m.; diameter of base, 0.035 m. Clay greenish gray. Found in fragments. Entire vase painted a light chocolate brown, except a narrow line at the top. The inside of lip not painted for a distance of 0.005 m., this space being decorated with vertical lines in groups, two of the four groups consisting of eleven lines, the other two being too indistinct to be counted. Inside of vase painted. Paint not well preserved.

Compare Eleusis Museum, No. 968, for a similar design on the lip of a cylix, and also a fragment found at Corinth, and shown in Fig. 3.

10. Support for Vase (PLATE XV, below).— Height, 0.118 m.; diameter of larger end, 0.175 m. to 0.182 m.; diameter of smaller end, 0.17 m. to 0.172 m.;



FIGURE 3.— FRAGMENT OF A GEOMETRIC CYLIX FROM CORINTH. (1:3.)

diameter of middle, 0.085 m.; smallest circumference, 0.30 m. Found intact, supporting an oinochoe, probably B 3, as shown in the photograph, since that is the one which best fits it. Clay pale yellowish. Color dark brown, fairly well preserved, except in one part; the worn part corresponds to that of the oinochoe, and would seem to be due to the same cause. The only decoration is the band around the middle, which was unpainted except with the usual two horizontal and parallel lines. The handle has horizontals also.

11. Handmade Vase (PLATE XVI).—Height, 0.11 m.; circumference, 0.327 m.; circumference of neck, 0.072 m.; width of mouth, 0.03 m. Clay buff. Handmade, better polished than 12, and not as spherical. Base slightly flattened. Neck not in vertical line with axis, and the mouth tips up. Found intact. No ornamentation.

12. Handmade Vase (PLATE XVI).—Height, 0.065 m.; circumference, 0.183 m.; circumference of neck, 0.055 m.; width of mouth, 0.023 m. Clay pale buff, not well cleansed. Handmade, no base, handle very thick, neck not well defined. No ornamentation. Found intact.

This and B 11 resemble primitive ware, but may have been poor work of any period. Handmade vases similar to these were found at Eleusis with the geometric ware (*Eph. Arch.* 1898, 1, 2, p. 102, fig. 25), and also in Dipylon graves, with geometric pottery.

The general characteristics of these vases may be thus summed up: The clay is either gray or pink, the gray being sometimes a greenish gray, often pinkish in places, due to the firing, and sometimes having a creamy tint, as in B 2, where it is a rich yellow; the pink varies from a very light to a very deep pink or red, as in the amphora (A 1). The fineness of the clay also varies. A careful comparison of these vases with the fragments of Corinthian vases found near the Temple of Apollo, reveals the same two general classes in both, which would seem to indicate that these early vases were a local product. This view seems to be confirmed by the results of the examination of the Eleusis vases with reference to this point, for in those vases there is an absence of the so-called "pepper" which characterizes so much of the clay in the vases at Corinth, and also of the creamy tint not uncommon here.

The lustrous paint used in the decoration varies from a light reddish brown through a dark brown and brownish black to black; in one it is greenish black (A 2), while in another (B 2) it is a rich chocolate brown. In many cases the paint is poorly

preserved, the least durable being the greenish black. The chocolate brown is perhaps the best preserved of all.

The most common shapes are the cylix, and the oinochoe with spherical body, short neck, and trefoil mouth; B 7 has a much longer neck and a more oval body, with the sides growing nearly straight toward the base. In B 4 the upper and lower convex surfaces of its body meet at an obtuse angle, instead of forming one continuous curve. One amphora only was found, which in shape differs somewhat from any that I have seen elsewhere; it has a slender oval body, long neck, and broadly flaring mouth, extending somewhat high above the handles.

No other example exists, so far as I know, of a support similar to that found at Corinth (B 10). It resembles a huge napkin-ring, with a deeply concave surface, the diameter at the base being greater than at the top; it has a handle on one side. Its use as a support is suggested by the circumstance of its being found supporting an oinochoe. The two handmade vases need no further comment.

The style of decoration in all the vases is extremely simple; in general, with the exception of the cylixes, the body of the vase has a simple band decoration, the rest being painted solid; the neck has a panel left for the decoration, which may consist of zigzags — whether single, triple, quadruple, or fivefold — or of some form of the meander. The handle is usually decorated with horizontals between uprights; B 3 has horizontals above and below a double St. Andrew's cross. The smallest pitcher, B 4, has cross-hatched triangles on the shoulder, and one fragment of an amphora has dots on the lip (Fig. 4).



FIGURE 4. — FRAGMENT OF
A GEOMETRIC AMPHORA
FROM CORINTH. (1:3.)

The cylixes show the same characteristics, having on the shoulder panel, as decoration, the meander, zigzags, or verticals, crossing parallel rings, or between two of them; the handles have parallel verticals between horizontals; the lip of one has

verticals in groups. In all these vases the decoration is the simplest form of geometric ornament.

Vases similar to these have been found in graves near the so-called "Theseum" and the Areopagus in Athens, in Eleusis, and in the excavations at the Argive Heraeum. The resemblance to those found at Eleusis is most striking; there is the same style of ornament, though a greater variety and wealth of design is seen in those found at Eleusis, and therefore a greater lack of solid color on the surface. Yet there are many in which the decoration is very similar. The same is true of the shapes which occur there; the cylix is common; the amphora, similar to that found at Corinth, though with less flaring mouth and more bulging body, also occurs; and at least two were found with a cylix on top in the same manner as here. Pitchers like B 3 and 4 occur, but none with the spherical body. The clay, as I have said, differs somewhat, and there is none of the chocolate brown color used in the decoration. Therefore while the similarity would be quite enough to place them in the same class and in the same period, yet there are sufficient points of difference, I think, to preclude the supposition of a common manufactory.

Those found at Athens show a preponderance of the same shapes, amphora, cylix, and oinochoe, but with a richer variety of ornament, although they still lack the wealth of ornamentation found on the so-called Dipylon ware.

The date of this class of vases may be determined with some degree of exactness. At Eleusis there were found three layers of geometric graves, and in none of them were there any of the funeral vases of the Dipylon style; the foot of one was found in the uppermost layer, and three small fragments, but in the lowest layer there was absolutely no trace of such vases. From this fact, and from the character of the graves at Athens which contained vases of this style, they may be dated without question as prior to the Dipylon as we have known it. But it is possible to date them with even more exactness. These vases from Corinth resemble most closely those found in the lowest

geometric layer at Eleusis; just under that layer appeared Mycenaean fragments; the remains of walls show that the site was not long unoccupied during the interval; therefore these vases must belong to the period immediately succeeding the Mycenaean, that is to say, about the tenth century B.C.

The finding of these very early geometric vases at Corinth, then, seems to be one more link in the chain of evidence in favor of the spread of the Dorian influence along the Isthmus into Attica. It seems quite possible that this grave is but the beginning of a geometric necropolis such as was found at Eleusis, and it would be interesting, were it possible to do so without injury to remains of later date, to carry the investigation of this region farther. Again, since it has been proved that *stereo* was not reached in the excavation of this spot, it would seem worth while to make trial at Corinth to see if below the geometric civilization may not lie buried remains of the Mycenaean, as at Eleusis, thus establishing here also the same relationship between the two. As yet nothing Mycenaean has been found at Corinth, and such evidence would prove of great value in the study of the early history of Greece.

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FARMINGTON, CONNECTICUT,
October, 1904.

THE MEANING OF ΠΥΡΓΟΣ IN TWO TEIAN
INSCRIPTIONS

THE inscriptions with which we are concerned are *C.I.G.* 3064 and 3081. The reading of *C.I.G.* 3081 is

Τιβέριος Κλαύδιος
Μασιμάχου υἱός, Κυρεῖνα,
Φιλιστ[εύ]ς, τὸ β̄
τοῦ Φιλαίου πύργου,

and the reading of one line

.... τοῦ Φιλαίου πύργου, Φιλαΐδης

indicates quite well the nature of the longer inscription, No. 3064, where the word πύργος occurs twenty-eight times. The meaning of πύργος in this connection has not, I believe, been satisfactorily indicated. πύργος was regarded as a district, or quarter, of Teos by Boeckh, *C.I.G. ad loc.*; Grote, III, p. 186; Scheffler, *De rebus Teiorum*, p. 35; Gilbert, *Staatsalt.* II, p. 38; and Busolt, *Gr. Staatsalt.* (1892), p. 26. Schoemann, *Gr. Alterthümer* (1897), I, p. 135, holds that the people were divided by towers, without doubt according to city districts, and each citizen was named after the tower of the city walls near which he lived.¹ Cuperus, *Misc. Berol.* (a work not accessible to me), thought that φιλιστεύς meant *custos*, and that Tiberius Claudius was guardian of the tower

¹ The Teian territory was quite extensive, and it is by no means clear how the country residents could be designated by the towers of the city walls. Cf. Πάρμις τοῦ Σθενέλου πύργου, Χαλκιδεῖος (No. 3064), which implies the name of a place, or village, in Teian territory; Grote, III, p. 186, note.

of Philaeus. Boeckh, *ad loc.*, however, replied that a tower, *i. e.* a district, cannot have a *custos*.¹ Such are the explanations of this remarkable usage. That the *πύργος* corresponded to the Attic *δημος* is probable; but the term, as here employed, seems to admit of, and to require, a further definition.

The inscription No. 3064 contains several names of a foreign aspect, which have been thought to be Lydian or Carian, as Teos was once a Carian settlement; so that, possibly, some Asiatic custom may have been adopted by the Teians. However this may be, I believe that *πύργος*, as here used, has nothing to do with the city walls, but is merely a peculiar form of register or poll list.

In Roman times the term *πύργος* was applied to many things quite independent of fortifications; as, for example, to the dice-box, to the characteristic attribute of Cybele (the high hat), to the tomb of Cyrus, to the terraced temple of Babylonia and, in the diminutive form *πυργίσκος*, to the tombs of Telmessus. But the dice-box and the hat of Cybele are no more deserving of the name *πύργος* than the inscribed prisms (inaptly called cylinders, as Perrot and Chipiez note) of Assyria, nor is the tomb of Cyrus, or those at Telmessus, so much entitled to the term as the tower stele of Zanthus,² nor the terraced temple any more than the terraced stele at its base. Three types of inscribed objects, then, may have been designated by *πύργος*, — the terraced stele of Chaldaea, the so-called cylinder, and the huge stele of Zanthus. Though there is not so much certainty on the matter as could be desired, some other facts enhance the plausibility of the theory here maintained. Fellows (*Lycia*, p. 224) found at Rhodes an inscription of two words, *πύργος Δώρκωνος*. He says, in this connection, merely: "I found one or two pedestals, worked

¹ Ed. Meyer rejects the explanation of *πύργοι* as "Stadtquartiere": "das Gebiet von Teos zerfällt in 'Thürme,' d. h. offenbar Adelsburgen, die den Namen einzelner Personen tragen" (*Ges. d. Alterthums*, II, p. 307).

² The similar monument at Xanthus, the well-known "Harpy Monument," is frequently described as a "tower," a "tower tomb," or "Grabthurm," and sometimes (though inaptly, according to Perrot and Chipiez) "obelisk."

up in modern buildings, which show marks of Greek art in their festoons and in the well-cut inscriptions, but no other trace of the ancient Greeks was discoverable." To what sort of a structure this inscription, which suggests at once the peculiar usage of Nos. 3064 and 3081, belonged, is a matter of conjecture. Fellows translates, "The tower (tomb) of Dorco." Rightly perhaps; at any rate there does not seem to be the slightest reason for regarding it as a part of the city walls. Moreover, beside a lake, not far from the walls of Teos, there were found some twenty massive blocks of marble. Pococke, Chandler, and Texier mention these blocks, but have

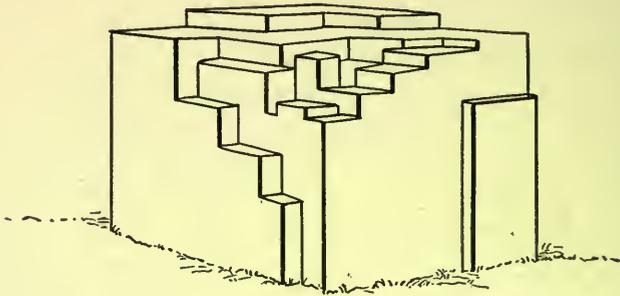


FIGURE 1. — A MARBLE BLOCK FROM TEOS.
(From Hamilton, *Asia Minor*, II, p. 17.)

scarcely ventured a guess as to their designation. Hamilton, *Asia Minor*, II, pp. 17 ff., speaks of them thus: "They were cut into such extraordinary shapes, representing steps, niches, pedestals, etc., with numerous breaks of different height and size, that, independently of their great bulk, I may safely say I never saw anything so remarkable. It is almost impossible to form a guess as to the purpose for which they were intended, or to what kind of building they could have been applied. In order to give a general notion of them, however, I should say that one or two sides were generally cut perpendicular, with many singular additions, to give the idea of a building with pilasters in its exterior elevation, whilst the two inner sides were partly cut into a confused mass of steps and

stands of different sizes, elevations, position, and direction. . . . No two blocks were cut in exactly the same form. . . . The largest was 11 feet long, 6 feet 4 inches high, and 4 feet 9 inches wide. The others were . . . more cubical, like the accompanying cut [Fig. 1], which was upwards of 8 feet high." What were these huge eight-foot cubes, cut in imitation of a building with pilasters? Without any reference to the age or location of the blocks, I asked this question of a constructing engineer. He replied that "they might be some kind of a tower." There is, then, some point of connection between the Teian blocks and the *πύργος* of the Teian inscriptions. Both are of Roman times, and neither the expression nor the block has a parallel. Perhaps the blocks were the *πύργοι* on which the lists of citizens were kept. How comes it that the citizens were called after the block, and not after the district in which the block was placed? Such a thing might easily happen in Roman times, when language usages were changing; and this change in speech may actually be seen in the application, at this time, of the terms *πύργος* and *πυργίσκος* to the tombs. Cf. the use of two terms in *C.I.G.* 4207, 'Ελένη . . . τὸ μνημείον κατεσκευάσεν . . . ἄλλω δὲ μηδενὶ ἐξεῖναι ἐν τῷ πυργίσκῳ τεθῆναι κτλ. But such an usage, viz. designating an object by the name of the block on which it is inscribed, is found in an inscription of the Greek period from Amorgos (*Recueil des Inscr. Jur. Grec.* p. 116, No. 64), ὄρος χωρίων . . . καὶ οἰκίας καὶ κ[ήπων] τῶν Ξενοκλέους . . . καὶ τῶν ἐπικυρβίων ἐνεχύρων ὑποκειμένων κτλ. As explained by Keil (*Die Solon. Verfassung*, p. 59, Anm.), ἐπικύρβια ἐνέχυρα are the pledges "auf einer Urkunde verzeichnet," not, of course, chattels actually on, or like, certain triangular stones called *κύρβεις*.¹ So citizens of a

¹ In the same way the enigmatic *πύργια νομίσματα*, in Aesch. *Pers.* 859, is to be explained, in my opinion. In a paper read before the Archaeological Institute at Princeton, in December, 1902, I showed that the writings of the Asiatic kingdoms were, to a great extent, in or on the temples, called *πύργοι* by Herodotus, and on the huge towers at the city gates and the palace doors. The *πύργια νομίσματα* are, then, the laws or customs as found on the towers. Cf. *A.J.A.* VII (1903), pp. 95 f.

certain tower are not those resident in or near a tower of the city walls, but those enrolled in the deme register, called *πύργος* because of its fantastic shape which attracted attention and determined ultimately the popular designation. The pilasters at the sides of these blocks are admirably adapted for deme lists, and it is hard to conceive of any other use to which these great tablets could have been put.

If these considerations do not satisfactorily sustain the theory here maintained, it is hoped that they may justify discussion and attract the attention of others better equipped with facts for the final solution of these two enigmatical remains from ancient Teos.

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IMPERIAL METHODS OF INSCRIPTION ON
RESTORED BUILDINGS: AUGUSTUS AND
HADRIAN

THE zeal which the emperor Augustus displayed in beautifying Rome with new buildings did not surpass the pains he took to preserve from the ravages of time the monuments already existing. Restoration of the ancient cult foundations, as well as of the secular edifices of the state, he regarded as a duty. He therefore assumed the *cura operum publicorum*, and by this act made the supervision of the maintenance of public buildings an imperial prerogative.

The successors of Augustus did not shirk this responsibility. Hence the restoration of the old structures of former times continued to be a marked feature of the architectural activities of the emperors. Judging from extant inscriptions, and from the testimony of the biographers, the repairing and the rebuilding set on foot in certain reigns quite outstripped the production of new monuments. Thus Vespasian, who, to be sure, erected several new buildings, was especially active in restoration, and is dubbed by an inscription, *C.I.L.* VI, 934, *RESTITVTOR AEDIVM SACRARVM*. Dio Cassius (76, 16, 3) and Spartianus (*Vit. Sev.* 23) characterize Severus particularly as a restorer. The truth of their accounts is confirmed by the numerous inscriptions which bear the name of Severus, and contain mention of buildings repaired under the auspices of the emperor or of members of the imperial family.¹

When the process of refurbishing or rebuilding had been

¹ Cf. Suetonius, *Vespasian*, 8; O. Richter, *Topographie der Stadt Rom*, 2. Aufl., p. 59.

brought to an end, it rested with the imperial restorer to decide whether to view the structure as his own creation or as *de jure* still the handiwork of the founder. Upon the answer given to this question depended the assumption or the rejection of inscriptional right on the building restored, with consequent neglect or recognition of the claim of the original builder to retain his place on the architrave. Now the treatment accorded to the memory of the founder by an imperial restorer was deemed a fact worthy of record—an inference which one is warranted to draw from the frequent allusion to the matter made by the writers who deal with the history of the Empire. Sometimes the reference applies merely to the restoration of one building. Often in the later historians, such as Dio Cassius and the *Scriptores*, the practice of a given emperor is summed up in a general estimate of his procedure. A just attitude toward the deserts of the original builder was considered meet subject for praise, an unjust for blame. Augustus himself set the fashion by recording in his own *Res Gestae* conspicuous instances in which he had paid due homage to the memory of the founder. Literary sources vouch for the fairness of the Princeps in this respect.¹ Of the successors of Augustus, the behavior of at least eight, beginning with Tiberius and ending with Alexander Severus, has been in like manner put on record.

Direct literary evidence bearing on the subject is thus significantly extensive. It is clear that in the time of the Empire there prevailed strict notions as to what the proprieties demanded of a Caesar in framing an inscription which was intended to commemorate the restoration of a building. Popular sentiment, reflected by the literature, reckoned on the observance of certain regulations, and stood ready to criticise any departure from the established usage. What was this typical policy? In how far was it followed by individual emperors? What were the considerations that guided practice?

¹ *Mon. Ancy.* 4, 3-4; 4, 9-10.

To these questions full and adequate answer has not, I believe, been given. Liebenam, in a recent work,¹ mentions several examples illustrative of the policies of four emperors—Trajan, Hadrian, Severus, and Alexander Severus. With the exception of his citation of some pertinent inscriptions, Liebenam adds nothing to the ancient note of Gothofred on the *Codex Theodosianus*, 15, 1, 31. Other writers who have vouchsafed notice to the points in question have either referred in general terms to the fact that some of the emperors did not assume the right of inscription on restored buildings, or have stopped with a cursory glance at the procedure of a single emperor. Jordan, in his authoritative article² on the *dies natalis* of the temple, argues that a new dedication was joined to the rebuilding of a temple. This may be inferred from the fact that the name of the restorer was inscribed on the edifice just as the name of the original builder had been. The name of Catulus was placed upon the new Capitol, and—I follow the Latin closely—“we read in various places of emperors who, with exceptional modesty, waived inscriptional right upon buildings restored by them.” Marquardt³ asserts that in their restoration of temples the emperors sought to avoid the necessity of adding to the *dies natalis* a second festival of dedication, by preserving the original dedicatory inscription and foregoing recognition of their own services. De Ruggiero⁴ merely repeats Marquardt to the effect that when a new dedication was necessary, the old inscription was kept.

Comparison of the views of Jordan and Marquardt leaves one in some perplexity. According to the one, it would seem that it was the usual practice for the restorer to inscribe his own name on his building. Rejection of the privilege was the exception, whereas, if we accept Marquardt's statement, rejection was the rule. As a matter of fact, a survey of the evi-

¹ *Städteverwaltung im Römischen Kaiserreiche*, Leipsic, 1900, p. 163.

² *Eph. Epig.* I, p. 235.

³ *Römische Staatsverwaltung*, vol. 3, p. 274.

⁴ *Dizionario Epigrafico*, p. 148, art. *aedes*.

dence, literary and epigraphic, will show that neither of these scholars quoted above has given a satisfactory description of the established usage. Their statements are confined to the restoration of sacred edifices. Both stopped short of setting precisely the limits of normal procedure. Marquardt, in particular, based his generalization solely upon the policy of Augustus, as set forth by Suetonius (in *Aug.* 31), Dio Cassius (in 53, 2, 4-5), and the Princeps himself (in *Mon. Ancy.* 4, 9). But even Augustus, right-minded restorer though he was, felt bound to keep the name of the original builder only under certain conditions. What these conditions were, is not specified. Again, not all the emperors, as Marquardt *ex silentio* implies, imitated the practice of Augustus, so that it is misleading thus to assume that the policy of the Princeps indicates an invariable method of procedure among his successors.

I have presumed to indulge in these criticisms on the basis of a study of such information about methods of inscription on restored buildings as I have been able to gather from literary sources and from inscriptions. The results of the investigation, which are partly of archaeological, partly of historical, interest, I shall not attempt to set forth at this time, but shall confine myself to discussing the policies of Augustus and Hadrian. These two emperors were regarded as types of the magnanimous restorer. It is thus desirable to get an appreciation of their respective attitudes toward the original builder to use as a standard of comparison. Some sidelights may also be cast upon the motives by which these emperors were governed in their procedure. Furthermore, I hope to show that it is possible to gain new ground from which to approach two questions which have attained a respectable majority, archaeologically speaking. I have in mind (1) Lanciani's theory, according to which the inscription, *C.I.L.* VI, 31060 (= *Bull. Comm.* vol. XI (1883), p. 208), is to be attributed to the peperino temple on the Palatine, called variously the shrine of Magna Mater (Hülse) or Victory (Richter); (2) the date of the inscription of Agrippa on the Pantheon.

I. AUGUSTUS

In the *Monumentum Ancyranum*, 4, 1-8, there is given an extended list of buildings which Augustus built new or rebuilt *a solo*. To all of these the word *feci*, ἐποίησα in the Greek text, is applied. Now we know that at least one of these structures, the Temple of Jupiter Feretrius, was, properly speaking, a restoration. The Republican temple had not entirely collapsed. Nepos (*Att.* 20) describes it as unroofed. Livy (4, 20) applies to it the stock phrase used to indicate a tumble-down condition and need of repairs—*vetustate dilapsam*. Both writers use *reficere* of the operations of Augustus. Furthermore, the new temple stood on the same foundations as the old (Dion. Hal. 2, 34). Nevertheless Augustus did not hesitate to classify his work as a new building, owing possibly to the fact that he levelled what remained of the walls of the old temple, instead of contenting himself with supplying the new roof that, according to Nepos, would have sufficed.

There can be no rashness in asserting that Augustus inscribed his own name and his own name alone on the new building. The use of the word *feci* in the *Monumentum Ancyranum*, of course, proves nothing as to the wording of the actual inscription. It is the procedure of Augustus in connection with the Porticus Octavia, also included in the list to which I have referred, that shows by implication that the Princeps assumed, as a matter of course, the right to place his own name exclusively on all other buildings mentioned in the context. The new Porticus Octavia followed closely the lines of the old. *Eodem in solo* is the phrase used in the *Monumentum Ancyranum*. It is noteworthy also that Festus, p. 178, wrote *reficere* when referring to the building with which Augustus replaced the original colonnade. Yet Augustus speaks of himself as the builder of a new portico, and differentiates by the word *priorem*.¹ Now on this building the emperor perpetuated the

¹ *Mon. Ancy.* 4, 2-4: "porticum . . . quam sum appellari passus ex nomine eius qui priorem eodem in solo fecerat, Octaviam."

name of Octavius, the founder. Nevertheless it is plain from the care with which mention of the act is inserted, that the Princeps took credit for the display of uncommon condescension, and departed from his ordinary practice. Why he did so, will appear later. At present it is enough to repeat that the absence of the name of Augustus on the Porticus Octavia indicates the contrary for the Temple of Jupiter Feretrius and the other buildings specified.

Although the truth of this surmise scarcely needs further confirmation, conviction is so necessary for the purpose of this paper that I may be pardoned for adding to internal evidence data drawn from an external source.

Ovid, *Fasti*, 4, 347, writes of the successive restorations of the shrine *Magna Mater in Palatio*:

Nasica accepit; templi non perstitit auctor.
Augustus nunc est. Ante Metellus erat.

The restoration at the hand of Augustus is without doubt that to which the *Monumentum* refers in the passage under discussion. Ovid, who was inspired by personal knowledge of the facts, calls Augustus the founder of the temple of his day. The poet says explicitly that the connection of the two previous builders with the shrine had passed away with the edifices for which they stood sponsors. There was no thought of any obligation to preserve a predecessor's inscription. "*Augustus (auctor) nunc est*" allows us to phrase in imagination a dedication containing the name of the emperor only.

It is therefore clear that the accounts which the sources give as to the deference with which Augustus treated the original builder apply to restoration in the narrowest sense. Having established this fact, one is able to rate at their true worth the words of praise in which biographers and autobiographer indulge. Augustus says (*Mon. Ancy.* 4, 9-10): "Capitolium et Pompeium theatrum utrumque opus impensa grandi refeci sine ulla inscriptione nominis mei." Suetonius may have had in

mind this passage as well as the reference to the Porticus Octavia already quoted, when he wrote *Aug.* 31: "proximum a dis immortalibus honorem memoriae ducum praestitit qui imperium P. R. ex minimo maximum reddidissent. Itaque et opera cuiusque manentibus titulis restituit." Dio Cassius (53, 2, 4-5) furnishes an independent version which materially supplements Suetonius and the *Monumentum Ancyranum*: τῶν δὲ δῆ ναῶν πρόνοιαν ἐποίησατο. τοὺς μὲν γὰρ ὑπ' ἰδιωτῶν τινῶν γεννημένους τοῖς τε παισὶν αὐτῶν καὶ τοῖς ἐγγύοις, εἴγε τινὲς περιήσαν, ἐπισκεύασαι ἐκέλευσε, τοὺς δὲ λοιποὺς αὐτὸς ἀνεκτήσατο. οὐ μέντοι καὶ τὴν δόξαν τῆς οἰκοδομήσεώς σφῶν ἐσφετερίσατο, ἀλλ' ἀπέδωκεν αὐτοῖς τοῖς κατασκευάσασιν αὐτούς.

It is fortunate that we have this passage in the *Historia Romana* with which to amplify the testimony of Suetonius. Direct use of an exemplar of the *Monumentum Ancyranum* by Suetonius is a fact generally accepted. The references in the inscription to the restorations of the Portico of Octavius, the Capitol, and the Theatre of Pompey in themselves contain enough data to have inspired the generalization of Suetonius. In that case there would be but one first-hand source on which to base conclusions concerning the policy of Augustus. The information furnished by Dio is, therefore, indispensable. Thanks to *Mon. Ancy.* 4, 17-18, "duo et octaginta templa deum in urbe consul sex [tum ex decreto] senatus refeci, nullo praetermisso quod e[o] temp[ore refici debebat]," and Suetonius, *Aug.* 30, "aedes sacras vetustate conlapsas aut incendio absumptas refecit," we can identify the πρόνοια τῶν ναῶν of which Dio speaks. In another passage Dio puts into the mouth of Tiberius words of eulogy which point also to an invariable policy pursued by Augustus (56, 40, 5): καὶ πάντα μὲν τὰ ἔργα τὰ πεπονηκότα ἐπισκεύασας οὐδενὸς τῶν ποιησάντων αὐτὰ τὴν δόξαν ἀπεστέρησε.

Thus by common consent the sources portray Augustus as adopting voluntarily a generous attitude toward the memory of a former builder. Evidently he could have usurped sole right of inscription in all cases. No one would have dared say the

head of the state nay,¹ yet he did not care to push his prerogative to the extreme. Again, he could have followed a compromise arrangement by retaining the dedication of his predecessor and adding a record of his own improvements. This practice was not infrequently resorted to, as inscriptions show,² although an emperor laid himself open to ridicule or criticism by appending his *titulus* when repairs had been insignificant.³ At any rate Augustus did not sanction this usage. The Capitol and the Theatre of Pompey were the two famous relics of Republican architecture. The temptation to connect one's name with such monuments would be very strong. A Sulla had mourned openly because he was unable to realize his wish to dedicate the Capitol and had declared his epithet *Felix* a misnomer (Pliny *N.H.* 7, 138). The pertinence of his disappointment was appreciated by posterity (Tacitus, *Hist.* 3, 72). Augustus could scarcely have forgotten that a flattering senate had authorized the substitution of the name of Caesar for that of Catulus (Dio, 43, 14, 6). There was the chance to wipe out old family scores by obliterating the name of Pompey on the stone theatre, or by causing his inscription to surrender exclusive place. Augustus had lavished money on each building (*grandi impensa refeci*), so that there was every incentive to move him to commemorate his repairs. Yet we find him refusing to take any liberty whatsoever with the name and fame of the builder ("sine ulla inscriptione nominis mei," *Mon. Ancy.* 4, 10; "manentibus titulis," Suetonius, *Aug.* 31).

It is safe to conclude that the policy pursued by Augustus in connection with the Capitol and the Theatre of Pompey is a replica of his attitude everywhere. Since he deigned to forego the right of inscription on the two occasions on which the

¹ Mommsen, *Staatsrecht*, 2, p. 950: "Es gehört wesentlich zum Character des Principats dass auf den grossartigen Bauwerken mit denen sie namentlich Rom und Italien schmückten kein anderer Name erscheint als der ihrige."

² *C.I.L.* VI, 1256-58; XI, 2999; VI, 1275; XIV, 2216; VI, 1244-46; VI, 896; VI, 938; VI, 997; VI, 883.

³ Dio Cassius, 76, 16, 3, on Severus; cf. my article entitled 'The Attitude of Dio Cassius toward Epigraphic Sources,' *Michigan Studies*, vol. I, pp. 139-140.

exercise of the prerogative must have seemed desirable and justifiable, it is not reasonable to suppose that he would have acted less generously when restoring shrines and secular edifices of minor importance. Dio Cassius, therefore, did not exaggerate when he wrote that Augustus never appropriated the glory of having built an edifice which he had merely restored.

The definite considerations that dictated the policy of Augustus, were, it would seem, those which common justice would suggest and common sense execute. (1) On buildings secular or sacred, which were simply restored, the Princeps said nothing about his improvements but kept intact the inscription of the original builder. Whether the repairs were elaborate or slight, mattered not at all. (2) If his operations amounted to a reconstruction, *a solo*, he figured in his own and in contemporary opinion as the founder of a new monument. The new edifice might follow the same plan as the old and stand on the same foundations or there might be a change in dimensions and contour. In either case Augustus deemed himself under no obligation to retain the inscription of the founder. Instead of so doing he wrote on the architrave his own name or, if he chose, the name of a member of his family. Thus when he replaced with a new colonnade the portico built by Metellus around the Temples of Jupiter Stator and Juno Regina, and added a library, he severed the current connection of the name of Metellus with the spot and rechristened the group of buildings after Octavia: cf. Vell. 1, 11; Pliny, *N.H.* 34, 31. The treatment accorded to the memory of Metellus finds a parallel in the effort of Augustus to change the name of the Basilica Julia to the Basilica Gaia et Lucia (*Mon. Ancy.* 4, 15-16). After the destruction of the building by fire Augustus rebuilt and enlarged it. On the score of these improvements he dedicated the structure in honor of his grandsons. There was of course no thought of trespass in not perpetuating the name of Julius. The same conclusion must hold good of the new dedication of the Portico of Metellus.

To make our reconstruction of the policy of Augustus unas-

sailable, we must be ready with an explanation to cover all cases in which he departed from his regular practice. As we have previously learned, Augustus included the Portico of Octavius in the list of edifices which he built new or restored from the old foundations. As he himself tells us, he preserved the name of the founder on the building, essentially a new portico. The reason for this special dispensation—for Augustus viewed it as such—I have never seen given, although the explanation is simple. Augustus was moved by gentile loyalty to permit the Porticus Octavia to keep its name. To honor an Octavius was to honor Octavianus. Family pride marked out plainly the course to be followed.

This explanation does not rest upon conjecture. There is no lack of evidence to show that the element of personal memorial played an important part in the erection and perpetuation of Roman public buildings. When the Romans built to adorn the city, to subserve public health or convenience, to glorify a divinity, they also built, to quote the felicitous phrase of Tacitus, *ad posterum gloriam*. So strong was the consciousness of the memorial character of buildings erected and dedicated by an ancestor that a decent sentiment assigned first of all to the posterity of the founder the duty of preserving from ruin and decay the family monument. Let the reader refer once more to the passage from Dio, 53, 2, 4, quoted above and note that Augustus placed the responsibility for the restoration of temples built by private citizens upon the 'children or the descendants of the original builder in case issue still survived.' The Claudii stood in especial relation to the shrine of Bellona, founded by Appius Claudius Caecus. (Cf. Gilbert, *Topographie*, vol. 3, p. 74, n. 1.) A second Appius Claudius placed in the temple portraits of his ancestors and inscriptions reciting their deeds (Pliny, *N.H.* 35, 12). The words of Ovid, *Fasti*, 6, 203,¹ when compared with *Fasti*, 4, 347, seem to indicate that the name of the founder was still to be seen on the architrave in

¹ "Appius est auctor Pyrrho qui pace negata multum animo vidit; lumine captus erat."

the time of Augustus. In like manner, the Aemilii assumed the preservation of the Basilica Aemilia as a family obligation. Time after time the structure was restored by members of the gens and, as examination of the numerous passages collected by Gilbert¹ will show, each restorer was actuated by a sense of duty to care for the family memorial. In the reign of Tiberius the point of view remained unchanged. Tiberius, like Augustus, looked first to the noted families of the state to restore the monuments with which their names had been for years associated. Note the reason assigned by the emperor for personally undertaking the restoration of the Theatre of Pompey (*Ann.* 3, 72, *quod nemo e familia restaurando sufficeret*).

In rebuilding the Portico of Octavius, Augustus was acting for once not alone as the imperial restorer, the adopted son of a Julius, but as a member of that Octavian family, *gens Velitris praecipua olim*,² to which tradition assigned at least an honorable place in the development of the city from the time of the Kings.² Augustus had no reason to blush for his ancestry. So he retained on the Portico the name of the founder out of deference to the gens to which he had belonged. In consonance with the sentiment which we have seen was elsewhere active, he regarded the building as a family monument. In this especial case motives, which were not always present, induced Augustus to keep the name of the builder on a new edifice. His procedure stands by itself, and does not affect our estimate of his policy as a whole.

It is self-evident that the desirable test to which to subject such information about imperial methods of inscription as can be gleaned from literary sources, lies in the inscriptions themselves. With the later emperors study of the stones is often very fruitful. We shall see that the inscriptions furnish testimony concerning the policy of Hadrian which corrects effectually the literary version of his procedure. In the case of

¹ Gilbert, *Topographie*, vol. 3, pp. 213-214, n. 1; p. 221 and n. 3. Cf. also Gardthausen, *Augustus und seine Zeit*, vol. 1, p. 983.

² Suet. *Aug.* 1, 2.

Augustus there is, as we should expect, a dearth of epigraphic material almost complete. It is fortunate that our literary sources are reciprocally supplementary and interpretative, so that the paucity of inscriptions recording restorations carried out by Augustus is not a fatal deficiency: *C.I.L.* VI, 878, [*imp.*] CAESAR DIVI F. AVGVSTVS PONT. MAX. EX S. C. REFECIT, from the arch of the approach to the Pons Aemilius is not apposite, since we cannot tell the extent of the repairs which Augustus here commemorated. *Ibid.* VI, 1244, IMP. CAESAR DIVI IVLI F. AVGVSTVS PONTIFEX MAXIMVS COS. XII . . . RIVOS AQVARVM OMNIVM REFECIT is also inapplicable. The references in literature which treat of the policy of Augustus are founded upon his practice in restoring temples and buildings of a character more monumental than were bridges and aqueducts with their primarily utilitarian aims.

The only other inscription which has any bearing is *C.I.L.* VI, 31060, to which I have referred. The inscription, which reads, [*imp. C*]AES DIVI F [*aedem vi*]CTORIA[*e refecit*], is quoted by Gardthausen¹ as epigraphic confirmation of the restoration of shrines in which Augustus was engaged in his sixth consulship. The illustration is not a happy one. The inscription was patched together by Professor Lanciani from the two fragments AES DIVI F and CTORIA, which were found, according to Bianchini's report, in the year 1775, on the west slope of the Palatine, just below the peperino temple of doubtful identity.² For obvious reasons I must refrain from taking sides in the war which the Titans of Roman topography have waged concerning the name of the shrine, as well as concerning the bearing which the provenience of the fragments may have on the location of the Temple of Victory. The inscription itself, and the propriety of utilizing it to prove that Augustus restored the Palatine Temple of Victory, I wish to discuss in the light of what we have learned about the methods of Augustus as a restorer.

¹ *Augustus und seine Zeit*, vol. 2, p. 567, n. 6.

² Hülsen, *Röm. Mitt.* X (1895), pp. 23-24, and footnotes.

Professor Lanciani¹ assumed that the two fragments transcribed above had been originally parts of the same *titulus*. By his reconstruction of the inscription he was persuaded that he had shown that the Palatine Temple of Victory, about which sources are silent after the year 193 B.C., had undergone a restoration at the hands of Augustus. We learn nothing elsewhere about any such restoration. Lanciani's hypothesis has not won general approval, although he has, I believe, never seen reason to recant. His last published utterance on the subject which I have been able to find occurs in the *Ruins and Excavations of Ancient Rome*, p. 125. Here he repeats the view formerly expressed. Gilbert (*Top.* vol. 3, p. 428, n. 4) seems tacitly to favor Lanciani's theory.² On the other hand, Hülsen has rejected the proposal of the Italian scholar, but merely on the ground that the words of Bianchini imply that the fragments were entirely separate. True it is that this is the impression which Bianchini's accounts, Italian and Latin, convey to the casual reader. The letters AES DIVI F alone are described as being on the epistyle; the fragments containing the reference to Victoria seem to be distinguished as belonging to another inscription. Richter, who disagrees with Hülsen as to the location of the shrine of Victory, concurs in repudiating the possibility of an Augustan restoration of the temple,³ without, however, combating Lanciani.

Now, inasmuch as there is evidently chance for difference of opinion as to what Bianchini meant, some more cogent argument than subjective inference based on verbal interpretation is desirable if a quietus is to be placed on Lanciani's view. Our study of the procedure of Augustus in inscribing his name on his buildings has put at our disposal a new and, I think, a convincing reason for declaring against Lanciani, and for view-

¹ *Bull. Com.* XI (1883), pp. 206-212.

² "Zwei Inschriftenreste . . . welche . . . leicht zu der Weihinschrift sich ergänzen lassen Imp. Caesar divi f. aedem Victoriae refec." The text of Bianchini is too long to quote here. It is easily accessible in Hülsen's article already referred to.

³ *Top.* 2d ed. p. 138.

ing askance his inscription, countenanced by the *Corpus* though it is. At all events Hülsen's negative position is more firmly established, as I shall proceed to show.

If the Palatine Temple of Victory was actually one of the shrines on which Augustus expended architectural improvements, his operations involved repairs simply, not rebuilding. For, if the Princeps had rebuilt the shrine, it must have been mentioned in the *Monumentum Ancyranum* in the list of those edifices which he had built anew. The *aedes Victoriae in Palatio* is not mentioned here. Hence it was one of the two and eighty temples which Augustus undertook to restore in his sixth consulship (*Mon. Ancy.* 17-18), assuming for the sake of demonstration that Augustus did actually restore the shrine. However, we have seen that on these shrines the emperor kept the name of the original builder. Therefore no such inscription as *Caesar divi f. aedem Victoriae refecit* would have been placed on the epistyle of the temple; the original inscription of L. Postumius, the founder, would have been preserved (cf. Livy, 10, 33). Thus the manufactured *titulus* is at odds with the facts of Augustan usage as we have discovered them, and cannot be approved.

With the inscription falls the hypothesis supported by it. All idea of connecting the inscription with the shrine and using it as a proof of restoration by Augustus must be given up at once and for all, unless one choose to intrench oneself in the assumption that the Princeps, without visible or logical cause, here departed from his usual policy. Such a view, however, the impartial reader would scarcely sustain in face of the convincing unanimity with which available sources point to the opposite conclusion. *C.I.L.* VI, 31060, therefore, unless I have gone far afield in my interpretation of the data which deal with the procedure of Augustus, is open to revision. The two fragments cannot be joined with a *refecit*, even if, as seems doubtful, they are to be welded at all.

II. HADRIAN

The nineteenth chapter of the *Life of Hadrian*, which is ascribed to Spartianus, has been a *locus classicus* for citation ever since the discovery was made that the Pantheon in its present form is the work of Hadrian, and that, as Lanciani has aptly put it, "the inscription of Agrippa is historically and artistically misleading." In the ninth section the biographer informs us that, except in the case of the Temple of Trajan, Hadrian never inscribed his own name on any of his numerous buildings. This sentence was evidently intended as a broad characterization of the policy of Hadrian. The wording of the passage does not provide for any exception but the one: "cum opera ubique infinita fecisset, numquam ipse nisi in Traiani patris templo nomen suum scripsit." There follows a list of buildings which Hadrian restored at Rome. These are the Pantheon, the Saepta, the Basilica of Neptune, numerous shrines, the Forum of Augustus, and the Baths of Agrippa. The passage continues: "eaque omnia propriis auctorum¹ nominibus consecravit."

As an explanation of the retention of the name of Agrippa on the Pantheon, this passage is entirely applicable; as a description of the policy of Hadrian, it is untrustworthy. It is somewhat surprising that our handbooks of Roman topography have followed without question the biographer's authority, and have thereby fallen into inaccuracy of statement.² A moment's thought will show that the account in its literal wording exaggerates wofully, and that the scope of the reference must be modified if one is seeking to define precisely the limits of

¹ So Peter; *et iterum*, Petschenig in *Philol.* LII (1894), p. 348.

² Lanciani, *Ruins and Excavations*, p. 478: "Hadrian never inscribed his name on the monuments which he designed and raised, with the exception only of the temple which he dedicated to Trajan." Richter, *Top.*² p. 238: "Wir wissen dass Hadrian niemals auf die von ihm errichteten Bauten den eigenen Namen setzte." Platner, *Top.* p. 338: "That emperor [Hadrian] never inscribed his own name on monuments which he *restored* (*sic*), but always the name of the original builder, with but one exception."

Hadrian's policy. We cannot take seriously the report of the *Vita*, according to which, if accepted *verbatim*, Hadrian never (*numquam*) inscribed his name on any building anywhere. Are the inscriptions that have come down to us from the buildings of Hadrian all forgeries? Or are we to force the meaning of the words *ipse . . . nomen suum scripsit*, as does a writer¹ who has recently treated this passage, and infer that, whenever Hadrian's name is found to be connected with a building, we are to recognize the influence of some external agency which acted without the authorization of the emperor? The former alternative is an absurdity. For the latter explanation I hope to substitute a theory of my own, which, in my opinion, meets the difficulties of the passage, and keeps within the bounds of probability in rendering the Latin of the biographer. Our first task is to reconstruct the policy of Hadrian, on the basis of such facts of his usage as we can fix with certainty.

The biographer, as we have seen, first sums up Hadrian's policy in general. We are assured that Hadrian habitually rejected the right of inscription on his buildings, with one exception. No distinction is here made between new edifices and old ones that the emperor restored. But in the next sentence we find specific illustration of his policy, derived from buildings which he restored at Rome. Now it goes without saying that Hadrian, like the ordinary builder, regularly put his name on his new buildings. Even the biographer, careless of his sweeping statement, speaks of the Pons Aelius and the aqueducts which Hadrian built in his own name. Certainly aqueducts cannot be separated from *opera*;² and the guess of Schulz that Hadrian himself may not have

¹ Otto Schulz, *Leben des Kaisers Hadrian*, Leipsic, 1904, pp. 92-93. Schulz treats the contradictions contained in 19, 9; 19, 11; and 20, 5; and rightly, I think, puts the burden of responsibility for some of the inconsistencies upon the shoulders of the compiler of the *Vita*. I do not, however, as will be clear subsequently, agree with his interpretation of the words *numquam ipse nisi in Traiani patris templo nomen suum scripsit*.

² Cf. *Vit. Ant. Pii*, 8, where an aqueduct is included among the "*opera*" of the emperor.

applied his name to the bridge has little probability. Is it, then, possible that in his restorations Hadrian uniformly renounced the right of inscription, and that knowledge of this fact inspired the generalization of the biographer?

We know that in the case of the Pantheon the biographer tells the truth; therefore it is reasonable to accept his report as reliable for the three other buildings of Agrippa named in the passage. It is well-nigh a foregone conclusion that Hadrian retained the original inscription on the Saepta, the Basilica, and the Baths. As for the Forum of Augustus, we can but say that it is likely that the same respect would be paid to the memory of Augustus as was shown to his son-in-law. It is logical, as will hereafter appear, to premise consistency of action on the part of Hadrian in restoring some few of the great monuments of the city. We have accounted now for all the items in the list of the buildings restored at Rome, except *sacras aedes plurimas*. May we safely attribute to Hadrian a policy so extended as to include not only the famous buildings of his predecessors, but also shrines and secular edifices of lesser note?

If we turn to the inscriptions, we shall speedily learn that there can be no talk of a method invariably pursued by the emperor, either at Rome or outside of the Capitol. It must not be taken for granted that inscriptions of Hadrian relating to restorations are few and far between. On the contrary, such *tituli* are unusually numerous, and outnumber those of all other individual emperors, with the exception of Severus and Caracalla.¹

From the City come two undoubted examples: *C.I.L.* VI, 976, . . . HADRIANVS . . . AVGVRATO[ri]um] DILAPS A SOLO PE[cunia sua restitu]IT; 981, [Hadrianus] . . . VETVSTATE . . . [corruptas stati]ONES VRBIS RESTITVIT. VI, 979, . . . [Hadrianus] . . . HAS AEDES INCENDIO [consumptas restituit], records a probable restoration of Hadrian. These examples are suffi-

¹ For evident reasons I have not taken *miliaria* into consideration.

cient to show that we must be cautious in stretching the report of the biographer to cover all the buildings which Hadrian restored at Rome.

The inscriptions whose provenience lies outside of the City indicate as well that Hadrian was frequently willing to have a restoration commemorated in the orthodox fashion. The list that follows scarcely harmonizes with the assertion of the *Vita*, 20, 4, that Hadrian "did not care for inscriptions on public works."

C.I.L. II, 478 (a possible instance), TRALA[nus Hadrianus] . . . CVNEV[m et p]ROS[caenium theatri in]CENDIO [consumpta restituit]; IX, 5294, . . . HADRIANVS . . . MVNIFICENTIA SVA TEMPLVM DEAE CVPRAE RESTITVIT; IX, 5681, . . . [Hadrianus] . . . AQVAEDVCTVM VE[tust]ATE CONLA[psum] PECVNIA SV[a] CINGVLA[nis] REST[ituit]; X, 4574, . . . [Hadrianus] [aedem cub]VLTERINIS [mar]MORIBVS EXORNAVIT PECVNIA SVA; X, 5649, . . . [Hadrianus] . . . [vet]VSTAT[e] DILAPSPAS PECVNIA [sua res]TITVIT; X, 6652, . . . [Traianus] [Hadrianus] . . . [a]EDEM . . . [ve]TVSTATE CORRVP TAM RESTITVIT; XIV, 2216, . . . TRAIANVS [Hadrianus] . . . [fanum quod Phraatis(?) regis regu]M PARTHORVM FIL. ARSACIDES [fecerat vetustate collaps]VM RESTITVIT. This last inscription, Henzen's restoration of which is practically certain, is the only case in which Hadrian joins allusion to the original builder with mention of his own repairs.

It is therefore evident that the prevalent notion of the policy of Hadrian, which has been founded solely on the words of his biographer, is in need of revision. The facts of Hadrian's usage, as I conceive them, are as follows: In reconstructing several famous and conspicuous monuments the emperor actually kept the name of the original builder and passed over his own repairs in silence. In so doing he acted with a chivalrous regard for the memory of the founder that matched or even surpassed the respectful attitude of Augustus. The Pantheon of Hadrian was essentially a new building. At the most Agrippa's edifice furnished a few fragments for the vestibule.

Measured by Augustan standards, Hadrian would have been justified in assuming sole right of inscription. So remarkable, therefore, was his conduct in this, and in a few other cases, that it colored subsequent description of his policy, and gave rise to the extravagant generalization such as the report of Spartianus, whencesoever it came. 'It is the duty of the investigator of sources to place upon the culprit shoulders the blame for magnifying into an assertion of all but universal application in respect to content, a City tradition, traceable to data founded on a few notable local instances. Schulz¹ is inclined to descry here the trail of his Theodosian compiler, because he believes that the hypothetical author from whose pen comes all that is good historically in the *Life of Hadrian* would not have bungled so. Lavish use of the superlative and the unqualified, soaring structures of deduction reared on frail foundations of fact, are characteristics of the methods of the compilers of the *Historia Augusta*. I shall linger over the question only long enough to point out that in the *Life of Septimus Severus* (23), also assigned to one Aelius Spartianus, there is a precisely analogous case of exaggeration on the same theme.² One may fairly query whether there is not distinguishable in both passages the hand of the same epitomist, call him Spartianus, or call him X. However this may be, we have discerned the limits which Hadrian set for retaining the name of the original builder. Except in the cases specified, he commemorated his restorations with greater freedom than did some emperors who are not credited with a dislike of titular fame. In the light of what we have just learned, I fancy that it is apparent how futile would be the attempt to reconcile the facts of Hadrian's policy with the biographer's version thereof along the lines suggested by Schulz. This scholar proposes to lay the emphasis of the sentence so often referred to upon *ipse* and *suum*, and to draw the conclusion that when the name of Hadrian was placed upon

¹ *Op. cit.* p. 92 and n. 275.

² Dio Cassius, 76, 16, 3, reports the policy of Severus correctly, as inscriptions show; cf. 'The Attitude of Dio Cassius toward Epigraphic Sources,' p. 140.

his works, as on the Pons Aelius, for example, the inscription was unauthorized by the emperor.

The possibility of this interpretation of the sentence had occurred to me before the work of Schulz came into my possession, but I had rejected this solution of the difficulty immediately. Further reflection has confirmed my opinion.

If the Ponte S. Angelo were an unique case, we might with some justification assume that the name of the emperor had been placed on the bridge in spite of his declared wishes. However, it would require a lively imagination to conjure up a similar condition of affairs for every building inscription of Hadrian that has come down to us. The fame of the emperor must, indeed, have been in the hands of his friends! What of the aqueducts which the *Vita*, 20, 5, reports bore his name?¹ Here Schulz confesses that the compiler is certainly responsible for the confusion. There is no other view to take of the matter. In the Latin of the biographer, therefore, *ipse* does not imply that others did for Hadrian on their own initiative what he would not do for himself. No such strong contrast exists. The biographer means to say about Hadrian that which he says about Severus,² in slightly different words, namely, that the emperor did not inscribe *his own* name on his buildings but the name of the actual builder or founder. The stress of the sentence falls upon *suum* alone. *Iipse*, here, is not intensive, but approaches the freer personal use found so frequently in Latin of the third and fourth centuries after Christ.³ How far from the truth the statement of the biographer is we have proved. The fault lies not in his Latin alone, but in his methods and in his information.

What was the motive that led Hadrian to vary his policy? Why did he keep the name of the founder on a few buildings and not on all? He must have had some reason for thus dis-

¹ *C. I. L.* XIV, 2797, furnishes an example.

² "Aedes publicas . . . instauravit nusquam prope suo nomine adscripto."

³ Cf. Reisig, *Vortlesungen*, n. 369 end; C. L. Meader, *The Latin Pronouns*, New York, 1901, pp. 184 ff.

criminating. The explanation of his conduct is, I believe, to be deduced from the biographer, 20, 3. By good fortune, it is not the compiler whose authority we have to trust, but Marius Maximus. The quotation is to the effect that Hadrian was by nature harsh and unfeeling, and for this reason he took care to exhibit in many instances a scrupulous regard for duty, because he was haunted by the fear of meeting a violent end, as had Domitian before him.¹ The fate of Domitian, let us note, was the *bête noire* of Hadrian, who therefore sought, whenever it was feasible, to institute in his own favor a comparison of his acts and temper with those of his well-hated predecessor.

Now at least one, probably more, of the buildings of Agrippa which Hadrian restored had been included in the extensive campaign of rebuilding and renovation in which Domitian engaged,² as a result of the fire of Titus. The Pantheon is explicitly mentioned in the lists of Domitian's buildings.³ We are not directly informed concerning the other three buildings, yet since we hear that they were in use during the reign of Domitian, it is probable, if not certain, in every case that this emperor restored them.⁴ Even though Titus may have begun the repairs, he could scarcely have lived to see their completion.

Domitian adopted a characteristic policy in connection with the inscriptions which he placed on the buildings which he restored. The "dominus et deus" of the Roman world had to

¹ "Marius Maximus dicit eum natura crudelem fuisse et ideo multa pie fecisse quod timeret ne sibi idem quod Domitiano accidit, eveniret."

² Suetonius, *Domit.* 5.

³ *Chronog.* 159 (see Urlichs, *Codex urbis Romae Top.* p. 189); Eutropius, 7, 23).

⁴ There is a general agreement as to the Saepta; cf. Gilbert, *op. cit.* vol. 3, p. 175, n. 3; Richter, *Top.* p. 231; Platner, *op. cit.* p. 364. The structure is mentioned by Martial; cf. Gilbert, *loc. cit.* The same argument applies to the Baths and to the Basilica; cf. Martial, 3, 20, 15; 36, 6; 3, 20, 11; Gilbert, *op. cit.* vol. 3, p. 247, n. 2; 293, n. 1; Richter, *op. cit.* pp. 240, 242; Platner, *op. cit.* p. 367. It is not necessary for me to insist upon extreme conclusions touching the restoration of these buildings, since my subsequent argument is quite as cogent if one prefer to take only the restoration of the Pantheon for granted.

take precedence over the founder, whoever he was. Our knowledge of Domitian's procedure is based upon Suetonius alone (*Domit.* 5), and verification by inscription is impossible. However, Suetonius had a boyish recollection of Domitian's reign (*Domit.* 12). Even if we grant the possibility of an epitomist's overstatement in the words "omnia [opera restituit] sub titulo tantum suo ac sine ulla pristini auctoris memoria," we have still a true report of the predominant usage of the emperor.

Domitian, therefore, in all probability neglected to replace on the Pantheon, and on the other buildings of Agrippa which he may have restored, the name of the man whose memory had been so long enshrined in these great monuments. The tenure of the interloping *tituli* was doubtless ended by the *damnatio memoriae* decreed by the senate (*Domit.* 23). Yet the evil that men do lives after them. Many men of the time of Hadrian could recall Domitian's arrogant intrusion of his name on buildings. Therefore Hadrian's policy would have considerable force as an object lesson. By preserving on the buildings of Agrippa the name of the founder, Hadrian administered a rebuke to the self-lauding practice of Domitian. His own conduct was thus made to appear to great advantage, precisely his aim.

Actuated by the same wish, he took care to show a pious regard for the memory of the founder in some other instances, *e.g.* the Forum of Augustus, where his act would secure for him the credit of being, in contrast to Domitian, a magnanimous restorer. This view, cynical though it may appear, offers a satisfactory explanation of the variation in policy to which the inscriptions bear unimpeachable testimony. Furthermore it accounts for the spectacle of an emperor into whose make-up modesty did not enter largely, who was moved by desire for personal aggrandizement to leave a trail of Hadrianopolises behind him in his travels, refraining from exercising on certain buildings his legitimate rights of inscription. Judged by the ordinary standards, he could not have been criticised if he had inscribed his name alone on the new Pantheon. At any rate he might have anticipated Severus and Caracalla, and combined

mention of his restoration with a reference to Agrippa as the founder, just as on the shrine at Nemi he kept the name of Arsacides. But policy, not propriety, dictated Hadrian's course.

Inasmuch as architectural indications seem to have left the opinions of the experts divided as to the origin of the inscription of Agrippa now seen on the Pantheon, may the literary evidence not be granted the balance of power? If so, the results which our combination of data has yielded take on an added value. According to the books, the original inscription of Agrippa cannot have survived the restoration which the Pantheon underwent at the hands of Domitian. To recapitulate, point by point, we know that the Pantheon was damaged by fire, and was restored by Domitian. We are told on the authority of an eye-witness that it was the ruling policy of Domitian to place his name only upon such buildings as he restored. We could wish that Suetonius had mentioned the Pantheon specifically, as well as the Capitol. However, the general nature of his allusion is offset by the nexus that we have established between the policies of Domitian and Hadrian. If we have read Hadrian's behavior aright, the homage which he paid to Agrippa was inspired by the fact that Domitian had pursued a course diametrically opposite.

Domitian's inscription was presumably mutilated or obliterated after his death. Whether the senate restored the name of Agrippa, it would be idle to try to decide. At all events the present inscription is not the "artist's proof." There is little or no doubt that the letters, with their original bronze incrustation, date back to Hadrian's restoration, and no farther.

If the inscription is Hadrian's work, the blocks upon which it is engraved were presumably hewn out of the rough for his building. This is plausible when one recalls the alternate scari-fication and incision to which pieces surviving from Agrippa's Pantheon must needs have been subjected before their surfaces could have received Hadrian's bronze letters.

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THE PALACE AT NIPPUR

BABYLONIAN, NOT PARTHIAN

IN the *Journal* of October–December, 1904 (Vol. VIII, pp. 403–432) under the title ‘The Mycenaean Palace at Nippur,’ Mr. Clarence S. Fisher argued that the palace with the court of columns on the western mound of the Nippur hills showed in its construction the influence of Mycenaean art, and assigned it, as I had done, to a date of approximately 1200 B.C. In a rejoinder to this article in the *Journal* of January–March, 1905 (pp. 7–10), Professor Allan Marquand, under the title ‘The Palace at Nippur not Mycenaean but Hellenistic,’ answers Mr. Fisher’s article, endeavoring to show that the construction is Hellenistic and late, not Mycenaean and early, and dating it therefore a thousand years later than Mr. Fisher and I had done.

In my original account of the portion of this building which I discovered, in the *American Journal of Archaeology*, First Series, Vol. X, 1895, pp. 439 ff., as in my *Nippur*, Vol. II, Chapter 6, I noted the late Greek character in the architecture and stated that, on that account, I at first supposed the building to be late, and only because of the conclusive evidence of the impossibility on physical grounds of such a date I finally reached the conclusion there stated. As Professor Marquand has pointed out, Professor Hilprecht, in his *Explorations in Bible Lands* (p. 337), assigns the building “without hesitation to the Seleucido-Parthian period, about 250 B.C.” He alludes incidentally to a Parthian coin found in an unbaked brick. Inasmuch as the architect of the expedition has no knowledge of any such dis-

covery and Professor Hilprecht does not state where this brick was found, whether loose in the earth or built into some wall, nor what was the actual date of the coin, etc., I am inclined to think that there is here some error. In fact, Professor Hilprecht himself mentions only incidentally the discovery of the coin and lays no stress upon it. His real argument for the Seleucido-Parthian origin of the building is, as with Professor Marquand, its Hellenistic character, by which, as already stated, I had also been impressed. Professor Hilprecht paid no attention, as I think Mr. Fisher has made clear, to the physical impossibility, in view of the stratification, of such a date. Professor Marquand disregards the stratification, discounting its value in determining date, partly because, I think, he does not quite realize the actual situation of the building when discovered, and partly because he does not take into account the peculiar conditions of Babylonian excavation. He says: "Into the argument based upon strata we cannot enter here. Inferences based upon the levels where objects are found have proved valueless in so many cases that we needs must have evidence of indubitable superposition, as for example, when walls are built upon old foundations, before we can feel assured of chronological succession." The main material of a Babylonian building being adobe or unburned brick, the only thing that is done before proceeding to build another building is to level off the site; no foundations are required, and former walls have no value. The tests of superposition here are quite different from those applicable in Greek or Italian ruins. Mr. Fisher has shown satisfactorily, I think, the physical impossibility of ascribing this building to the post-Babylonian period. Perhaps, however, without a contour map the full force of that evidence cannot be made clear to one unfamiliar with the site. In the *débris* above the palace were found, *in situ*, archives of the Babylonian period, the sixth and fifth centuries B.C.; namely, the archives of the Murashu firm, while on the level of the palace were discovered, also *in situ*, archives of the Cassite period.

Mr. Fisher has called attention in the article already mentioned to the peculiar nature of Babylonian mounds, washed into gullies by the rains and built upon at all sorts of odd levels. The Court of Columns itself lay near the surface, on the side of the hill, where the rains had washed away the upper strata, or such of them as had ever existed. Here the stratification was of little assistance. Immediately to the westward of this court, however, the hill rose rapidly, so that between the surface of the hill and the floor level of the greater part of the building there was an accumulation of thirty-seven feet of *débris*, with a very distinct and unmistakable stratification. It was only a very small part of the building, then, which, by the accident of gullying, had been brought close to the surface. The actual stratification, with three successive pavements and all the evidences of a long period of occupancy resulting in the accumulation of thirty-seven feet of *débris*, was found over far the greater part of this building. Now, while it is always possible that through some disturbance of the surface later remains may find their way down into earlier strata, it is not possible that a whole building could in any way be pushed under later strata. But this is what must be supposed to have taken place here if Professor Hilprecht's and Professor Marquand's theory be accepted.

I am keenly alive to the peculiarly Hellenistic character of the Court of Columns which we found in our first expedition and also to the fact that the building as a whole is for Babylonia quite *sui generis*. As to the cause of this, I am, in the present condition of our knowledge of Babylonian architecture, frankly agnostic. I cannot, however, escape the conclusion that the building is to be dated, on the clear evidence of the excavations, approximately as I dated it.

JOHN P. PETERS.

ST. MICHAEL'S CHURCH, NEW YORK,
September 5, 1905.

Theodore Woolsey Theermance

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SECRETARY OF THE SCHOOL AT ATHENS
1902-03

DIRECTOR OF THE SCHOOL AT ATHENS
FROM 1903 UNTIL HIS DEATH

Died, September 29, 1905



1905
January — June

ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

HAROLD N. FOWLER, *Editor*
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GENERAL AND MISCELLANEOUS

Origin of the Alphabet.—In *Am. Ant.* May, 1905, pp. 128-130, II. PROCTOR disputes the theory of the Egyptian origin of the so-called Phoenician alphabet and agrees with Petrie that it was developed out of a large body of material that was used in prehistoric times around the shores of the Mediterranean. He also claims that the square Hebrew character was not developed out of the Phoenician character, but was an independent sacred alphabet that existed from the earliest times. In *S. Bibl. Arch.* 1905, pp. 65-68, in continuation of an article, *ibid.* 1904, p. 168, E. G. PILCHER attempts to show that the letters of the so-called Phoenician alphabet have arisen out of geometrical combinations of lines and angles, and that the order of the alphabet is due to an arrangement of similar letters in groups.

The Elamic Language.—In *Orient. Litt. Zeitung*, May, 1905, col. 184, F. BORK discusses the peculiarities of the language of the second column of the tri-lingual inscription from Persepolis, and shows that many of these peculiarities are found also in dialects of the Caucasus, particularly the Caxurish. Certain of these peculiarities are found in Mitanni and in Artsapi, whence he infers that there is an affinity between the Elamic and the Hittite dialects. *Ibid.* February, 1905, cols. 50-54, G. HÜSING calls attention to a peculiarity of the Elamic language in accordance with which a different possessive pronoun is used in connection with things from that which is used in connection with persons. *Ibid.* April, 1905, cols. 133-135,

¹ The departments of Archaeological News and Discussions and of Bibliography are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1905.

For an explanation of the abbreviations, see pp. 145, 146.

G. HÜSING gives a corrected form of the inscription of the Elamite king Hallutush-Inshushinak II.

Ancient Helmets.—The helmets in the Berlin Museums, largely from the recently acquired Lippeheide collection, are described by B. SCHRÖDER in *Arch. Anz.* 1905, pp. 15–30 (19 figs., showing 50 examples). There are various styles of Corinthian, Chalcidian, Hellenistic, barbarian, and Italian helmets, both plain and decorated, some made for practical use, and some for show, most of them hammered, but some cast. The Greek varieties are all derived from the metal pot, while the Italian and barbarian types starting with the Villanova stage, which is evidently of Mycenaean parentage, are from felt or leather hats. Among the curiosities are a huge gilded show-helmet found in Lake Nemi, with a griffin-top derived from the Phrygian cap, and a gladiator's headpiece with grated front and sun-bonnet rim. Various devices for fastening the plume or crest and the lining are shown. All the specimens are of bronze except two Gallic iron caps.

Ancient Artillery.—In *Berl. Phil. W.* February 11, 1905, R. SCHNEIDER discusses reconstructions of ancient artillery (Euthytonon, Palintonon, Onager) made by Major E. Schramm. Trials proved the efficiency of these engines. The work of Rüstow and Köchly is criticised. The relief in the Vatican (Amielung, *Die Skulpturen des Vatikanischen Museums*, I, 258) is the only ancient representation of a shooting machine which really adds to our knowledge.

Ancient Couches and Beds.—An elaborate dissertation on ancient beds and couches (*Studies in Ancient Furniture, Couches and Beds of the Greeks, Etruscans, and Romans*, by CAROLINE L. RANSOM, Chicago, 1905, University of Chicago Press, 128 pp.; 30 pls.; 60 figs.; 4to; \$1.50), with indexes and bibliography, has been produced by Miss Caroline L. Ransom. The styles of couches from the earliest times to the fourth century after Christ are discussed from the evidence furnished by extant specimens and representations in stone, terra-cotta, and paintings. Early beds had turned or rectangular legs, but no head boards. The style with curved head boards (and foot boards), popular in Athens in the fifth century B.C., was usual in Roman times. The materials, methods, and centres of manufacture, interlaced filling of couch frames, furnishings of couches, such as pillows, mattresses, and draperies, and the style of ornamentation are discussed and illustrated with great attention to chronological development. There seems to have been little or no difference between couches for sleeping and couches for eating or other uses in the daytime.

Studies of Calendars.—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 87–118 (4 figs.), W. KUBITSCHKEK discusses with much detail a number of calendars in use in Roman times. The era of Eleutheropolis dates from 200 A.D. The Arabic calendar was introduced at Eleutheropolis before that date. The inscription published in *R. Bibl.* 1903, p. 427, 4, is dated by the calendar of Gaza. The mosaic from the church of St. Christopher at Kabr Hiram, now in the Louvre, is discussed at length and the months, seasons, and winds there represented are arranged in proper order. The year began with the month Dios. The Pamphylian year also began with the first of Dios. The Paphian calendar was practically identical with the calendar adopted about 9 B.C., in proconsular Asia, while the Salaminian calendar was derived from that of Egypt, but the year began on a different day (September 4). The

Lycian year began on the first of Dios (January 1), as did also the Sidonian year.

Navigation of the Save. — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 139–141, C. PATSCH shows that the navigation of the Save was by no means given up in Roman Imperial times.

Coins of Lower Moesia. — In *J. Int. Arch. Num.* VII, 1904, pp. 5–10, A. D. KERAMOPOULOS adds thirteen copper coins — now in the Numismatic Museum at Athens — to the known coinage of Moesia Inferior. Five are of Callatis, three of Dionysopolis, five of Marcianopolis. In the coin of Macrinus and Diadumenianus (Pick, *Die Ant. Münzen v. Dacien u. Moesien*, 777, pl. xix, 12) the object in the left hand of the figure is a sceptre.

The Campana Collection. — In *R. Arch.* V, 1905, pp. 57–92, S. REINACH continues his sketch of the history of the Campana collection (see *Am. J. Arch.* 1905, p. 198) with an account of the arrival of the monuments at Paris, their installation as Musée Napoléon III in the Palais de l'Industrie, and the criticisms and intrigues that ensued. *Ibid.* pp. 208–240, the transfer of the greater part of the collection to the Louvre and the lamentable scattering of some of the paintings and other objects among provincial museums (318 paintings were distributed in 1863 among 67 cities) are recounted with free use of documents. *Ibid.* pp. 343–364 (fig.), the fate of the Campana coins, some of which are now in the Capitoline Museum, the purchase of seventy-five (seventy-seven) Greek vases by the Belgian government, and the history of the Madonna of Vallombrosa (now at the Villa de l'Ariana, in Geneva), ascribed to Raphael, are discussed at considerable length. A bibliography closes the whole account.

The Pine Cone as Decoration of a Tube. — With reference to the recent articles in *Röm. Mith.* (see *Am. J. Arch.* 1905, p. 220) on the Vatican pine cone, K. TRITTEL, in *Rhein. Mus.* LX, 1905, pp. 297–306, shows that the pine cone as a decoration for the end of a tube is mentioned by Heron of Alexandria and Philo of Byzantium. Its use must have been generally familiar in Hellenistic times.

EGYPT

Egyptian Chronology. — A discussion of Egyptian chronology by EDUARD MEYER (*Aegyptische Chronologie*, *Abh. Berl. Akad.* 1904, 212 pp.; 4 pls. 4to, Berlin, Reimer) leads to the following results: — Introduction of the Egyptian calendar in Lower Egypt, July 19, 4241 B.C., Menes about 3315 B.C., Snefru about 2840 B.C., the fourth dynasty from 2840 to 2680 B.C., the fifth dynasty from 2680 to 2540 B.C.; the twelfth dynasty began between 2000 and 1997 B.C., the New Empire about 1580 B.C. The rule of the Hyksos was between 1680 and 1580 B.C. Dates assigned to individual kings are: Amenophis I and Thothmes I, 1557–01; Amenophis III, 1415–1380; Rameses II, 1300–1234; Rameses III, 1200–1179. These dates are very different from those formerly accepted, and are important not only for Egyptian chronology, but also for that of the early civilizations of the Aegean, which is based upon Egyptian chronology.

Sothis and Lunar Dates. — In *Orient. Litt. Zeit.* January, 1905, cols. 6–11, E. MAHLER defends his use of lunar datings as a means of fixing the chronology of early Egyptian history, and shows that his conclusions for the twelfth dynasty correspond with those reached on the basis of the Sothis dating of the papyrus Rheinhardt. Meyer, in his recent Egyptian chro-

nology, puts the first year of Amenemhat I between 2000 and 1997 B.C. Mahler on lunar datings reaches the year 1995 B.C.

Reunion of the Family in the Egyptian Hades.—In *R. Tr. Ég. Ass.* 1904, pp. 67–73, J. BAILET gives a translation, with commentary, of a chapter of the *Book of the Dead*, according to the sarcophagi of Sepa and Afra.

Occurrence of the Name Abram in Egyptian.—In the *Am. J. of Semitic Languages*, 1904, No. 1, J. H. BREASTED discusses the buildings of Sheshonk I at Karnak and his list of the names of conquered places. Among these he finds p'-hw-k-rw 'b'-r'-m; that is, "the Field of Abram."

The Mastaba of Akhouthotep.—In *Gaz. B.-A.* XXXIII, 1905, pp. 177–192 (pl.; 8 figs.) G. BÉNÉDITE describes the mastaba of Akhouthotep, a great man of the latter part of the fifth dynasty, which has been brought from Saqqarah and recently set up in the Louvre. The relief decorations are fine examples of their class.

Magic and Enchantment.—In *Der alte Orient*, 1905, IV, A. WIEDEMANN gives an account of the incantations and magical formulae of the ancient Egyptians as these are known to us from extant fragments.

The Enclosure of King Samou or Seshmou at El-Kab.—The Stobart Stele, in the museum at Liverpool, which mentions the wall of a pre-dynastic king Samou, is published with a commentary and a discussion of the identification of this monarch by G. LEGRAIN in *S. Bibl. Arch.* 1905, iii, pp. 106–111.

Translation of the Report of Wenamon.—Near the end of the twentieth dynasty Wenamon was sent by Hrihor, High-priest of Thebes, to procure cedar wood from Lebanon. The report of his experiences is a unique source of information in regard to the relations of Egypt to Syria about 1100 B.C. A new critical translation of this document is given by J. H. BREASTED in *Am. J. of Semitic Languages*, January, 1905, pp. 100–109.

The Eleventh Dynasty.—In *Am. J. of Semitic Languages*, January, 1905, pp. 110–114, and April, pp. 163–166, J. H. BREASTED discusses the order of the kings of the eleventh dynasty of Egypt. *Ibid.* April, pp. 159–162, G. C. PIER publishes a new historical stela of the Intefs. On the basis of this and other recent data, Breasted concludes that the correct order of the kings of the eleventh dynasty is as follows: Intef I, Intef II, Mentuhotep I, Intef III, Mentuhotep II, Mentuhotep III, Mentuhotep IV.

The Keftiu-Fresco.—The fresco with representations of Keftiu, in the tomb of Senmut, at Thebes, in Egypt, is published in *Ann. Brit. Sch. Ath.* X, 1903–04, pp. 154–157 (2 figs.), by H. R. HALL, from a photograph.

Egyptian Ploughs.—In *Ann. Brit. Sch. Ath.* X, 1903–04, pp. 127–143 (20 figs.), HEINRICH SCHÄFER publishes an ancient Egyptian plough from Thebes, now in the museum in Berlin, and incidentally describes, with some discussion, other agricultural implements.

Bas-reliefs of the Sphinx.—In *R. Arch.* V, 1905, pp. 169–179 (9 figs.), ALEXIS MALLON (S.J.) publishes a bas-relief from Luxor, now at the Collège de la Sainte-Famille at Cairo. A sphinx is represented, from whose breast projects a crocodile's head, and about whose head are heads of the ibis, cynocephalus, jackal, lion, cow, crocodile, hawk, and ram. Beneath each foot is an uraeus, and the tail ends in an uraeus. The winged disk and the disk and crescent are above the sphinx's back. Six more or less similar reliefs in the Egyptian Museum at Cairo are also

published. All are of Roman date. Comparison with coins of Trajan and Hadrian makes it probable that the reliefs belong to Hadrian's time, and represent Egypt with its gods, a pantheistic divinity.

The God with the Bourgeons.— In *C. R. Acad. Insc.* 1905, pp. 121-125 (12 figs.), É. GUMET discusses a series of figurines representing a young deity with two bourgeons, buds, or rudimentary horns on his head. This deity appears to be a combination of Harpocrates and the infant Horus. M. REVILLOUT suggests that he may be a form of Khons Lunus.

An Ostrakon from Thebes.— In *B.C.H.* XXIX, 1905, pp. 257 f., TH. REINACH prints the ostrakon relating to Anacharsis (*Am. J. Arch.* 1905, p. 98) as seven iambic trimeters with a few irregularities.

Graeco-Roman Houses and House Decoration in the Fayoum.— Two houses in villages in the Fayoum, with the frescoed walls of one of them and three framed pictures for hanging on the walls, are described and illustrated by O. RUBENSOHN in *Jb. Arch.* I. XX, 1905, pp. 1-25 (3 pls.; 18 cuts). They date from the second or early third century after Christ. The plan and details are startlingly modern. A staircase, with a closet under it and with two square turns, leads to the second story from beside the front door. Brick is the main material, with wood and stone for strengthening or trimming, and the houses seem to have lasted in use for as much as two centuries. The plastered walls of one room were painted first in a brick-and-mortar pattern, which was afterward covered by a scheme of plain surfaces with panels and figures, and with figures also in the niches. The three pictures for hanging, one of which still had the hempen cord and the wooden peg as well as the frame when found, are painted on wood in tempera and possibly with some wax color. They are the work of ordinary village artists, but one of them shows remarkable skill in the use of color effects. These three pictures, with a fourth now in London, are the only known examples of such decoration in ancient houses.

Ancient Counterfeit Coins at Alexandria.— In *J. Int. Arch. Num.* VII, 1904, pp. 311-316, E. D. J. DUTILH describes the ancient plated coins known to him at Alexandria, viz. two tetradrachms of Athens (525-430 B.C.), one octodrachm of Sidon (359-338 B.C.), two tetradrachms of Philip III (323. 316 B.C.), nine of Alexander IV (316. 311 B.C.), two of Ptolemy II (305. 284. 284-?), a coin of Ptolemy I and Ptolemy II (*Brit. Mus. Cat.* p. 21, Nos. 68-69) or Ptolemy II (Svoronos, *Monn. de l'Emp. des Ptolémées*, pl. vii; No. 10), one tetradrachm each of Ptolemy VIII (170. 168 B.C.) and Ptolemy X (117-81 B.C.). Such coins were probably made to pass on foreigners.

Coins of the Egyptian Nomoi.— In *J. Int. Arch. Num.* VII, 1904, pp. 177-202 (pl.), G. DATTARI discusses recent articles on coins of the Egyptian nomoi struck under the Roman emperors, and supports his previous opinion (*R. It. Num.* XIV, 2, 1901) that the coins of this series originated in consequence of the issue of other coins intended to commemorate Augustus when he received the title of Augustus; they were not intended to perpetuate the gratitude of the Egyptians to the emperors for the remission of dues to the fiscus nor to celebrate the *decennalia* of the emperors. They were intended for use as coins.

BABYLONIA AND ASSYRIA

Vocabulary of the Sumerian Language.—In *J. Am. Or. S.* XXV, pp. 49-67, J. D. PRINCE outlines the reasons for believing Sumerian to be a real language and attempts to explain the large number of meanings for each sign by the theory that it was originally a tone language.

Phonetic Value of the Signs in Sumerian.—In *J. Asiat.* 1905, pp. 105-129, M. C. FOSSEY calls attention to a peculiarity of the Sumerian writing. In order to indicate which one of the many possible phonetic values of a sign is to be selected a second sign of synonymous meaning is affixed to it. Which phonetic value should be given to a particular sign to correspond with one of its many meanings may be determined, to some degree, by the homophones given in the so-called syllabaries. A list of 205 more or less complete homophones is given which serve to determine the phonetic values which belong to signs in particular meanings.

Kassite Kings of Babylon.—In *Orient. Litt. Zeitung*, March, 1905, cols. 93-95, G. HÜSING discusses the correct forms of the names of the Kassite kings of the third dynasty of Babylon.

Old Babylonian Method of dating Years.—In *Orient. Litt. Zeitung*, January, 1905, pp. 1-6, F. E. PEISER publishes a tablet of the period of Ammiditana designed to give official information as to the way in which the year of its publication should be designated. From this he infers that some central authority established the official names for the years and sent out notifications to all parts of the Babylonian world. These names of years were subsequently gathered together in the lists that have come down in such numbers from the old Babylonian period. The similar tablet published in *Pal. Ex. Fund.*, April, 1900, p. 123, as found in the Lebanon, he regards as really of Babylonian origin.

Bowl-divination among the Babylonians.—Bowl-divination in Babylonia is discussed by J. HUNGER in *Litt. Centralblatt*, 1904, No. 48.

Babylonian Measures.—In *R. Tr. Ég. Ass.* 1904, iii, iv, L. J. DELAPORTE discusses the metric system of the period of the first dynasty of Ur, coming to the conclusion that one *GAR* equals twelve *U*.

Tablets of the Period of Urukagina.—In *R. Tr. Ég. Ass.* 1904, iii, iv, A. DE LA FUYE describes certain peculiarities in the script of tablets of the period of Urukagina at Shirpurla.

Cylinder A of Gudea.—A commentary on cylinder *A* of Gudea, king of Lagash in Southern Babylonia, is given by F. THUREAU-DANGIN in *Z. Assyr.* 1904, pp. 119-141.

Business Accounts.—In *Z. Assyr.* 1905, pp. 245-256, L. J. DELAPORTE publishes in facsimile, transcription, and translation, with commentary, ten tablets of the earliest Babylonian period containing lists of articles furnished to various temples. The tablets are important for the light that they throw upon certain technical expressions.

The Name of Nineveh and the Goddess Nina.—In *S. Bibl. Arch.* 1905, pp. 69-79, T. G. PINCHES describes some archaic Babylonian tablets from Telloh, in which mention is made of offerings of fish to the goddess Nina and also to Ishtar. This seems to identify Nina with Ishtar, the goddess of Nineveh, and explains the origin of the fish in the ideogram for the name of the city. One of the tablets is reproduced in the article.

The Archaic Arch at Nippur. — In the *Transactions of the Department of Archaeology* (Free Museum of Science and Art, University of Pennsylvania), I, iii, 1905, pp. 227-235 (2 pls.; 5 figs.), CLARENCE S. FISHER discusses the early arch found in 1894 at Nippur. It is very irregularly constructed, and, therefore, less important than has been supposed.

An Inscribed Axe-head in New York. — An axe-head of banded agate with an inscription in archaic linear Babylonian script was purchased by Cardinal Stefano Borgia in the eighteenth century. It subsequently came into the possession of Count Tyszkiewicz, and upon his death was purchased by Tiffany & Co. of New York. Mr. J. P. Morgan has lately presented it to the Metropolitan Museum of New York. In *Am. J. of Semitic Languages*, April, 1905, pp. 173-178, I. M. PRICE discusses this unique object and translates the inscription thus: "The inscription of Ad-dug-ish, the Governor, to the god Shamash, his benefactor."

The Sign ILU. — In the *Journal of the Royal Asiatic Society*, January, 1905, T. G. PINCHES discusses the use of the sign *ILU* in Babylonian divine names.

Babylonian Legal Procedure. — In *Der alte Orient*, 1905, i, B. MEISSNER gives a succinct account of the sources of our knowledge of old Babylonian law and a description of criminal and civil procedure, sale of real estate, slaves, laws in regard to trade, rental, hiring, loans, commissions, deposits, etc., and of the laws referring to family relations. At the close there is an account of the code of Hammurabi.

The Code of Hammurabi. — In *Rec. Past*, April, 1905, pp. 98-118 (5 figs.), MAX KELLNER describes, discusses, and analyzes the code of Hammurabi. He concludes that this code and the Covenant Code are ultimately derived from the same origin, but that this code also influenced the Covenant Code. In *J. Am. Or. S.* XXV, pp. 248-278, D. G. LYON attempts to show that the code of Hammurabi is arranged on a twofold classification: first, property; and second, persons. He gives an analysis of the code and notes on its translation.

Interpolation of the Name of Asshur in the Epic of Marduk-Tiamat. — In the *S. Bibl. Arch.* 1905, i, pp. 7-12 (see *ibid.* XXVI, p. 282), H. H. HOWORTH maintains that An Shar in the Babylonian creation tablets is simply an artificial form for Asshur, and that the place which this god occupies in the tablets shows that they were written by an Assyrian scribe with the desire to make prominent the great god of Assyria. The creation epic is an Assyrian composition, and it is from a much later period than has been commonly supposed, although, of course, the traditional material on which it is based is of ancient Babylonian origin.

History of Sennacherib's Reign. — In *Der alte Orient*, 1905, iii, O. WEBER describes the reign of Sennacherib in the light of the most recent archaeological investigations. The article contains a discussion of Sennacherib's attack upon Jerusalem and investigation of the question as to whether or no there were two expeditions against Jerusalem.

Shamashshumukin, the Elder Son of Esarhaddon. — In *J. Am. Or. S.* XXV, pp. 79-83, C. JOHNSON presents the evidence that shows that Shamashshumukin was the elder son of Asshurbanipal, and that he owed his deposition from the throne of Assyria to a successful revolution carried through by the anti-Babylonian party which put the younger son, Asshurbanipal, the son of an Assyrian mother, on the throne of Assyria.

Chronology of Asshurbanipal's Reign.—The third article on the chronology of Asshurbanipal's reign by C. H. W. JOHNS is found in *S. Bibl. Arch.* 1905, pp. 92–100. The problem of the precise date of the beginning of the reign of Shamashshumukin as vassal king of Babylon is discussed. The author shows that the Ptolemaic Canon calls for the year 667 B.C., and he proves from a number of contract tablets that Shamashshumukin cannot have been crowned before this year. In that case he was not appointed by his father, Esarhaddon, as has been commonly supposed, but by his brother Asshurbanipal.

Assyrian Officials and Geographical Names.—A complete list of the official titles found in the eight volumes of Harper's *Babylonian and Assyrian Letters* with references to the places where these names are mentioned is given by A. H. GODBEY in *Am. J. of Semitic Languages*, January, 1905, pp. 65–82. A similar list of geographical names with references is given by O. A. TOFTEEN, *ibid.* pp. 83–99.

Assyrian Word Lists.—Several new lists of aromatic woods and spices are published by C. H. W. JOHNS in *S. Bibl. Arch.* 1905, pp. 35–38.

Identity of Nisroch with Nusku.—In *Am. Ant.* May, 1905, pp. 127–128, J. OFFORD calls attention to a new record of Tukulti-ninib which shows that Nusku was known by the Assyrians as one of the great gods. It is reasonable, therefore, to suppose that Sennacherib was a worshipper of this deity, and there is no difficulty in identifying the Nisroch of 2 Kings xix. 37, in whose temple Sennacherib was slain, with this god Nusku.

The Hymns to Tammuz.—In *Am. Ant.* 1904, vi, J. OFFORD discusses the hymns to Tammuz in the Manchester Museum, Owen's College, previously published by T. G. PRINCES in the *Proceedings of the Manchester Literary and Philosophical Society*.

A New Assyrian Contract Tablet.—In *Orient. Litt. Zeitung*, April, 1905, col. 134, F. E. PEISER publishes a contract which contains the name of a new eponym, Sili. Since this name is not found in the Eponym Canon, and since the tablet cannot be dated before the beginning of the Canon, Peiser infers that Sili held office after the close of the Canon in the year 620 B.C.

The Deluge Tablets.—In *J. Am. Or. S.* XXV, pp. 68–75, P. HAUPT discusses the correct text and translation of the introductory lines of the cuneiform account of the deluge.

Assyriological Literature in 1903.—In *J. Asiat.* 1904, September–October, C. FOSSEY reviews the most important publications in the department of cuneiform research that appeared during the year 1903.

SYRIA AND PALESTINE

Topography of Galilee.—In *Z. D. Pal.* V. 1905, pp. 1–26, 49–74, W. OEHLEER discusses thirty-five names of places in Galilee mentioned by Josephus, and their probable identification with modern sites.

Topography of Jerusalem.—In the *Expositor*, January–April, 1905, GEORGE ADAM SMITH gives a series of studies on the topography of ancient Jerusalem in continuation of the studies that appeared *ibid.* April and May, 1903. He regards it as established that Zion lay on the eastern of the two hills on which the modern city of Jerusalem lies. The name means probably "protuberance, shoulder, or summit of a ridge." Starting with the east

hill the name was gradually extended until it covered the whole site, and finally it became a name for the Jewish nation viewed as a religious community. The identification of Zion with the western hill is due to a mistake of Josephus which has been perpetuated by Christian tradition. There is no evidence that the stronghold of the Jebusites, the City of David, extended to the western hill. Under David the city probably began to spread to the western hill, and Solomon apparently enclosed the new suburb with a wall.

The Pool of Bethesda.— In the *Biblical World*, February, 1905, pp. 88-102, E. W. G. MASTERMAN contests the traditional identifications of Bethesda with Birket Israin, or with the cistern near the church of St. Anne, and claims that it must be identified with the Virgin's Fountain: (1) because it was an intermittent fountain; (2) because its curative qualities are still recognized by the peasants; (3) because it lay outside of the city walls, thus explaining the anger of the Jews when the healed man was bidden to carry his mat into the city on the Sabbath; and (4) because sheep would be most likely to be brought to this fountain, thus explaining why Bethesda is connected in some way with sheep.

The Wall of Agrippa at Jerusalem.— In *Theol. Quartalschrift*, 1905, pp. 264-270, G. GATT discusses anew the problem of the course of the third wall of Jerusalem. He accepts the identification of Hippicus with the Jaffa Gate and of Psephinus with the ruins in the Latin school in the northwest corner of the present city, but he denies that Agrippa's wall passed over the Damascus Gate, since this would not agree with the statements of Josephus. He concludes that Agrippa's wall lay at least 200 m. to the north of the present wall. The ancient remains in the present north wall, particularly in the Damascus Gate, cannot belong to the second wall, Gatt thinks, because they are outside of the Holy Sepulchre. He concludes that they must be remains of a pre-Exilic third wall built by King Manasseh.

The Camp of the Tenth Legion at Jerusalem.— In the *Quarterly Statement of the Pal. Ex. Fund*, April, 1905, Sir C. W. WILSON exhibits the evidence in support of the view that the Roman camp established at Jerusalem after the destruction of the city by Titus lay between the present David Street on the north, the present city wall on the south, the present city wall on the west, and the conduit from "Solomon's Pools" on the east. It utilized the old inner wall on the north, west, and east, but on the south it established a new line. To this circumstance is due the present strange position of the south wall. The wall of *Ælia Capitolina* followed, he holds, substantially the line of the present city wall.

Jerusalem on the Mosaic Map of Madaba.— In *Z. D. Pal. V.* 1905, pp. 120-130 (fig.), H. GÜTHE discusses the significance of the mosaic map of Madaba for the topography of Jerusalem. The mosaic was made in the sixth century, and was the work of one who knew Jerusalem from personal observation. It shows clearly the position of the three principal gates, courses of walls, except on the south, where the mosaic is broken, the principal towers, the street of columns running from north to south, the Church of the Holy Sepulchre, and the other churches of the period.

Jerusalem not mentioned in the List of Sheshonk.— In *Z. D. Pal. V.* 1905, pp. 147-149, H. KLAUSS disputes the theory of Sayce, in *Acad.* 1891, and Nestle, in the *Z. D. Pal. V.* XXVII, p. 154, that Rabata in the List of

Sheshonk is a title of Jerusalem as the capital city. Rabata belongs rather to the localities of northern Israel.

The Tombs of Gezer.—In *Rec. Past*, IV, 1905, pp. 79–82 (6 figs.), THEODORE F. WRIGHT describes the tombs at Gezer, which are similar to other tombs in Palestine, and mentions evidences of infant sacrifices and cannibalism in the earliest times. He publishes four late lamps and a “tear-bottle.” The common inscription on the lamps is $\phi\omega\varsigma \chi\upsilon \phi\acute{\epsilon}\nu\iota \pi\acute{\alpha}\sigma\omega$ (cf. *Am. J. Arch.* 1905, p. 83).

Roads in the Onomasticon of Eusebius.—In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 119–127, W. KUBITSCHNEK shows that the *Onomasticon* of Eusebius cannot be used as a sure source of information concerning the Roman system of roads in Palestine.

Palestinian Christian Lamps.—In the *Biblical World*, June, 1905, pp. 457–460, T. F. WRIGHT gives an illustrated account of Palestinian lamps bearing Christian symbols and inscriptions. The distortion of the Greek inscriptions found upon them may be due to the desire to conceal the character of the inscriptions in time of persecution. A supplement by E. J. GOODSPEED describes a lamp from Denderah bearing the inscription “Abba Philemon.”

Hebrew Cult of the Dead.—In *J. Asiat.* November, 1904, pp. 441–485, A. GUÉRINOT discusses in detail the evidence of worship of the dead by the ancient Hebrews. Many customs commonly regarded as acts of worship are rather expressions of grief, or acts designed to express humility toward God. Such are weeping, crying aloud, tearing the garments, and putting on sackcloth. Other rites, such as cutting the hair, are due to the belief in physical defilement through contact with the dead. The funeral meal is not a meal of fellowship with the departed, but is a meal prepared by friends of the survivors who are unable to eat in the house defiled by the presence of a corpse. Other rites, however, such as burning of spices at the grave, the reverence for tombs, and invocation of the dead, point to the real existence of ancestor-worship among the Hebrews. The extent of this cult has been greatly exaggerated by many modern writers.

Identification of Yahweh with the Assyrian God Au.—In *S. Bibl. Arch.* 1905, pp. 111–112, A. H. SAYCE calls attention to a series of documents that indicate that Au is the Semitic form of the Sumerian A, that the scribes identified this god with the West Semitic Yau and Yahweh, that they regarded Yau as a sun-god, and that in the Greek period Au was confounded with Ea.

The Cuneiform Tablet from Tell el-Hesi.—A new transliteration and translation of the tablet found by Bliss at Tell el-Hesi is given by A. H. SAYCE in *Pal. Ex. Fund, Quarterly Statement*, April, 1905, p. 169.

The Entry of the Hittites into Palestine.—In the *Biblical World*, February, 1905, p. 130, A. H. SAYCE claims that there is monumental evidence that the Hittites entered Palestine as early as the time of the twelfth Egyptian dynasty, since Hittite pottery was found in the mound of Gezer at a level corresponding with the twelfth dynasty and the Hittites are mentioned in a stele in the Louvre dating from the beginning of the twelfth dynasty. In the *Am. J. of Semitic Languages*, April, 1905, pp. 153–158, J. H. BREASTED maintains that the presence of Hittite pottery at Gezer is the result of commerce, and the supposed mention of Hittites in

the Louvre monument is due to a misreading. There is no evidence of a southward movement of the Hittites before the period of the Amarna letters. A facsimile and photograph of the text in question accompany the article.

Samaria captured by Shalmaneser IV.—In *Am. J. of Semitic Languages*, April, 1905, pp. 179–182, A. T. OLMSTEAD presents arguments for holding that Samaria was really captured at the end of the reign of Shalmaneser IV, and that Sargon's claim to have captured it is a false assumption of glory that belonged to his predecessor.

Fall of the Kingdom of Israel.—The Assyrian records bearing on this subject are gathered with translations and photographs in an article by M. KELLNER in the *Biblical World*, January, 1905, pp. 8–19.

Syrian Antiquities.—In *R. Arch.* V, 1905, pp. 43–53 (7 figs.), S. RONZEVILLE publishes and discusses several Syrian monuments of Graeco-Roman date: (1) a fragmentary relief at Damascus from the Hauran, representing Aesclepius as a Roman soldier; (2) a dedication Δὲ Βεελεφάρω, "to Baal of Ephar," Ephar being probably the village of 'Ifry near Helbân; (3 and 4) two reliefs from the Hauran, now at Damascus, representing a lion with a bull's head before him and a tree behind; (5) a fragmentary grave-monument from Palmyra, now at Damascus, on which is a lion's head; (6) a lion's head with ram's horns from Niha (Coelesyria), now at Ghazir (Lebanon), and (7) a fragment of sculpture from a figure like that of the Jupiter of Heliopolis, now at the American college at Beirut. On this last is a horned lion's head. These Ammon's horns show once more the relation of the Jupiter of Heliopolis with Egypt. No. 4 is shown by its inscription [σὺν] τῷ κόσμῳ κατ' εὐχὴν ἐκ τῶν ἰδίων ἐποίησεν. ἔτους 190 (=190) to be identical with the relief described by the late F. D. ALLEN in *Am. J. Philol.* VI, 1885, p. 193, No. 6 (note by S.R. pp. 53 f.).

A Votive Hand.—In *R. Arch.* V, 1905, pp. 161–168 (pl.), RENÉ DUSSAUD publishes a bronze hand from Niha (Lebanon), now in the Louvre. The hand is open. In the palm is a figure of the Heliopolitan Jupiter. This hand confirms the interpretation of similar monuments as "the hand of God." The hands formerly in the Peretié collection were dedicated to the same divinity. F. Cumont has established a probable connection between this group, dedicated to Jupiter Heliopolitanus, and the hands of Sabazius.

The Chronology of the Kings of Sidon.—In *R. Arch.* V, 1905, pp. 1–23 (fig.), RENÉ DUSSAUD discusses the date of the dynasty of Echimounazar. Echimounazar I was succeeded by his son Tabnit and daughter Amachtart, who were succeeded by their son Echimounazar II. He was followed by his cousin Bodachtart, son of Yatonmelek (?), who was the son of Echimounazar I. The dynasty is assigned to the period 470–410 B.C. Part of the discussion concerns the proposed reading in the epitaph of Bodachtart: *ben Sedeqyaton, melek mela [kim]*, for which Clermont-Ganneau proposed: *ben-sedeq Yatonmelek, melek [Sidon] im*. In *C. R. Acad. Insc.* 1904, p. 722, a report of Dr. ROUVIER mentions the discovery of nine new inscriptions in the foundations of the temple at Sidon, which confirm Clermont-Ganneau's reading. *Ibid.* pp. 723 f. CLERMONT-GANNEAU comments on the new inscriptions and adds that they seem to confirm his previous opinion that Yatonmelek was the son, not the father, of Bodachtart (Bodachtoret).

Phoenician Coins. — In *J. Int. Arch. Num.* VII, 1904, pp. 65–108 (2 pls.), J. ROUVIER, continuing his work on the 'Numismatique des Villes de la Phénicie' (begun *ibid.* III, 1900), describes 278 colonial coins of Tyre (Nos. 2297–2574), forty-five of which he publishes.

ASIA MINOR

The Cult of Anaitis. — In *R. Arch.* V, 1905, pp. 24–32, FRANZ CUMONT discusses the cult of Anāhita, Artemis Anaitis. Her cult was long known in Persia, and one of her chief seats was at Eriza, in Acilisene. She was a hunting-goddess, similar to the Cappadocian Ma. The *ταυροβόλιον* has a natural origin in her cult.

The Topography of the Ionian Coast. — In *Athen. Mitth.* XXIX, 1904, pp. 222–236 (7 figs.), G. WEBER discusses the sites and the somewhat slight remains of the ancient towns of Gerdaidai, Chalkideus, Airai, Myonnesos, Lebedos (Ptolemaïs), and Dioshieron, on the Ionian coast. An epitaph from Lebedos is published.

Burnings of the Artemisium at Ephesus. — In *Jh. Oesterr. Arch.* I. VIII, 1905, Beilage, cols. 24–32, R. C. KUKULA discusses reports of the burning of the Artemisium at Ephesus (Eusebius, ad ann. Abr. 871, *i.e.* 1146 B.C., cf. ann. Abr. 1619 κ, 395 B.C., Sync. 334, 18, and 491, 7. Cf. Strabo XII, 550). He concludes that the temple was burnt about 395 B.C., in fact, that fires in the temple, which necessitated repairs and sometimes reconstruction, were not very infrequent.

Travels in Mysia. — In *Athen. Mitth.* XXIX, 1904, pp. 254–339 (4 pls.; 47 figs.), TH. WIEGAND gives the results (chiefly topographical) of his travels in Mysia in 1902. He discusses the Hekatonnesoi, especially the city of Nasos, from which an early Ionic capital is published; sites on the gulf of Adramyttion, including Lyrnessos and the *Θήβης πεδίον*, from which region a bronze statuette of a nude Zeus is published; the ancient mines at Pericharaxis (modern Bālia Maden); the upper and lower course of the Aisepos, with the country seat of the rhetor Aristides and that of Laodice; the sites of Poimaneion and Hierā Germe; the Aphnitis Limne; Cyzicus and the Cyzicene peninsula; the road from Cyzicus over Poimaneion to Pergamon and that from Hadrianou Therai to Miletopolis; Miletopolis and its neighborhood; the roads from Miletopolis through the valley of the Makestos to Ancyra Sidera (Mysia Abrettene), from Sindirgi over the Uluş Dagh and Alatscham Dagh to Belat (Hadrianeia), and from Synnaos through Mysia Abrettene to Adrianoi *πρὸς Ὀλύμπῳ* and Prusa. Many inscriptions and fragments of sculpture are published and a brief discussion of Byzantine fortifications in Mysia is appended.

Coinage of Helena at Antioch. — In *Boll. Num.* III, May, 1905 (cut), P. MONTI and L. LAFFRANCHI show, as against J. MAURICE, that the mint at Antioch did not precede other mints in striking coins of Helena, and that the source of the legend SECURITAS REIPUBLICAE (*sic*) must be sought elsewhere. A table shows the bronze coinage of the mint of Antioch from 324 to 328 A.D.

GREECE

ARCHITECTURE

The Temples on the Acropolis at Athens.— In *Sitzb. Mün. Akad.* 1904, iii, pp. 370–383 (fig.), A. FURTWÄGLER, accepting Dörpfeld's theory that the Erechtheum, as originally planned, was to be symmetrical, maintains that it was to have had at the east the cella of Athena, at the west that of Poseidon-Erechtheus. The ancient statue of Athena Polias was placed in the eastern cella, whence arose the name ἀρχαῖος νεώς. The plan was curtailed, as was that of the Propylaea, by the opponents of Pericles. Both buildings were begun about 437 B.C. The temple of Nike is somewhat later, and is in direct opposition to the plan of the Propylaea.

The Buildings at Thera.— Some points in the architectural history of Thera were discussed at the November (1904) meeting of the Berlin Arch. Gesellsch. The basilikè stoa may be the work of one of the Ptolemaic kings of Alexandria, or it may have received a name common in Hellenistic times, without reference to any particular king. Some of the private houses have a court such as is called at Pompeii a Corinthian atrium, with four roof-pillars marking the large quadrangular opening above. The houses are later than at Priene. The wall paintings are of the time of the Antonine renaissance. The title of Ephor found here corroborates the tradition of Spartan colonization. (*Arch. Anz.* 1904, pp. 217–218.)

Pediments of the Mausoleum.— A restoration of the Mausoleum somewhat loftier than those heretofore proposed, and carefully proportioned on a unit of ten feet, is proposed by J. SIX in *J.H.S.* XXV (1905), pp. 1–13 (7 figs.). He apportions the numerous fragments of sculpture, which indicate at least one mounted and one seated figure and a number of animals, both wild and tame, to two pediments, a hunting scene on the west front by Leochares, and a sacrificial scene on the east front by Scopas. For pediments with attica he cites the "sarcophagus of the Mourners," and for the arrangement of the hunting scene, one of the pediments of the "Alexander sarcophagus."

SCULPTURE

Reproductions and Handbook of Greek and Roman Sculpture.— The Bureau of University Travel has issued a series of five hundred illustrations of Greek and Roman sculpture, selected by E. von Mach, who has prepared a *Handbook*, or descriptive catalogue, to accompany them. This contains a discussion of each plate, forty-five illustrations, three sheets reproducing the frieze of the Parthenon, bibliographical and other information, and indexes. (EDMUND VON MACH, *A Handbook of Greek and Roman Sculpture*, to accompany a collection of Reproductions of Greek and Roman Sculpture (the University Prints). Boston, 1905, Bureau of University Travel. xi, 419, lx pp. 8vo. Illustrated. \$1.50; with 500 pls. \$5.00.)

Torso of a Draped Woman.— In *R. Ét. Gr.* XVIII, 1905, pp. 91–99 (fig.), É. MICRON publishes a small torso of a draped woman purchased for the Louvre in 1891 from the Gréau collection. It belongs to the series of κόραι from the Acropolis at Athens, and is apparently one of the latest. It is probably not an archaistic imitation. A few other marbles were acquired by the Louvre at the same time, among them a seated Cybele and three

female heads which once crowned a Hekataion. All these were once the property of Philippe Le Bas.

Grave Relief from Pherae.—In *Athen. Mitth.* XXIX, 1904, pp. 213-221 (pl.), A. RUTGERS VAN DER LOEFF publishes a relief at Halmyros. A man, apparently beardless, but not young, clad in a himation, sits in a chair. Before him, holding his hand, stands a draped woman, with part of her garment drawn over her head. The relief is low, and, like the Eleusinian relief, belongs to the time just before the sculptures of the Parthenon. It is not Attic but Thessalian work. The inscription shows that the stele adorned the grave of Kineas and Phrasimeda, probably man and wife.

The Argo.—The relief of a ship on a metope of the Treasury of the Sicyonians at Delos is discussed in detail by E. ASSMAN in *Jb. Arch.* I. XX, 1905, pp. 32-39 (3 figs.). He notes the crescent-shaped outline, rising toward the ends, the low build of the vessel, and other peculiarities, most of which he finds distinctly non-Attic and even non-Hellenic, with analogies rather in Phoenician vessels and the various types derived from them, Egyptian, Homeric, Dipylon, Corinthian, Italian, and even Scandinavian. The date of the relief, which may represent the Argo, is about 575-550 B.C., and it is the oldest Greek representation of a ship in sculpture.

Some Phidian Types of Athena.—In *R. Arch.* V, 1905, pp. 241-256, P. DUCATI discusses several types of Athena and recent theories concerning them. The colossal bronze figure on the Acropolis was not the Athena Promachus. The Medici torso is of Phidian style, probably a copy of an original (very likely bronze) by Phidias. A head in the Ny-Carlsberg museum at Copenhagen, a statue in Seville, and other monuments, show that the head of this type was erect and slightly turned to the right. Furtwängler's theory that Agoracritus was at first a pupil of Calamis is not accepted, nor is his ascription of the Pamphili Cybele and certain other works to Agoracritus. His combination of the Bologna head and the Dresden torso to form the Athena Lemnia is also rejected. The Jacobsen head (*Glyptothek Ny-Carlsberg*, pls. 41, 42) is Phidian, and belongs to a Promachus. Furtwängler's theories relating to an elder Praxiteles are rejected. The Farnese and the Hope Athenas are reproductions of a Phidian type, the Farnese statue being the better.

A Literary Reference to Phidias.—In *Athen. Mitth.* XXIX, 1904, pp. 383 f., BRUNO KEIL calls attention to a passage in a Byzantine panegyric on Gregory Nazianzene (Coxe, *Catal. Biblioth. Bodleian.* I, 743, p. 746 C, from the Aristides Ms. *Bodl. gr.* no. 189): ὁ Φειδίας ἐλέγξει σε, ὃς χρυσοῦν τὸ σῶμα τῆς Ἀφροδίτης πεποίηκεν καὶ μέλανά τινα λίθον τῷ τύπῳ τῶν ὀμμάτων ἤρμοσε. This confirms the statement of Pausanias (VI, 25, 1) that the Aphrodite Urania at Elis was chryselephantine.

The Diadumenus of Polyclitus.—In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 42-51 (3 figs.), F. HAUSER calls attention to the chlamys and quiver on the support of the Delian replica of the Diadumenus. This replica evidently is, then, an Apollo. Such a virile, short-haired Apollo could not originate with the maker of the replica, but is natural in the fifth century B.C. The Diadumenus was therefore originally an Apollo. Perhaps the Diadumenus of Polyclitus is identical with the Ἀπόλλων ἀναδούμενος before the temple of Ares at Athens (Paus. I, 8, 4), the original of which was in the days of Pausanias doubtless represented by a copy. The Ἀνα-

δούμενος of Phidias, at Olympia (Paus. VI, 4, 5), which Furtwängler connects with the Farnese Diadumenus, may also be an Apollo.

The Fainting Wounded Man by Cresilas.—In *Gaz. B.-A.* XXXIII, 1905, pp. 193-209 (pl.; 8 figs.), S. REINACH publishes a bronze statuette (height, 0.32 m.) presented by Mme. Corroyer to the Museum of Saint-Germain. A wounded man is represented, but the attributes of an Amazon (double axe and pelta) were added in ancient times. The statuette was also adapted for use as a candlestick or lampholder in antiquity. It is said to have been found at Bavai. Reinach finds that the statuette closely resembles the Amazon by Cresilas (the Capitoline type), and regards it as a copy of the fainting wounded man (*vulneratus deficiens*) mentioned by Pliny. A general discussion of Cresilas is added. In *Chron. d. Arts*, May 13, 1905, E. BABELON questions the genuineness of the statue. REINACH replies, *ibid.* May 20, 1905.

Heracles Μηνστής.—In *Athen. Mitth.* XXIX, 1904, pp. 237-243 (2 figs.), C. WATZINGER publishes a small torso of Heracles, of Pentelic marble, found on the western slope of the Acropolis at Athens. Replicas exist at Rome (HELBIG, *Führer*², II, 906), Dresden, and Buda Pest. This torso is a work of the fourth century B.C. The original was a work of the fifth century, made under the influence of Myron. It probably represented Heracles Μηνστής, whose cult was introduced, or rather revived, by Sophocles. His sanctuary probably stood near the Acropolis.

Portraits of Alexander.—In *R. Arch.* V, 1905, pp. 32-43 (2 pls.; 8 figs.), S. REINACH publishes a bronze statuette from Veii, in the collection of Mr. Edmond de Rothschild, formerly in the Tyskiewicz collection (*Rép. de la Statuaire*, II, p. 505, 6). The right hand is raised. The hair is long and thick. The drapery passes over the left shoulder, across the back, and across the hips and upper part of the legs to the left hand. Comparison with other portraits leads to the conclusion that the bronze is derived from an original by Leochares, perhaps with traits of a portrait by Chaereas, who is identified with Chares of Lindus.

The "Alexander" on Horseback at Naples.—The bronze in the Naples Museum called Alexander on Horseback does not represent Alexander. It is probably a reduced copy of the *ex voto* by Lysippus, set up by Alexander to commemorate the horsemen killed at the passage of the Granicus. (E. POTTIER, *C. R. Acad. Insc.* 1905, p. 76.)

Praxiteles.—A new volume in the series "Les Grands Artistes" contains in popular form a discussion of Praxiteles and such works as are ascribed to him with anything like certainty. Furtwängler is followed in most points, but his ascription of the so-called Eubouleus head to Praxiteles is not accepted. (G. PERROT, *Praxitèle*. Paris, Lib. Renouard, II. Laurens ed. 128 pp.; 24 pls.; 1 fig. 8 vo.)

The Crouching Youth from Anticythera.—In *J. Int. Arch. Num.* VII, 1904, pp. 203-206 (4 figs.), J. N. SVORONOS publishes a lead medal (σίμβολον) from Athens on which a crouching youth holding shield and spear is represented. He believes that this explains the action of the crouching marble figure from Anticythera. The opponent, who forms the remaining person of the group, he finds in another figure from Anticythera, as published in his monograph *Τὸ ἐν Ἀθήναις Ἐθνικὸν Μουσεῖον. Ὁ θησαυρὸς τῶν Ἀντικυθηρῶν*, pl. XII, pp. 66-69.

Lysippus. — The volume on Lysippus, in the series "Les Grands Artistes," gives in popular form the information available concerning Lysippus and his work. Great importance is attached to the statue of Agias, but P. Gardner's theory that the Vatican Apoxyomenos is not by Lysippus is not accepted. (M. COLLIGNON, *Lysippe*. Paris, Lib. Renouard, H. Laurens ed. 128 pp.; 24 pls. 8 vo.)

Hellenistic Royal Portraits. — A list of the so-called portraits in sculpture of the dynasties of the Diadochoi, with discussions in most instances unfavorable to the proposed identifications, is published by A. J. B. WACE in *J.H.S.* XXV, 1905, pp. 86-104 (3 pls.; 1 fig.). Seven he considers clearly identified; the Vatican and Lateran heads of Demetrius Poliorcetes, the Naples bust of Perseus, a marble head of Ptolemy Soter from Thera, a bronze bust of Seleucus Nicator in Naples, a marble bust of Antiochus III in the Louvre, and an Antiochus VI in the Museo delle Terme. Those without a fillet are not royal; one or two are priests. A discussion follows of the early Seleucid and Attalid coinage and of the use of the head or name of a deceased king.

Niceratus. — The evidence of two Delian bases and one from Pergamon on which the artist signature of Niceratus occurs seems to fix the date of this sculptor at about 170 B.C. and his home at Pergamon. Of his works mentioned by Pliny and Tatian, the Glaucippe and elephant is associated with the connection between the Pergamene and Seleucid kings, the elephant being a Seleucid device; the *mater Damarate lampadum accensu sacrificantem* which Pliny associates with his statue of Alcibiades is probably a corrupt tradition of a rendering of the story of Demaratus, king of Sparta, as given by Herodotus; while the Alcibiades itself may have been the joint work of Niceratus and his associate Phrymachus. (A. MAHLER, *Jb. Arch. I.* XX, 1905, pp. 26-31.)

An Attribute of Hermes. — In *Jb. Arch. I.* XIX, 1904, pp. 139-143, (fig.), R. FÖRSTER discusses a late double herm from Cyprus, with male and female heads which he names Hermes and Tyche or Fortuna. Various parallels support his interpretation of the broken attribute above the forehead of Hermes as an unfolding lotus leaf rather than a feather.

An Unrecognized Type of Heracles. — In *J.H.S.* XXV, 1905, pp. 157-162 (2 cuts), K. A. McDOWALL draws attention to a pre-Lysippic type of Heracles with the apples of the Hesperidae, apparently from a famous statue of Polyelitan character which stood in Corinth. It is reproduced on Corinthian coins in connection with the Armed Aphrodite and the Poseidon of Cencreae, also on a basis in the Capitoline Museum and a fine bronze statnette found in Cyprus, which are here published for the first time, and probably in the Albani Heracles, which is restored as holding up a bowl. The figure is bearded and stands holding up the right arm without effort, and the anatomy and attributes are simple and dignified, in contrast with the pathetic and dramatic effect of the type made popular by Lysippus.

The Perseus of Amisus. — In *R. Arch.* V, 1905, pp. 180-189 (4 figs.), F. CUMONT publishes a marble head from Amisus in the collection of Mr. R. Warocqué at the château of Mariemont. It is a head of a young man in a Phrygian cap. The features have an individual character, and in view of the relationship claimed by Mithridates Eupator with the Achaemenidae and their mythical ancestor Perseus, it may well have belonged to a statue

of Perseus to which the artist gave a resemblance to Mithridates. A small bronze statuette in the Museum of Brussels, acquired in 1900 at Erzindjan, representing a youth with a chlamys on his left shoulder and arm, a double-headed axe in his left hand (the right hand is missing), and a quiver at his back, may represent Perseus.

Ageladas and Stephanus.—In *Cl. R.* XIX, 1905, pp. 234 f. C. WALDSTEIN, replying to A. Furtwängler's remarks in *J.H.S.* XIX, 1904, p. 336, maintains his previous position, and contends that the Stephanus epeheus and the bronze from Ligourio should not be brought into connection with each other, since similarity of *motif* does not, after the early stages of plastic art are passed, indicate a relationship of school.

Grotesques and the Evil Eye.—In *Ann. Brit. Sch. Ath.* X, 1903-04, pp. 103-114 (5 figs.), A. J. B. WACE gives a classified list of the so-called Alexandrian Grotesques. Among these, the bronzes were probably for the most part intended as charms against the evil eye. Many of the realistic marble sculptures were probably of Asian-Greek origin. Grotesques were popular throughout the Graeco-Roman world and were made in many places.

VASES AND PAINTING

Early Pottery from Gournia, Crete.—In the *Transactions of the Department of Archaeology* (Free Museum of Science and Art, University of Pennsylvania), I, iii, 1905, pp. 191-205 (8 pls.; 3 figs.), EDITH H. HALL discusses fragments of hand-made pottery found at Gournia. The decoration is both light on a dark ground and dark on a light ground. The designs are chiefly geometric, sometimes curvilinear. This pottery seems to belong between the early geometric ware from Cnossus and the Kamareas ware. Other ware found at and near Gournia is discussed by MISS H. A. BOYD, *ibid.* pp. 177-188, and RICHARD B. SEAGER, pp. 211-218, in connection with their account of excavations. (See *Am. J. Arch.* 1905, p. 352.)

Painted Pinax from Praesus.—In *Ann. Brit. Sch. Ath.* X, 1903-04, pp. 148-153 (pl.), J. H. HOPKINSON publishes a fragmentary pinax found in a tomb at Praesus in 1901. On the outside a man (Heracles?) is represented struggling with a fish or fish-bodied monster. The interior painting represents a youth on horseback. The style, neither Mycenaean nor geometrical, recalls that of the "Melian" vases. The date assigned is the beginning of the sixth century.

Clazomenian Sarcophagi.—To the three published examples of rectangular sarcophagi for horizontal display (London, Constantinople, Berlin), a fourth at Stockholm is added by L. KJELLBERG, *Jb. Arch. I.* XIX, 1904, pp. 151-157 (4 figs.). This class, which is later than the mummy-shaped, vertical coffins, he places not later than the middle of the sixth century, and the Stockholm example near the beginning of that century, earlier than those at Constantinople and London.

Harmodius and Aristogeiton.—In *Röm. Mith.* XIX, 1904, pp. 163-182 (1 pl.), F. HAUSER publishes a fragment of an oinochoe of about 400 B.C., found in the tomb of Dexileos, at Athens, and now in the Boston Museum of Fine Arts. The group of Harmodius and Aristogeiton is represented on it, and it is therefore important for the restoration of the group. The two statues certainly stood side by side on a single base, advancing in the same direction. In the Boston fragment Harmodius pre-

cedes. Harmodius's right arm was bent far back, so that his sword pointed almost vertically downward behind his back. The Dresden and Strassburg statues are in this respect rightly restored. Harmodius has the sheath hanging at his left side by a strap across his breast and right shoulder. His left hand does not appear on the vase-fragment, but was indubitably empty. The left arm is slightly bent at the elbow. A diagonally truncated pillar (for inscription?) stands before the base. Hauser further argues that the 'Pherekydes'-head, of Madrid, which in many collections of casts takes the place of the lost head of Aristogeiton (instead of the later head, set on the Naples statue), is veritably a head of Aristogeiton himself; and that the epigram of Simonides (Bergk III⁴, p. 477, No. 131) was written for the base of the statues set up by the archon Adeimantos.

Duris and the Greek Vase Painters.—A new volume in the series "Les Grands Artistes" discusses, in a popular manner, the social, industrial, and artistic position of the Greek potters and vase-painters, their technical processes, and the relation of their work to literature and monumental painting. Duris is chosen as the chief representative of his class, not only on account of the excellence of his work, but also because there are more vases signed by him as painter than by any other artist. (E. POTTIER, *Douris et les Peintres de Vases Grecs*, Paris, Lib. Renouard, H. Laurens ed. 126 pp.; 25 pls. 8vo.)

Andromeda.—Two more Andromeda vases, a hydria in Berlin (*Lex. Myth.* III, 2053, 11) and an unpublished fragment at Halle, are added to Petersen's list (*J.H.S.* XXIV, p. 102), and his interpretation of the British Museum hydria is discussed, by R. ENGELMANN, in *Jb. Arch. I.* XIX, 1904, pp. 143-151 (pl.; 2 figs.). The picture on the London vase is here shown to represent the prologue-scene of some tragedy (whether that of Euripides or of an earlier poet depends on the dating of the vase), and the limp figure supported by two slaves is not the effeminate Phineus, but the lay figure to be fastened to the stakes as Andromeda, who is else strangely absent.

Nausicaa.—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 18-41 (pl.; 10 figs.), F. HAUSER publishes an attractive red-figured Attic pyxis in the Boston Museum of Fine Arts (see *Bulletin* of the Museum, III, iv, August, 1905). The style is that of 440-430 B.C. Odysseus is represented approaching Nausicaa in the presence of Athena and three maidens. Comparison with a vase by Xenotimos (*Ant. Denk.* I, 59), a cantharus and an amphora in the British Museum (*Catalogue* E, 156 and 316), an amphora in Munich (Gerhard, *Auserl. Vasen B.* 218), and an oinochoe in Athens (Dumont et Chaplain, *Céram. de la Grèce propre*, pl. 8) leads to a painting by Polygnotus. This was probably a votive tablet offered by Sophocles after his drama *Ναυσικάα ἢ Πλύντριοι* was produced. This may have been kept in the north wing of the Propylaea. The seated Thamyris on vases (Hydria formerly for sale at Athens, date about 450-440 B.C.; Hydria in the Vatican, Helbig, *Führer*², No. 1230, *Mon. d. Ist.* II, 23; Hydria in Naples, Heydemann, No. 3143, *Mon. d. Ist.* VIII, 43; Nolan amphora in St. Petersburg, Stephani, No. 1684, *Compte Rendu*, 1875, p. 95) is probably derived from a similar tablet, perhaps by Polygnotus, dedicated by Sophocles after his *Θαμίρας* was produced.

INSCRIPTIONS

Two Eretrian Inscriptions.— In *Jh. Oesterr. Arch. I. VIII, 1905*, pp. 6–17, A. WILHELM publishes, from a copy by Schaubert, the inscription from Aliveri, ancient Tamynae (Eubœa), published by Rangabé, *Antiq. Helleniques*, 957. The first part relates to a fine to be paid to Apollo; the last part to penalties for injuring a sacred precinct. Examples of “rhotacism” occur. The probable date is early in the fourth century B.C. A second inscription from Aliveri, published by A. Baumeister, *Jahrb. f. Philol.* LXXV, p. 352, is explained as a decree passed after liberation from a tyrant or tyrants, in 340 B.C. This is also the date of the inscription published in *Ἐφ. Ἀρχ.* 1902, p. 97.

List of Attic Senators of the Year 335–334 B.C.— In *Athen. Mitth.* XXIX, 1904, pp. 244–253, J. KIRCUNER publishes and discusses an inscription in the epigraphic museum at Athens, dated by the archon Euaenetus, 335–334 B.C. It is fragmentary, but contained originally a list of the senators for the year. Among 153 names preserved, eight are entirely new, and six others hitherto unknown in Attica. The *γραμματεὺς κατὰ πρυτανείαν* is mentioned, as are also the *γραμματεὺς τῶι δήμῳ* (the *γραμματεὺς ὁ ἀναγνωσόμενος τῶ δήμῳ* of Aristotle’s *Ἀθηναίων Πολιτεία*), the *ἀναγραφεὺς* (an assistant of the two previously mentioned), the *γραμματεὺς ἐπὶ τὰ ψηφίσματα*, the *ἀντιγραφεὺς*, the *ταμίας τῆι βουλῆι*, the *ταμίας τῶν εἰς τὸ ἀνάθημα*, and the *κῆρυξ*. The *γραμματεὺς τῆς βουλῆς*, mentioned in other inscriptions, is identical with the *γραμματεὺς ἐπὶ τοὺς νόμους* of Aristotle.

A Siphnian Decree.— In *B.C.H.* XXIX, 1905, pp. 319–328, M. HOLEAUX discusses the Siphnian decree published *I.G. X, v, 1, No. 481*. He amends the reading, finds that the Ptolemy and Arsinoe mentioned are Philadelphus and Arsinoe III, and fixes the date between 278 and 270 B.C., probably just after the first Syrian war (274–273 B.C.).

Praxiphanes.— In *Jh. Oesterr. Arch. I. VIII, 1905*, pp. 1–5, A. WILHELM discusses the inscription from Delos, published in *B.C.H.* XXVIII, 1904, p. 137. The Praxiphanes there mentioned is identified with the peripatetic, pupil of Theophrastus. His date is, then, not later than the second third of the third century B.C. His political activity was at Rhodes. Various connected subjects are briefly discussed.

A Rhodian Priest.— A statue found in the city of Rhodes representing in Egyptian style a person in Egyptian costume, bears on the back, in demotic characters, the inscription “Before Osor-Hapi, the great god, and the goddess Isis, the great goddess, Dionysius the priest of the year.” The characters belong to the early part of the Lagide dynasty. The Rhodians appear to have had a thoroughly Egyptian temple of Serapis. The priest Dionysius may be the Thracian mentioned by Polybius (V, 65, 10), in which case he was doubtless a Thracian only by descent.

Manumission Inscriptions from Amphissa.— In *Ἐφ. Ἀρχ.* 1904, pp. 113–140, A. D. KERAMOPOULLOS publishes and discusses two manumission inscriptions from Amphissa. The first inscription, noted as illegible by Perdrizet (*B.C.H.* 1895, p. 390), proves to be nearly complete. Its date is probably the first century B.C. Nikasipolis, the mistress, being illiterate, authorizes a substitute to sign for her. The Theokoloi seem to have been chosen as keepers of the original documents on account of their wealth and

distinguished birth, rather than on account of their office, the term of which appears to have been short, since the documents are dated by the theokolos and the archon.

The second inscription was first published by Perdrizet, *B.C.H.* 1895, pp. 388 ff., and later by Dittenberger, *I.G.S.* 1167-1169. The date is not earlier than the first century after Christ. It is cut in three columns on the dressed borders of a block of conglomerate from some *rustica* wall, but forms only one document.

Judging from similar documents at Delphi, the presence of a Delphian as witness seems to indicate that the parties concerned are also Delphians. The names of the witnesses in the second inscription are in the genitive case; thus, Διοδώρου τοῦ Θεοξένου Δελφοῦ γέγονα μάρτυς κ.τ.λ. Delphian manumission inscriptions have χειρόγραφον or χεῖρ with the genitive of the names of parties to the contract, showing what is to be understood in this abbreviated copy of an original manuscript document. Evidently autograph signatures were used to guarantee the validity of contracts, as early as the birth of Christ, probably as early as 200 B.C., and perhaps even earlier. All the manumission inscriptions of Amphissa have been found on a steep slope at the foot of the acropolis, near some springs (Πηγάδια). As they all take the form of a sale of the slave to Asclepius, we may infer that the Asclepium stood here.

Notes and Inscriptions from Southwest Messenia. — In *J.H.S.* XXV, 1905, pp. 32-55, M. N. TOD describes the sites of ancient Methone, Asine, Colonides, and Corone, on the west shore of the Gulf of Messenia, with their Greek, Roman, and mediaeval remains, and publishes thirteen inscriptions. The title ἱερεὺς Ῥωμαίων, the name Ἀρχιδῶ, the Doric ἐν for εἰς, the dwarfing of π, like ο and θ, are new. The title θουαρμίστρια, 'mistress of the banquet,' in a portion of the sacred law of a temple of Demeter, of about 200 B.C., confirms Von Prott's identification of the site of Kalyvnia, near Sparta, as the Eleusinium of Pausanias, III, 20, 7. The term λογιστής, the family tenure of priesthoods, and the connections of the uncommon name Σαυθίδας, are discussed. The date 1514, given by Blouet (*Expéd. sci. de Morée*) for the building of the Venetian fortifications of Modon, is a mistake for 1714.

The Boundaries of Messenia. — In *Athen. Mitth.* XXIX, 1904, pp. 364-378, W. KOLBE publishes two fragments of an inscription in the museum at Mauromati. It is dated under Vespasian, December 14, 78 A.D. The existing fragments give details of the boundary between Messenia and Laconia. The Langadha pass is called the σύνροια, also νάπη. The higher pass further south is called the δίοδος. The Χοίρειος (modern Sandava) formed the boundary between the Eleutherolaconians and Messene and Laconia. Near this was a temple of Artemis Limnatis, the site of which has not yet been found. Several boundary stones aid in the interpretation of this inscription.

Ball-players at Sparta. — In *Ann. Brit. Sch. Ath.* X, 1903-04, pp. 63-77, M. N. TOD publishes several inscriptions relating to ball-players at Sparta. Apparently teams of about fifteen from each obo competed annually. The obae were divisions similar to or identical with the local tribes.

Inscriptions from the Cyzicene District. — About thirty new inscriptions, mostly votive and commemorative, with a few notes on others already

published, are given by F. W. HASLUCK in *J.H.S.* XXV, 1905, pp. 56-63. The Thracian Horseman occurs once or twice in the accompanying reliefs. The identification of the river Ἐμπηλος, the illiterate spelling εἰσήκοπος, used as equivalent to ἐπήκοος, and the uncommon epithet Ὀλβιος for Zeus, are to be noted.

A Cretan Epigram.—In *Berl. Phil. W.* 1905, p. 687, E. HOFFMANN reads the epigram *Mon. Antichi*, XI, 1901, pp. 477 f., No. 3, as follows:

εἰ δέ με δακρυχαρῆς Λάθας ὑπεδέξατο κευθμ(ν)ών,
ἀλλ' ἀρετὰ περάτων ἀντιῦ (ο) ὑρανίων.

Notes on Inscriptions.—In *B.C.H.* XXIX, 1905, p. 318, W. VOLLEGRAFF corrects the reading of the inscription from Argos published *ibid.* XXVIII, 1904, p. 422. *Ibid.* XXIX, p. 328, F. HILLER VON GAERTRINGEN gives two corrections for the Rhodian inscription *ibid.* XXVIII, p. 399. In *Athen. Mith.* XXIX, 1904, pp. 379-382, ST. N. DRAGOUMIS comments on two inscriptions from Arkesine (Amorgus), published in *R. Ét. Gr.* XVI, 1903, pp. 158-165 and 165-172. In *Rhein. Mus.* LX, 1905, pp. 148-150, F. SOLMSEN comments on some dialectic peculiarities (τοί and ἀνέθεκαν) of the inscription from Pharsalus, published in *Mon. Antichi*, VIII, 1898, p. 66, No. 85. *Ibid.* pp. 150-151, J. SUNDWALL assigns the inscription *C.I.A.* II, 1, 172 to the year 328 B.C. In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 143 f., J. ZINGERLE explains the sense and linguistic peculiarities of the curse from Maonia published in *Athen. Mith.* VI, pp. 272 f.

Greek Epigraphy in Europe.—In *R. Arch.* V, 1905, pp. 274-298, S. CHABERT begins a history of the study of Greek Epigraphy in Europe. He defines Epigraphy, showing how it differs from archaeology and palaeography, and treats briefly of collections of inscriptions in antiquity, from which he proceeds to the early epigraphical studies and discoveries of Ciriacus of Ancona, Hartmann Schedel, Peutinger, and Angier Ghislain de Busbecq (Busbequius), who discovered the *Monumentum Ancyranum* in 1555. *Ibid.* pp. 369-392, the publications of inscriptions in the seventeenth and eighteenth centuries (Gruter, 1603; Reinesius, 1682; Fleetwood, 1691; Graevius, 1707; Gori, 1731; Hessel, 1731; Maffei, 1732; Muratori, 1739-42; Bonada, 1751-53; Pococke, 1752; Passionei, 1763; Seb. Donati, 1765) and the activity of societies and individuals in collecting and studying Greek inscriptions during the same period are described.

COINS

The Beginnings of Coinage at Athens.—In *J. Int. Arch. Num.* VII, 1904, pp. 209-254, E. BABELON explains Solon's reform of the currency as the adoption of the heavy (double) Euboic standard instead of the light Euboic standard. Before Solon there must have been Athenian coins, and the series with the head of Athene (reverse, owl) cannot have begun before the middle of the sixth century. Several early coins of Euboic standard are attributed to Athens before and soon after Solon. The types are: an owl, horse, front part of horse, rear part of horse, amphora, knuckle-bone, wheel. The reverse is an incuse square divided into four triangles. These types are all connected with Attic legends. Coins with types of triskelion, scarab, Gorgon, bull's head, and lion's head are not Athenian. The lion's head may well be Eretrian.

Burial Coin and Attic Drachma. — In *J. Int. Arch. Num.* VII, 1904, pp. 62–64 (fig.), J. N. SVORONOS publishes the burial coin found in a tomb by the Sacred Way (see *Am. J. Arch.* 1905, p. 108). This is copied from an Attic drachma of a hitherto unknown series. *Obverse*, head of Athene Parthenos to right. *Reverse*, owl standing on overturned amphora; symbol at right, a *κρηύκειον*; inscription Α-ΘΕ | ΔΙΟ-ΝΥ | ΚΙΟΚ | ΔΗΜ | ΚΤΡ; on amphora, traces of a letter, perhaps Α; under the amphora, ΠΡ. The names indicate the period 146–87 B.C.

Methana-Arsinoe. — In *J. Int. Arch. Num.* VII, 1904, pp. 397–400, J. N. SVORONOS describes a bronze coin found at Methana, now in the collection of Mr. Pharmakopoulos at Nauplia; *obverse*, head of Aphrodite, or rather Arsinoe III, wife of Ptolemy IV, to right; *reverse* $\begin{matrix} A-\Sigma \\ P-I \end{matrix}$; nude hero standing to right, with helmet on, leaning with right hand on spear, with left hand holding shield, which rests on the ground. This proves that Methana was for a time called Arsinoe, as previously suggested by Hiller v. Gärtringen (*C. I. G. Ins.* III, 466).

A Hoard of Silver Coins from Egypt. — In *R. Arch.* V, 1905, pp. 257–261, J. G. MILNE discusses a hoard of Athenian and Phoenician (Persian) coins and lumps of roughly cast metal, with two rings and a bead, found in the winter of 1903–04, at Beni Hassan. The Athenian coins are all of the latter part of the fifth century B.C. and in the finest preservation. The Phoenician coins are much cut, to test their genuineness, and those of latest date, belonging to the early years of the fourth century, are the best preserved. The hoard was probably collected by a silversmith.

Coinage of Catane. — In the *American Journal of Numismatics*, XXXIX, ii, October, 1904 (1 pl.), F. S. BENSON continues his description of the Greek coinage of Sicily, with some coins of Catane, offering now and then some independent suggestions of interpretation.

Corrections of Babelon and Cohen. — In the *American Journal of Numismatics*, XXXIX, iii (January, 1905), G. N. OLCOFF describes twelve more coins from his own collection that vary slightly from those described by Babelon and Cohen.

GENERAL AND MISCELLANEOUS

The Principles of Greek Art. — The principles and character of Greek art are discussed and explained by PERCY GARDNER in a recently published book. The headings of the chapters are: I, Introductory: General Character of Greek Art; II, Ancient Critics on Art; III, Architecture; IV, Dress and Drapery; V, Character of Earliest Greek Art; VI, Sculpture: Material, Space, and Colouring; VII, Formation of Sculptural Types; VIII, Sculpture and History; IX, Greek Painting; X, Classes of Vases; XI, Vases: Space, Balance, Perspective; XII, Vases: Artistic Tradition; XIII, Literature and Painting: the Epic; XIV, Literature and Painting continued: Lyric and Dramatic Poetry; XV, The Life-history of a Myth: the Judgment of Paris; XVI, Coins in Relation to History. (PERCY GARDNER, *A Grammar of Greek Art*. London and New York, 1905, Macmillan, xii, 267 pp.; 87 figs. \$1.75 net.)

Topography of Athens. — What was originally intended to be a new edition of Lolling's work has become a new book (W. JUDEICII, *Topographie*

von Athen. Handb. d. kl. Altertumswiss. hrsg. v. Iwan v. Müller, 3ter Bd. 2te Abt. 2ter Teil, Munich, 1905, C. H. Beck'sche Verlagsbuchh. xii, 416 pp.; 3 plans; 48 figs. 8vo. 18 Mk.). The work is divided into an Introduction (Sources, Treatises, Aids), a History of the City (Situation; Athens to 479 B.C.; Classical Athens, 479-322 B.C.; Hellenistic-Roman Athens, 322 B.C.-180 A.D.; Decline and Destruction of Athens), The Divisions of the City (Extent and Fortification, Demes, Quarters of the City, Streets, Waterworks), and Description of the City (The Acropolis, The Slopes of the Acropolis, The Lower City, The Suburbs). Indices are added. Such recent treatises as the author considers important are cited, others not. Following Dörpfeld, Judeich places the Enneacrunus under the eastern slope of the Pnyx and the sanctuary of Dionysus ἐν Λίμναις in the low ground north therefrom. He believes, however, that the "old Temple" on the Acropolis was entirely removed after the fire of 406 B.C. The book contains a great quantity of detailed information.

Telamonian Ajax. — In *R. Ét. Gr.* XVIII, 1905, pp. 1-75 (5 figs.), P. GIRARD derives the epithet Telamonian from *τελαμών* in the sense of *στήλη*. Ajax was originally the pillar-deity, as was also Hermes. Originally the Oilean and the Telamonian Ajax were identical.

The Signs on the Walls at Cnossus. — In *R. Ét. Gr.* XVIII, 1905, pp. 76-90 (24 figs.), A. J. REINACH discusses the mural signs at Cnossus. He reduces these to five types: (1) the double axe, (2) the trident, (3) the arrow, (4) the star, and (5) the cross. These signs on the walls have no religious significance, though their origin may have been religious. On the walls their use is alphabetic.

The Tripod in Commemoration of the Battle of Plataea. — In *Sitzb. Mün. Akad.* 1904, iii, pp. 413-417 (3 figs.), A. FURTWÄGLER shows from the marks on the existing lower step of the base of the tripod dedicated at Delphi by the Greeks after the battle of Plataea, that the basin was supported by the three feet of the tripod, and that the serpent column formed a central support. The legs of the tripod were close together, and the serpents' heads projected upward between them.

The Marathonian Votive Monuments of the Athenians at Delphi. — In *Sitzb. Mün. Akad.* 1904, iii, pp. 365-370 (fig.), A. FURTWÄGLER finds that Pausanias, X, 9, 7, wrote *ἀπαντικρύ* for *ἄπισθεν* or the like. The group ascribed to Phidias, which was dedicated after Marathon by the Athenians, must have stood at the left of the street, before and below the wooden horse of the Argives. The treasury must be somewhat earlier.

Eleusinian Studies. — In *J. Int. Arch. Num.* VII, 1904, pp. 11-60 (1 pl.; 1 fig.), D. PHILIOS discusses the buildings and topography of Eleusis and concludes as follows: Neither Demeter nor Cora had a separate temple, but the *τελεστήριον* was their joint temple. This had an upper story called *ἀνακτόριον*, because in it was the *ἀνακτόριον* proper, where the sacred objects (and probably the images of the two goddesses) were kept. Within the inner or proper peribolus no other deity, except Pluto, had a temple. This peribolus was called the *ιερόν*. The altar of the goddesses (which, if it was one altar, must have been large and divided into two parts) was near the *τελεστήριον*, probably at its eastern side. The *Ἀγέλαστος πέτρα* was at Eleusis. The article is in great part directed against an article by Svoronos (*J. Int. Arch. Num.* IV, 1901, pp. 169-513), who announces that he will publish a reply.

Mystica Vannus Iacchi.—In *Ann. Brit. Sch. Ath.* X, 1903-04, pp. 144-147 (4 figs.), Miss J. E. HARRISON publishes a fragment of a Hellenistic relief, now in the Collection of Dr. P. Hartwig, in Rome, and a terminal figure of Pan carrying *liknon* and child, in the Lateran Museum, as well as a relief in Vienna. These illustrate the use of the *liknon*. See *Am. J. Arch.* 1905, p. 216.

Wrestling.—In *J.H.S.* XXV, 1905, pp. 14-31, E. N. GARDINER concludes that in wrestling proper, as distinguished from the later and more brutal pancratium, touching the ground with any part of the body was a fall; that a fall of both wrestlers together did not count; that three falls, not three bouts, decided the contest; that leg and hip holds were not allowed; that tripping with the feet was allowed. The evidence is largely literary, from Homer to late writers, and includes an Oxyrhynchus manuscript, iii, 466. Incidentally the writer differs from H. Lucas (*Jb. Arch. I.* XIX, p. 127 ff.; cf. *Am. J. Arch.* 1905, p. 206), in his criticism of the bronze wrestlers in the Uffizi, who are rather pancratiasts.

The Greek Warship.—In *J.H.S.* XXV, 1905, pp. 137-156, W. W. TARN discusses the ancient warship, using chiefly the contemporary literary evidence. He shows that the thranites, zeugites, and thalamites were stationed respectively in the stern, the waist, and the bow of the vessel; that *καρά* and *ἀνά, κάτω* and *ἄνω*, meant technically 'fore' and 'aft'; that *δίκροτος* and its very rare correlatives *τρίκροτος* and *μονόκροτος* meant 'with crew trained in two squads,' 'in three' and 'in one'; that in certain cases the rowers were clearly one man to an oar, but in other and later cases there were more men, perhaps as many as five to an oar, the arrangement being like that of the Venetian galley *a scaloccio*; that the quinqueremes and other multiple-oared later vessels were very shallow and low; and that the oars were in general much shorter than those in the Venetian arsenal lists. He also gives a history, partly theoretical, of the origin and interrelations of the different types of vessel, the penteconter, trireme, penteres, hemiolia, trihemiolia, triaconter, dicrotus, lembus, dieres, or bireme. The bireme did not appear before the first century B.C.

Ancient Toreutic Processes.—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 51-60 (8 figs.), E. PERNICE continues his discussion of ancient processes of producing works of art in metal (see *Am. J. Arch.* 1905, p. 214) with a discussion of the turning lathe. The use of the lathe in metal work was probably introduced in Ionia by Theodorus of Samos. Probably an assistant turned a crank, with a fly-wheel, as the ancients did not know how to increase the number of revolutions by connecting a larger and a smaller wheel by means of an endless belt. Mediaeval lathes are used as illustrations.

Archaic Ornaments of Bronze Vessels.—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 70-83 (2 figs.), E. PETERSEN publishes two elaborate archaic bronze handles in the museum at Pesaro. One represents two warriors fighting over a fallen warrior, the other an armed squire between two horses. Beside his head are two lions, and the ground is represented by serpents. These handles are Greek work. Other similar works are compared, and the use of horses and squires by the Greek soldiers is discussed in connection with Helbig's treatise 'Les *ἵππεις* Athéniens,' *Mém. de l'Acad. des Inscriptions et Belles-Lettres*, XXXVII, pp. 157 ff.

The Moulds for Bronze-casting from Memphis.— In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 83–87 (5 figs.), F. HAUSER finds that the mould published on pl. iii, No. 32014 of C. C. Edgar's *Greek Moulds (Catal. général des antiquités Égyptiennes du Musée du Caire, Vol. VIII, Nos. 32001–32367)*, is a portrait of Ptolemy IV Philopator as Hermes. This fixes the date of this mould and those found with it not later than 200 B.C. The Chronos in the Apotheosis of Homer appears, by comparison with a coin (Inghoof-Blumer, *Monnaies Grecques*, pl. H, 13), to be a portrait of the Syrian king, Alexander I Balas.

Κιλλίβας.— In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 141 f., F. HAUSER gives the Greek name *κιλλίβας* to the shield-rest represented on a vase (*ibid.* V, 1902, p. 170); cf. Aristoph. *Acharn.* 1122.

Submerged Ancient Remains.— In *Athen. Mitth.* XXIX, 1904, pp. 340–363 (7 figs.), PH. NÉGRIS describes remains of antiquity in Greece now covered by the sea. Some remains mentioned are in Crete. The sea has risen on the coasts of Greece about 3 m. in the last two thousand years, and about 3.50 m. in twenty-five hundred years. This gradual rise seems to have been in progress since the great floods, the memory of which was preserved in the Greek legends of Ogyges and Inachus.

Archaeological Bulletin.— In *R. Ét. Gr.* XVIII, pp. 100–129 (21 figs.), A. DE RIDDER gives summaries, with some criticism, of over thirty recent articles on Greek sculpture, three on vases and painting, five on bronzes and terra-cottas, and two on architecture (the Arch of Augustus, at Susa, and Vitruvius, *de Architectura*).

ITALY

ARCHITECTURE

Oscan Capital from Pietraabbondante.— To R. DELBRÜCK'S article on the architecture of central Italy (see *Röm. Mitth.* 1903, pp. 141 ff.), A. SCHULTEN, *Röm. Mitth.* XIX, 1904, pp. 253 f., contributes the drawing, with comments, of a capital from a temple *in antis*, perhaps that of Bovianum.

The Monument at Adamklissi.— In *Sitzb. Mün. Akad.* 1904, iii, pp. 383–413, A. FURTWÄNGLER attacks Benndorf, Petersen, Cichorius, and Studniczka and their recent articles on the monument at Adamklissi, and maintains his previously expressed view that the trophy was erected by Crassus about 28 B.C.

SCULPTURE

Roman Portrait or Cora.— In the rearrangement of the Conservatori Museum, space has been found for a female statue restored from forty-four fragments discovered in 1879 near the "Auditorium" of Maecenas on the Esquiline. The restoration has been recently carried out under the direction of L. MARIANI, who describes the statue at length in *B. Com. Roma*, XXXII, 1904, pp. 299–316 (4 pls.; 2 figs.). It is a copy of Roman date from the same original, he thinks, as that represented by a replica from Corinth, interpreted by TUCKER (*Am. J. Arch.* VI, 1902, pp. 427 ff.) as a portrait of a Roman matron. To Mariani it is rather a Demeter, or Cora, a work of the transition period of the fifth century.

Four Statues represented on the Column of Trajan.— In *R. Arch.* V, 1905, pp. 393–403 (4 figs.), S. REINACH discusses first the "Venus genetrix"

represented on the column of Trajan as a cult statue at Ancona. This type was common in Italy. In a group of Aphrodite and Eros from Athens (Reinach, *Répertoire*, II, 378, 4), the hair of Aphrodite is in the style of the first half of the fifth century B.C. The head of the Venus in the Louvre (which was not found at Fréjus, but at Naples about 1520) is in the style of the second half of the fifth century B.C. The statue by Arcesilas presented the type at a third stage of development. Three statues represented on the column as surmounting an arch at Ancona are interpreted as Poseidon, Heracles, and Palaemon-Portunus.

An Inscribed Sarcophagus in the Louvre. — In *B. Soc. Ant. Fr.* 1904, pp. 320-323 (pl.), A. HÉRON DE VILLEFOSSE publishes the relief on a sarcophagus in the Louvre, which was found in 1843 between Tivoli and Mentana, and bears on the back an inscription copied by Melchiorri (*D. M.* | *M. Muni. Lolliani* | *equo publico ornatu* | *qui vixit annis .xiii* | *mensib. iii .dieb. xxvi* | *M. Munius Hierocles* | *pater dulcissimo* | *filio*). The relief represents the youthful Lollianus on horseback, with two attendants on foot. At each side of this group are two winged Cupids holding a large wreath.

Reliefs in Rome. — In *Cl. R.* XIX, 1905, pp. 183 f., T. ASHBY, Jr., gives summaries of two papers read at the British School at Rome, February 21 (cf. *Athen.* March 4, 1905). H. STUART JONES finds that neither Trajan nor Hadrian is represented in the medallions on the arch of Constantine. Twice Constantine is represented, and twice perhaps Claudius Gothicus. Two reliefs in the Villa Medici representing processions before the temples of the Magna Mater and Mars Ultor belong to the same monument, of Flavian times, from which the medallions were taken. Constantine claimed Flavian descent. A. J. B. WACE discussed (1) a relief in the Museo Chiaramonti, which presents almost a duplicate of part of the relief of the Arch of Titus, representing the procession with the table of the shewbread; (2) a group of fragments in the Lateran, some of which represent a procession of lictors, and (3) a fragment in the Vatican, representing a portion of a triumphal procession. All these are attributed to the time between the Arch of Titus (81 A.D.) and the Arch of Trajan at Beneventum (114 A.D.).

VASES AND PAINTING

Prehellenic Ceramics of Daunia. — After an interval of five years (see *Röm. Mith.* 1899) M. MAYER continues his study of the ceramics of Apulia before the Greek occupation, printing in *Röm. Mith.* XIX, 1904, pp. 188-243 (1 pl.; 11 cuts), the first part of a detailed study of the pottery of Daunia.

The Origin of Rome. — In *The Century*, LXIX, 1905, February, pp. 597-601 (pl.), ETTORE PAIS publishes, in colors, a painting recently found at Pompeii. Scenes of the legend of the founding of Rome — Rhea Silvia approached by Mars, the wolf suckling the twins, etc. — are represented.

INSCRIPTIONS

The *Commendatio* of the Plebeians. — In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 60-70, S. BRASSLOFF finds that only those plebeians obtained the imperial *commendatio* for the praetorship who had previously been curule aediles or *tribuni plebis candidati*, and only those were called to the dignity of *quaestor principis* (*quaestor candidatus Augusti*) who had previously been

triumviri monetales or *decemviri stlitibus iudicandis*. Apparent exceptions are explained. In the third century the distinctions between the divisions of the vigintivirate were abolished.

C.I.L. X, 931. — In *R. Ét. Anc.* VII, 1905, pp. 17–24, M. BESNIER reads the inscription from Pompeii, *C.I.L. X, 931, Imp. Caesari [divi fil.] Augusto [imp. xv cos.] xiii · trib. [potest xx] v patri p[at]riae*, which is a perfectly correct form.

The Tribus Camilia. — A late inscription from the Via Latina, now in the Christian collection at the Capitoline, is thought by G. TOMASSETTI (*B. Com. Roma*, XXXII, 1904, pp. 331–340; 1 fig.) to preserve the memory of the Camilia tribe, and to have a historic value for the topography of the Campagna and the lands of the abbey of S. Saba.

Inscriptions from Naples. — LUIGI CORRERA contributes to *Röm. Mith.* XIX, 1904 (pp. 183–187), a few unimportant inscriptions from Naples, with a revised text of one previously published (*C.I.G.* III, 5799), touching upon the cult in Greek Naples of the Actaeon Ceres, and containing titles of the old autonomous magistracies.

The Navicularii of Arles at Beirut. — In *R. Arch.* V, 1905, pp. 262–273, A. BABOT discusses the inscription *C.I.L.* III, 141658, relating to the *navicularii Arelatenses*, but found at Beirut. The [I]ulianus mentioned is probably Claudius Iulianus, *praefectus annonae* in 201 A.D. The person mentioned as *proc. Augg.* may be C. Valerius Serenus, mentioned (*C.I.G.* III, 5973) as ἐπιμελητῆς παντὸς τοῦ Ἀλεξανδρείου στόλου ἐπὶ Κλ. Ἰουλιανοῦ ἐπάρχου εὐθενείας. The date of the inscription is between 198 and 209 A.D. Arles was an important port, with much eastern trade. Beirut was also an important trading centre, and probably the shipping companies of Arles had an office at Beirut, which would account for the finding of the inscription there.

Roman Inscriptions. — In *R. Arch.* V, 1905, pp. 321–328, R. CAGNAT and M. BESNIER give (from recent publications) the text of twenty-nine inscriptions relating to Roman antiquity, with brief notes on these and other similar inscriptions.

GENERAL AND MISCELLANEOUS

The Burning of Rome under Nero. — The author of a recent elaborate work seeks to prove that the fire of July, 64 A.D., started through the demolition, at Nero's order, of some old *horrea*, and spread on account of the intentional inactivity of those who should have extinguished it. Nero was therefore the author of the fire. The rapid and expensive rebuilding of the city led to new taxes and hence to discontent and conspiracy. In 65 A.D. a Christian witness refused to take the oath with the invocation of Jupiter, the Penates, and the Divi Caesar and Augustus. This led to the connection of the Christians with the conspiracy, and hence with the fire. Persecutions and martyrdoms followed. Thus the fire in 64 A.D. is indissolubly connected with the fall of the Roman Empire and the rise of Christianity. The book is divided into five parts: I, The Author of the Fire; II, The Persecution of the Christians; III, Critical Discussion of the Problem of the Fire; IV, Critical Notes on the Documents; V, Résumé and General Conclusions. The evidence, direct and indirect, is discussed in detail. Indices are added. (ATTILIO PROFUMO, *Le Fonti ed i Tempi dello Incendio Neriano*. Rome, 1905, Forzani. xi, 748 pp.; 3 pls. 4to. 20 fr.)

The Graecostasis of the Roman Forum and its Vicinity.— In view of the configuration of the ground and the various uses to which the forum was put, the evidence shows that (1) the Graecostasis was an open area near the boundary of the Forum and the Comitium, from which foreign envoys were privileged to watch the games, hear speeches, etc.; (2) the Graecostadium, identical with the Athenaeum built by Hadrian, was in the Velabrum, south of the Basilica Julia; (3) the Hemicycle was the Tribunal Aurelium, built about 75 B.C., used also as a Rostra; (4) the later Rostra was built after 10 A.D.; (5) the early Rostra was southeast of the Carcer, northeast of the Graecostasis and near it; (6) the Columna Maenia was on or just behind the Rostra, between it and the Carcer, and the word *maeniana*, derived from this column, denoted spaces reserved around columns, etc., for the descendants of the person honored; (7) the Senaculum was probably an open area in front of the temple of Concord; (8) the low arcade of eight arches just back of the Hemicycle was for keeping aquatic animals, and perhaps the chambers under the Rostra served a similar purpose. (C. J. O'CONNOR, *The Graecostasis of the Roman Forum and its Vicinity*. Bulletin of the University of Wisconsin, No. 99, pp. 159-203; 3 figs.; Madison, 1904. 25 cents.)

The Villa at Colle di S. Stefano.— At a meeting of the British School at Rome, April 3, 1905, W. ST. CLAIR BADDELEY showed that the villa at the Colle di S. Stefano was a distinct building, not a part of the Villa of Hadrian. An inscription makes it probable that it belonged to the Vibii or Plancii Vari. A marble tablet found close to the villa bears the words LVCV SANCTV. An isolated building near at hand may be the temple to which the sacred grove belonged. (*Cl. R.* XIX, 1905, p. 236; *Athen.* April 15, 1905.)

Monte Circeo.— At a meeting of the British School at Rome, April 3, 1905, T. ASHBY, JR., denied the identity of the promontory Monte Circeo with the Homeric isle of Circe, and described the remains of walls and buildings found on the promontory. The paper is to appear in *Mél. Arch. Hist.* (*Cl. R.* XIX, 1905, pp. 237 f.; *Athen.* April 15, 1905.)

Naples in Greek and Roman Times.— The late Bartolommeo Capasso had accumulated copious notes on the remains of antiquity in Naples, and had arranged them in the form of an itinerary. These have been edited, with additions and changes, by GIULIO DE PETRA, and published by the Società Napoletana di Storia Patria. The book contains detailed information, with notes and references, concerning the ancient remains in Naples, besides descriptions of ancient Neapolitan life. (*Napoli Greco-romana, esposta nella topographia e nella vita*. Opera postuma di Bartolommeo Capasso. Edita a cura della Società Napoletana di Storia Patria. Naples, 1905, xxiii, 225 pp.; portrait; map; 18 figs. 8vo.)

Tomb called La Mula near Sesto Fiorentino.— This very ancient cupola-tomb was first noticed by HELBIG in *Röm. Mith.* 1885, p. 193. It is now fully described, with careful plans, by E. PETERSEN in *Röm. Mith.* XIX, 1904, pp. 244-252 (4 cuts).

The Bronze Age in Sicily.— G. A. COLINI, in *B. Paletn. It.* X, 1904, pp. 229-304 (78 figs.), continues his elaborate study of the bronze age in Italy, this portion being entirely devoted to Sicily, with special reference to the tombs at Plemmyrium and at Thapsus.

Bone Tesserae.—In *R. Arch.* V, 1905, pp. 110–124 (4 figs.), M. ROŠTOVŤZEV discusses tesserae of bone and ivory. He believes that they are not tickets of admission to entertainments or baths, but pieces resembling draughts used in some game. This he supports by many illustrations, and reconstitutes the game, which he thinks originated at Alexandria in the first century after Christ. The pieces, fifteen in number, bore the heads of Augustus, Zeus, Hermes, Heracles, Kronos, Castor, and Pollux, also busts of Isis, Hera, Aphrodite, and a young woman with an Augustan headdress, an Egyptian temple, two different crowns, and an unnamed person in the *toga praetexta*.

FRANCE

Ornamentation in the Early Stone Age.—In *C. R. Acad. Insc.* 1905, pp. 105–120 (7 figs.), the Abbé BRENIL discusses designs of the early stone age in France (*l'époque de renne*). He finds that many designs hitherto regarded as meaningless ornaments are degenerations of designs representing animal forms, by a process of imitation and convention.

Sculptures in the Museum at Périgord.—In *B. Soc. Ant. Fr.* 1904, pp. 316–320 (pl.), is a note by the Marquis G. DE FAYOLLE on two monuments in the museum at Périgord. (1) A bronze bust of a woman surmounted by a symbolic attribute composed of a lyre decorated with two cornucopias from which pour fruits and foliage, while above is a knotted club. The top of the attribute is broken. The head seems to be a Roman copy of a Greek original. The hair is abundant, and collected in a chignon behind. The head and the attribute were not originally intended to be united. (2) A head of a youth with three small horns. It is of stone and 0.21 m. high. Such three-horned heads are very rare.

Silvanus and Silvana.—In *R. Ét. Anc.* VII, 1905, p. 72, C. J(ULLIAN) interprets the figures of the relief from Vachères (*ibid.* VI, 1904, p. 334) as Silvanus and Silvana.

The Origin of Bayonne.—In *R. Ét. Anc.* VII, 1905, pp. 147–154 (fig.), C. JULLIAN finds that Bayonne was built as a fort about 300 A.D., before which time it had been of little importance. He describes the Roman fortifications.

Roman and Merovingian Rings.—In *R. Arch.* V, 1905, pp. 190–200 (38 figs.), CLAUDIUS CÔTE publishes and describes thirty Roman and Merovingian rings in his collection at Lyons.

GERMANY

The Roman Camp at Hofheim.—In *R. Arch.* V, 1905, pp. 201–207 (6 figs.), J. DÉCHELETTE gives a brief summary of the results of excavations at Hofheim. (E. RITTERLING, *Das Frührömische Lager bei Hofheim i. T. Ausgrabungs- und Fundbericht*, 110 pp.; 10 pls.; several figs. From *Annalen des Vereins für Nassauische Altertumskunde*, XXXIV.) The camp was occupied about twenty years, from 40 to 60 B.C. The pottery at Hofheim came from southern Gaul (the Ruteni), while that at Haltern (9 B.C. to about 17 A.D.) was Italian. A list of thirty-five potters, whose names are found at Hofheim, is given. Ritterling's classification of fibulae in seven groups is repeated. Most of the industrial types from Caesar's time to the end of the first century after Christ are now known.

GREAT BRITAIN

The Neolithic Dwelling in England. — In *Reliq.* XI, 1905, pp. 25–37 (11 figs.), GEORGE CLINCH finds that the neolithic dwelling in England was generally nearly circular in plan, and bee-hive shape in elevation, roofed with bent boughs.

Notes on Roman Britain. — In *Cl. R.* XIX, 1905, pp. 57 f., F. HAVERFIELD thinks the M. Minucius of the Mainz inscription was from Lindus, in Rhodes, that the Camelon altar, if genuine, refers to the Legio II Augusta, that the operations of Velius and the tiles of Mirebeau were connected with Domitian's wars against the Chatti in 83 A.D. and thereafter, that the Weissemburg altar mentions troops from Britain, perhaps in 85 or 86 A.D., and that Agricola did not invade Ireland. Cf. *Cl. R.* XVIII, 1904, pp. 398 f., 458 f.

AFRICA

Explorations in the Sahara. — In *C. R. Acad. Insc.* 1905, pp. 58–71 (plan), E. T. HAMY discusses the explorations of Mr. F. Foureau in the Sahara, and their results relating to the stone age. The oriental origin of the ancient tribes in the Sahara is made probable.

The "Ardjem" of Ain-Sefra. — In *C. R. Acad. Insc.* 1905, pp. 83–93 (2 figs.). E. T. HAMY describes groups of funerary tumuli examined by E. F. Gautier at Ain-Sefra. Many flint instruments are found in this region. In one tomb was a necklace of pierced beads, or disks, made of pieces of the shells of ostrich eggs, also beads of stone, and a second necklace of copper. Objects of bone were also found. The oval burial chamber was in the centre of the tumulus. All the tumuli are made on the same plan. Analogous groups of tumuli exist in the valley of the Oued-Namous and at Beni-Ounif. The bodies are always laid on the side. The date of the tumuli is unknown.

The Harbors of Carthage. — The results of investigations in the waters near Carthage since 1901, especially those of the French engineers de Roquefeuil and Hantz, are summarized by R. OEHLER in *Arch. Anz.* 1904, pp. 173–184 (3 plans). The whole ground is gone over and the facts as ascertained are shown to be consistent with the literary traditions down to Byzantine times, and to throw much light on Scipio's operations in the third Punic War, especially with regard to the mole or choma of the Carthaginians which he captured and used as a basis for the siege, and also to his own blockading construction.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Isaura Nova. — Thirty-eight inscribed and decorated Christian grave-stones of about 250–350 A.D. from Nova Isaura (Dorla) are published by A. M. RAMSAY, in *J.H.S.* XXIV, 1904, pp. 260–292. The names are largely native, with a sprinkling of Greek and Roman, and the decoration shows, besides the Asiatic love of ornament for its own sake, a special local scheme — three arched or pointed pediments supported on four columns — which has persisted, in the form of embroidery at least, down to the present time. Such local schemes occur in other places and belong to a purely native art,

independent of Graeco-Roman influence. The topography and epigraphy of Nova Isaura are discussed, *ibid.* XXV, 1905, pp. 163-180. The modern town of Dorla is built on the holy hill of the Great Mother, where her temple, afterward replaced by a church, stood surrounded by graves. The main part of the ancient city was on the other side of the stream. The place was probably entirely Christian in the fourth century. Forty-two inscriptions from this territory, mostly of the third and fourth centuries after Christ, and seven from the Lycaonian plain are given. In one, *ψυχή* seems to be used as masculine in the sense of "person." *Μνήμης χάριν* at the beginning of an epitaph is apparently a rendering of the Latin *in memoriam*, and *ἐνθαδε κείται*, which came into Greek use in the fourth century, is perhaps for *hic jacet*, spreading from Italy or southern Gaul to Asia. Family relationships are carefully recorded; *πίνατρα* is perhaps a native term denoting relationship; *ἱερεὺς* used absolutely probably means a Christian priest.

A Medal of Constantine the Great.—An important gold medal of Constantine, of the period 313-323, has been acquired by the Berlin Museums and was discussed at the January (1905) meeting of the Berlin Arch. Gesellsch. Only one other example is known, now at Paris. Besides the portrait bust of the Emperor on the obverse, it has on the reverse a view of the city of Trier, where Constantine did so much building, seen from the bridge over the Mosel, toward the Porta Inelyta. (*Arch. Anz.* 1905, pp. 30-31.)

Byzantine Studies.—Under the title *Études Byzantines* (Paris, 1905, Picard & Fils. viii, 437 pp.; 58 figs. 8vo), CHARLES DIEHL has collected a number of essays, most of which have appeared in recent years in various periodicals. The subjects of the essays are as follows:—'Introduction to the History of Byzantium,' 'Byzantine Studies in France in the Nineteenth Century,' 'Studies of Byzantine History in 1905,' 'Byzantine Civilization (I, Institutions; II, Society; III, Art),' 'Byzantium and the Papacy,' 'The Monuments of the Latin Orient,' 'The Byzantine Empire under the Palaeologi,' 'The Venetian Colony at Constantinople at the end of the Fourteenth Century,' 'The Origin of the Régime of Themes in the Byzantine Empire,' 'On the Date of Certain Passages in the Book of Ceremonies,' 'The Treasure and Library of Patmos at the Beginning of the Thirteenth Century,' 'Asiatic Origins of Byzantine Art,' 'The Mosaics of the Church of the *Κοίμησις* at Nicaea,' 'The Mosaics of the Monastery of St. Luke,' 'The Mosaics of Kahrie Djami.' The whole gives a general view of Byzantine civilization.

Byzantine Domed Churches.—In *R. Arch.* V, 1905, pp. 93-109 (3 figs.), GABRIEL MILLET praises Strzygowski's *Kleinasiën, ein Neuland der Kunstgeschichte* (Leipzig, Hinrichs'sche Buchh., 1903), but argues that the domed basilica arose from the type of Binbirkilissé, under Hellenistic influence, after Constantine, and that the domed church in the form of the Greek cross arose from the domed basilica.

Researches at Mt. Athos.—In *B.C.H.* XXIX, 1905, pp. 55-98 (4 pls.; 11 figs.), GABRIEL MILLET begins an account of his researches at Mt. Athos. He proposes to comment on the most interesting inscriptions of Mt. Athos, adding archaeological discussions. The first inscription prescribes a fine in case of the desecration of the tomb of Euphrosynos and his wife Aurelia Phila, to be paid in part to the holy Catholic Church,

in part to Euphrosynos's native town of Hephaestia. The date is apparently the early part of the fifth century after Christ. The construction and date of the church (*Καθολικόν*) of Lavra are examined and discussed. The date of the building is the first years of the eleventh century and the building itself forms one of the last links of the chain that connects the domed basilica with the church in the form of the Greek cross. *Ibid.* pp. 105-141 (5 figs.), the *phiale*, or font, and the *simandre*, or metal bar which served as a bell, at Lavra are described and discussed in connection with their uses. The discussion is based upon a descriptive inscription which records the erection of the font and a sort of belfry for the "simandre" in 1060. The font was surrounded by a balustrade and covered by a domed canopy supported on columns.

A Masterpiece of Byzantine Embroidery. — In *B.C.H.* XXIX, 1905, pp. 259-268 (2 pls.; 1 fig.), M. LE TOURNEAU and G. MILLET publish and discuss a remarkable piece of embroidery in the church of the Panaghia Papagoudi, at Salonica. The dead Christ and two communion scenes are represented. The style and iconography fix the date about the middle of the fourteenth century.

A Byzantine Reliquary and Four Rings. — In *C. R. Acad. Insc.* 1905, pp. 137-143 (5 figs.), G. SCHLUMBERGER publishes a Byzantine reliquary in the cathedral at Palma, a rude cross with inscriptions, in poor characters of the time of the Palaeologi, which declare that it contains the blood of St. Barbara, the *τετράγωνον* (evidently some bone) of St. Stephen, and the finger of St. Theodosia. He also publishes four rings, all inscribed. One bears the name of Pasinos the Apelates, an unknown character of the tenth or eleventh century, one that of Irene, wife of Alexis I. Comnenus, one those of Theophano and her lover, John Tzimisce, and one that of Theodorus, imperial spatharius of the guard.

Saracenic Architecture. — In the *Harvard Engineering Journal*, IV, 1905, April, pp. 1-16 (13 pls.), W. R. WARE writes on Saracenic architecture. This architecture is really rather Turkish than Arab and developed first in Egypt. The illustrations are almost all from Egyptian mosques. The origin of the "stalactite" work is discussed, but no conclusion is reached. Attention is called to the transition by means of triangles from a rectilinear foundation to the dome.

Hispano-Moresque Ware of the Fifteenth Century. — In a recently published book (*Hispano-Moresque Ware of the Fifteenth Century, A Contribution to its History and Chronology based upon Armorial Specimens*. New York, 1904, John Lane; London, Chapman & Hall. vi, 105 pp.; 34 pls.; 17 figs. 4to. \$4.00 net), A. VAN DE PUT aims at establishing the chronology of the styles of this ware by means of specimens with armorial bearings. The specimens are drawn from the Victoria and Albert Museum, the British Museum, the Wallace Collection, the Sèvres Museum, and private collections. The sufficiency of the grounds upon which great importance in the history of Majolica has been attributed to the island of Majorca is disputed.

GREECE

Byzantine Gold Coins found at Athens. — In *J. Int. Arch. Num.* VII, 1904, pp. 143-160 (2 pls.), J. N. SVORONOS describes 234 gold coins found in three separate spots in the excavations of the Asclepium at Athens in

1876-77, and now in the Numismatic Museum at Athens. Fifty-four of these are published in the plates. The coins (*solidi*, *semisses*, and *trientes*) were struck under Flavius Phocas (1), Heraclius I and his son Heraclius Constantinus (37), Heraclius II (19), Constans II alone (40), Constans II with Constantine Pogonatus (38), Constans II with Constantine Pogonatus, Heraclius, and Tiberius (99), all between 602 and 668 A.D. Hardly any two are from the same die.

The Monastery of Daou.— In *Ann. Brit. Sch. Ath.* X, 1903-04, pp. 190-191, R. C. BOSANQUET gives the date of the rebuilding of the monastery of Daou in Attica (described by Mr. Comyn, *ibid.* Vol. IX) as some time after 1572. The main distinguishing feature of the church is the hexagonal instead of octagonal system of arches leading up to the dome. The monastery was destroyed by pirates in the eighteenth century.

ITALY

Early Christian Terra-cottas.— In *Röm. Quart.* 1904, pp. 308-321, ANTON DE WAAL publishes a catalogue raisonné of Christian terra-cotta plates in Roman museums. He finds that very few Christian terra-cotta "Schüsseln" exist, and only one or two earlier than the end of the sixth century; few subjects are represented and no maker's marks are found.

The Italo-Byzantine Exposition at Grottaferrata.— The Byzantine art at this exposition is described in *L'Arte*, May-June, 1905, pp. 161-170, by A. MUÑOZ. The objects illustrated in the article are: two fragments of Coptic tapestry from Achmin, lent by the Vatican; a silver liturgic plate from Siberia, now in the collection of Count Stroganoff at Rome and assigned to the seventh century by G. B. de Rossi; an enamelled casket from the Vatican; an enamelled cross from the cathedral at Cosenza; a tapestry representing the "Communion of the Apostles," dating from the eleventh or twelfth century, and lent by the Chiesa della Collegiata at Castell'Arquato; and a signed painting by Emanuele Zanfurnari, representing the "Deposition of St. Ephraim Siro." By some it has been assigned to the thirteenth century, and tradition has it that it once belonged to Squarcione, but the sixteenth century is undoubtedly its epoch. Aside from a Russian picture of the fourteenth century and the Sterbini diptych (see p. 377), almost all the paintings shown were of the fifteenth century or later.

The Ciborium of St. Cecilia.— Upon the four capitals of the *ciborium* in St. Cecilia, constructed by Arnolfo under Martin IV, 1281-85, stand four figures: a maiden crowned with roses and holding a golden rose in her right hand, a young man with a sword in his left hand and a rose in his right, an aged Pope, also holding a golden rose, and a mounted knight. The first two figures mentioned represent Cecilia and Valerian, to whom an angel gave roses as a symbol of the chastity of their union; the third, Pope Urban, who baptized Valerian; and the fourth, Valerian's brother, who became a Christian by virtue of the miracles attending the marriage of Cecilia. (CARLO ARU, *L'Arte*, 1905, pp. 47-48.)

The Mausoleum of S. Costanza.— In *L'Arte*, 1904, pp. 457-468, FLORIAN JUBARU points out that the building of the rotunda of S. Costanza destroyed Christian graves of the early fourth century belonging to the cemetery of S. Agnese. The rotunda cannot, therefore, as has been suggested, have been originally a Temple of Bacchus. Jubaru, who does not

attempt to explain the traces of a baptismal font found in the centre of the pavement, thinks that the rotunda was built as a sepulchre for Constantia, forming a part of the Christian cemetery of S. Agnese, just as the rotunda on the Via Labicana was built to receive the remains of S. Helena. The pagan character of the mosaics in the vaults and on the pavement (an old drawing of which Jubaru publishes for the first time) is not inconsistent with a Christian tomb. The portraits which are placed in the bacchic decoration of the annular vault represent Constantia and her husband, Gallus.

Frescoes in the Palazzo Communale at San Gimignano.—These early frescoes are scenes of battle and the chase and betray the hand of an artist of spirit but poor technique. Reproductions of four scenes are given with an article on the frescoes by JEAN CARLYLE GRAHAM in *Burl. Mag.* March, 1905, pp. 491-492. He shows that the frescoes were executed between 1270 and 1317, and attributes them to Ventura di Gualtieri of Siena, who was the official painter of San Gimignano within that period. He belongs to the early realistic school of Siena which produced Duccio di Buoninsegna, and he collaborated, along with Francesco di Pisa, with Cimabue at Pistoia.

FRANCE

The Door of the Abbey at Vézelay.—In the tympanum of the door of the Abbey of Vézelay is a representation of Christ sending forth the Apostles, this scene being surrounded by eight little compartments in which are figured the various peoples of the earth. The lintel below is divided into two halves by a figure of John the Baptist which crowns the central column of the doorway. To the left is a procession of people for the most part bearing offerings. To the right stand extraordinarily large figures of St. Peter and the Magdalen, toward whom advances a procession of warriors. The right extremity is taken up by a group of long-haired, long-eared, hideous persons who seem to have no connection with the procession. G. SANONER, in *R. Art Chrét.* 1904, pp. 448-459, rejects the previous interpretations of these scenes and argues that the lintel-reliefs refer to the second Crusade, preached at Vézelay by St. Bernard a few years before the building of the abbey. To the left the people are bringing their offerings; to the right the armies of the Crusade are mustering, dedicating themselves to St. Peter and the Magdalen, the patroness of the church. The hideous figures in the right-hand corner are the Vézelay artist's version of the heathen hosts to be overcome by the crusaders. This interpretation makes obvious the relation between tympanum and lintel,—above the preaching of the Word by the Apostles, below the spreading of the gospel by the sword.

ENGLAND

Unrecorded Saxon Churches.—In *Reliq.* XI, 1905, pp. 111-126 (12 figs.), R. P. BRERETON adds to the list of Saxon churches those at Nassington (Northants), Wansford (Northants), Thornage (Norfolk), and Woodstone (Huntingdonshire). He also discusses the Saxon features of churches at Pattishall and Stowe-nine-churches in Northamptonshire, Old Shoreham, and Clayton, in Sussex, and Castor (Northants). Some Saxon sculptured stones are also mentioned.

Pre-Norman Crosses in Derbyshire.—In *Reliq.* XI, 1905, pp. 95-110 (11 figs.), G. LE BLANC SMITH publishes and discusses some pre-Norman

crosses from Hope, Blackwell, and Derby, in Derbyshire. The cross at Hope is similar to those of the Dove-Dale region. The Derby cross has remarkable conventional dragons on it.

Early Work in Sussex Churches.—In *Reliq.* XI, 1905, pp. 1-13 (9 figs.), W. HENEGAGE LEGGE describes many *fragmenta antiquitatis* in Sussex churches. Most interesting, perhaps, are the mural paintings, ascribed to the early part of the thirteenth century, in the church at Preston. These represent the Martyrdom of Becket, St. Margaret, and St. Katherine, an ecclesiastical and a female figure, and the Nativity with the Last Supper above and the three kings below.

Early English Sculpture in Studham Church.—In *Reliq.* XI, 1905, pp. 54-57 (5 figs.), four capitals and a font in Studham church, Beds., are published. They are fine specimens of early English foliage carving.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

Rembrandt's Indebtedness to Titian.—Rembrandt's inventories show that he possessed reproductions of Titian's works, and he doubtless owned some originals. Actual use of Titian's work is found in several of Rembrandt's paintings. The 'Diana' of 1631 had for model the Diana of Titian in the Bridgewater Gallery. Several copies of the 'Flora' are to be detected among Rembrandt's girl-figures. The 'Supper of Emmaus' in the Louvre shows similar imitation; the horse in the equestrian portrait in Earl Cowper's collection is taken from Titian's 'Charles V' in Madrid; and the 'Christ and Mary Magdalen' of 1651 is closely allied to Titian's so-called '*Noli me tangere*' in the London National Gallery. Rembrandt also borrowed his use of half-figures from Titian and his Italian contemporaries. (HERMANN VOSS, *Rep. f. K.* XXVIII, 1905, pp. 156-162.)

The Syon, Ascoli, and Pienza Copes.—The Syon Cope, first heard of as belonging to the ruins of Syon House, is discussed by MAY MORRIS in her first article on 'Opus Anglicanum,' in *Burl. Mag.* January, 1905, pp. 278-285. The decoration of the cope portrays the History of the Virgin, the Passion, and the Apostles. Some peculiarities of English work of this sort are pointed out; notably the fact that while both English and Italian workmen represented flesh by a radiating spiral, the English commenced the spiral at the cheekbone, the Italians in the eye-socket. The cope was a workshop product rather than the invention of an individual artist. *Ibid.* March, 1905, pp. 440-448, and April, pp. 54-65, Miss Morris describes the Ascoli Cope and the Pienza Cope. The Ascoli Cope was given to the cathedral at Ascoli in 1288 by Nicholas IV. It shows conflicting signs of English and French authorship, but the maker was at any rate no ordinary workman, but a master. It is adorned with medallions representing saints, Christ, the Crucifixion, the Virgin and Child, and four predecessors of Nicholas IV: Alexander IV, Urban IV, Clement IV, and Innocent IV. The Pienza Cope, said to have been given to the cathedral of Pienza by Pius II (1498), is early fourteenth-century English work of the "tabernacle" type, and one of the few pieces that remain intact. Its subjects are the histories of the Virgin, St. Catherine of Alexandria, and St. Margaret of Antioch.

The Art of the Van Eycks. — In the *Jahrb. d. kunsth. Sammlungen d. allerh. Kaiserhauses*, XXIV, v, pp. 161-317, MAX DVORAK regards the Flemish milieu in which the Van Eycks worked as essentially French. At the end of the fourteenth century a vigorous French School existed, of which the Flemings were merely a branch. At this period the French artists felt and showed increasingly the influence of the Italian *groteschi*, but at the beginning of the fifteenth century a reaction took place, due to the growing study of nature, first manifested by the sculptors, and resulting in that realism which reached its best manifestation in the miniatures of the 'Très Riches Heures' of the Duc de Berry and the art of Jan van Eyck. The "riddle" of the triptych of the 'Adoration of the Lamb' at Ghent is solved by Dvorak by ascribing the figures of the old style, with Gothic reminiscences, to Hubert, the elder of the brothers, and giving the more developed realistic parts to Jan. The Van Eycks worked in Flanders because the court of the Dukes of Burgundy at that time eclipsed that of the Valois, impoverished by the English wars, but the origins of their art were French. (A résumé of Dvorak's study is given by RAYMOND KOECHLIN in *Chron. d. Arts*, March 11, 1905, pp. 75-76.)

A Van Eyck Controversy. — In *Burl. Mag.* 1905, February-May, is a controversy between W. H. JAMES WEALE and HENRI BOUCHOT on the possibility of connecting the name of Van Eyck by translation with the name Cône. Jacques Cône is regarded by Bouchot as the artist of the miniatures of the 'Très Riches Heures' of the Duc de Berry at Chantilly. (See *Am. J. Arch.* 1904, p. 505.) In the *Bulletin de l'Art Ancien et Moderne*, December 24, 1904, Bouchot tried to connect Cône ("coing," "corner") and Van Eyck ("eyck," "corner").

Medallic Portraits of Christ. — In *Reliq.* XI, 1905, pp. 38-52 (19 figs.), G. F. HILL continues his discussion of medallic portraits of Christ in the sixteenth century. He publishes thirteen Italian medals, one intaglio, and five German medals.

ITALY

The "Mysteries" and Baccio Baldini. — ÉMILE MÂLE has discovered another example of the influence of the theatre upon the art of the fifteenth century, which he made the subject of four articles in the *Gaz. B.-A.* of 1904. (See *Am. J. Arch.* 1904, p. 503.) The famous series of sibyls and prophets engraved by Baccio Baldini was influenced by the Mystery of the Annunciation at Florence at the end of the fifteenth century. The Italian verses which the artist engraved beneath the feet of his personages are the very verses of the mystery. The influence of the theatre, therefore, which showed itself so strong in France, was felt also by Italian art. (*C. R. Acad. Insc.* 1904, p. 551.)

Andrea dal Castagno. — In *Burl. Mag.* 1905, April, pp. 66-69, and June, pp. 222-233, HERBERT HORNE publishes a study of Andrea dal Castagno's early life and works. He shows that Milanese was misled by a confusion of names. The entry in the archives of the *Catasto*, from which he derived his data, refers to another Andrea di Bartolommeo, called Burbanza. From Vasari we learn that Andrea was born in a farmhouse called *Il Castagno*, near Scarperia, in the *contado* of Florence. His first patron, Bernadetto de' Medici, was born in 1395, from which Horne conjectures that Andrea must have been born about 1410. This date is more consistent

with the other known facts of Andrea's life than the 1390 given by Milanese. The first recorded work of Andrea was the painting of the effigies of the Albizzi conspirators on the walls of the Bargello, in 1434. To accept Milanese's date, then, is to admit that we know nothing of the first forty-four years of the artist's life. The later date also explains how Andrea, the most original of artists, submitted so much to the influence of Donatello, which would be inconceivable if Donatello were only two years the older. The article closes with a description and appreciation of the frescoes in the convent of S. Apollonia at Florence, and an appendix containing the documents cited.

Leonardo's Use of Antique Gems. — Comparing the sketches of Leonardo for the equestrian statue of Francesco Sforza with an antique gem published by Furtwängler (*Die Antiken Gemmen*, pl. xxv, 52), C. DE MANDACH finds that Leonardo made use of gems as well as other classic models. One of the drawings at Windsor, representing a galloping horseman who tramples down a foot-soldier, is strikingly like the gem. Other drawings of the subject in the Windsor collection show the gradual change by which the artist brought his flying model to a repose sufficient for the statue. A similar use of gems may be noted in the drawings of Pollajuolo. (*Chron. d. Arts*, December 17, 1904, pp. 327-328.)

More Documents regarding Zanetto Bugatto. — In the *Chron. d. Arts*, December 10, 1904, pp. 320 f., L. DIMIER republishes extracts from three letters of the Sforza family, originally edited by Caffi, in the *Arch. Stor. Lomb.* 1876, pp. 534 ff. These letters show that Zanetto painted portraits of Bona di Savoia, wife of Galeazzo Maria Sforza, and of Ippolita, his sister. For other recent notes on Bugatto, see *Am. J. Arch.* 1905, p. 230.

Minor Florentine Painters of the Early Fifteenth Century. — OSVALD SIRÉN, in *L'Arte*, September-October, 1904, pp. 337-355, discusses a number of mediocre artists of the early *quattrocento* who worked more or less under the influence of Lorenzo Monaco. A tentative catalogue is given of the works of each, but no attributions are discussed. The known artists of this circle, which is described as "trecentista" in coloring and decorative ability and a kind of stepping-stone to the later naturalism, are: Lorenzo di Niccolò, son of Niccolò di Pietro Gerini (to whom seven new pictures are attributed in a note); Andrea di Giusto, to whom, contrary to Crowe and Cavalcaselle and Schmarsow, Sirén gives three of the frescoes in the Capella dell' Assunta of the Pieve at Prato; and Bicci di Lorenzo. With these three he classes two men whose names are unknown. One of them, who shows Siennese taste in his draperies, he calls the "*Maestro del Bambino Vispo*," from the lively Child in all his Madonnas, and the other "*Compagno di Bicci*." Having found in the Biblioteca di S. Marco a missal illuminated by the latter, coming originally from the Badia, Sirén asks if he may not be the "*Don Niccolò Rosselli*" who, according to Milanese, illuminated two books for the Badia about 1443. In *L'Arte*, January-February, 1905, Sirén gives some additions to his list of pictures by Lorenzo di Niccolò, Bicci di Lorenzo, and the two "*anonimi*."

Paolo Moranda, called Cavazzola. — CARLO GAMBA, in *Rass. d'Arte*, March, 1905, pp. 33-40, enumerates the authenticated works of Cavazzola (Veronese School, 1486-1522), and removes from the list the false attributions, among them a Baptism in the Pinacoteca of Verona, which should be

given to Francesco Morone, and a female portrait in the Morelli Gallery at Bergamo. The 'Gatamalata' of the Uffizi, attributed to Giorgione, is assigned to Cavazzola, in view of the characteristic prominence of the shoulder in the pose and other peculiarities of the Veronese painter which are to be seen in the portrait. FRIZZONI, in an open letter to Gamba (*Rass. d'Arte*, April, 1905, pp. 56-58), disputes some of his attributions, and especially defends the claim of Cavazzola to the female portrait in the Morelli Gallery at Bergamo.

Paintings by Matteo da Siena at Borgo S. Sepolcro.—The London National Gallery in 1861 acquired a "Baptism" by Piero della Francesca, which formed originally the centre of a polyptych which still exists in the Cathedral of Borgo S. Sepolcro. The wings, representing Sts. Peter and Paul, are by another artist. Crowe and Cavalcaselle thought that this artist might be either Domenico di Bartolo or Vecchietta. The influence of both is manifest in the two figures, which are, however, the work of Matteo da Siena, a native of Borgo S. Sepolcro; Piero and Matteo probably worked on the polyptych at the same time, about 1465. An early work by Matteo da Siena is at Anghiari near Borgo S. Sepolcro in the Church of S. Agostino. This is a triptych representing the Virgin and Child with two angels in the centre, in the left wing S. Antonio Abbate and St. Augustine, and in the right wing St. Francis and another Saint. (MARY LOGAN, *Rass. d'Arte*, April, 1905, pp. 49-53.)

The Old Façade of the Duomo in Florence.—The original plans of Arnolfo for the Duomo included a plain façade after the basilical manner. The reorganization of the plans in the middle of the fourteenth century altered the façade less than any other part, doubtless because work on the original lines was already begun. The result was that Francesco Talenti, the new architect, was compelled to transform a plain basilica-façade, with doors widely separated, into a homogeneous fourteenth-century structure like the façades at Orvieto or Siena. He built out bodies of masonry perpendicular to the wall, forming a species of portico which afforded the deep-embursed doors and niches needed for sculpture. This peculiar adaptation is seen in the reproduction of the façade, which was demolished in 1588, in Poccetti's "St. Antonine" in the Museo di S. Marco and in a drawing in the Opera del Duomo. A peculiarity which may have resulted from an attempt to adopt Arnolfo's plans is the Gothic arch surmounted by a lintel which in turn is topped by a gable. The four niches for the statues of the Evangelists which are seen in the drawing do not belong to Talenti's façade but to that of the fifteenth century. Above them is a cornice, surmounted by a row of columns, which in turn bear a series of fluted pilasters, comprising all the elements of Brunelleschi's style. The question may be asked, whether Brunelleschi did not plan these changes to the façade. (MARCEL REYMOND, *L'Arte*, May-June, 1905, pp. 171-182.)

The Frescoes in the Castle at Manta (Piedmont).—The hall of the Castle of Manta, seat of the Marchesi di Saluzzo-Manta, is decorated with curious frescoes, representing the 'Nine Heroes and Nine Heroines' and the 'Fountain of Youth.' These subjects formed part of the literary stock-in-trade of the *raconteurs* of the fifteenth century, one of whom, the Marchese Tommaso of Saluzzo, describes the "Nine Heroes" in his 'Chevalier Errant.' This explains the choice of subject by his son Valerano, who caused the

frescoes to be painted. The frescoes show the use of miniatures as models and their inspiration is undoubtedly French. (PAOLO D'ANCONA, *L'Arte*, 1905, March-April, pp. 94-106; May-June, pp. 183-195.)

The "Master of the Sforza Altar-piece."—The Brera Gallery at Milan possesses a picture representing the Virgin and Child enthroned, flanked by Sts. Ambrose and Augustine on one side and Sts. Jerome and Gregory on the other, while at the foot of the throne kneel Ludovico Sforza, his wife Beatrice, and their two children. The picture has been variously attributed to Zenale, Bernardino de' Conti, and Ambrogio de Predis. F. MALAGUZZI VALERI, in *Rass. d'Arte*, March, 1905, pp. 44-48, points out that the painting shows too much the influence of Leonardo to be attributed to Zenale, has little in common with Bernardino de' Conti, and not enough with De Predis. He ascribes to the painter of the Brera picture a 'Madonna with S. Rocco and a Donor' in the Cora collection at Turin, and a number of Leonardesque drawings in the British Museum, the Christ Church Collection at Oxford, and the Biblioteca Ambrosiana at Milan. He thus distinguishes the painter's personality, regards him as an unknown member of Leonardo's school, and calls him "Il Maestro della pala Sforzesca."

The Portrait of Luca Pacioli.—In *L'Arte*, 1903, pp. 95, 96, Venturi published a portrait of the scientist-monk Luca Pacioli, which is now in the Naples Gallery (see *Am. J. Arch.* 1904, p. 332). The young man who stands beside Luca Pacioli in the picture was identified by Venturi as the artist Jacopo dei Barbari, who painted the picture himself as the inscription shows: *Jaco. Bar. Vigennis. P. 1495*. The *vigennis*, showing that Jacopo was twenty years old in 1495, brings the date of his birth down to 1475, although all other evidence points to some date between 1440 and 1450. This discrepancy is pointed out by GEORG GRONAU in *Rass. d'Arte*, February, 1905, pp. 28, 29. In tracing the documentary history of the picture, he finds that it was originally at Urbino and that there is evidence to identify the young companion of the monk with the Duke Guidobaldo. The descriptions of the picture in the Urbinate archives do not mention the artist nor the signature. In fact one description says: "*che non si sa di chi sia mano*." Probably, then, the inscription was added later, and therefore its evidence as to the authorship and date of the painting is to be discounted.

The Sculptor of the Monument of Enrico Scrovegni at Padua.—From a comparison of the reclining figure on this monument, which is in S. Maria dell' Arena, with that upon the tomb of Jacopo da Carrara in the Chiesa degli Eremitani, A. MOSCHETTI concludes that the sculptor of the latter, Andréolo de Santi, was also author of the former monument, although it has hitherto been claimed for Giovanni Pisano, or another artist of the first half of the fourteenth century. MOSCHETTI dates it about 1360. (*L'Arte*, September-October, 1904, pp. 387-390.)

The Villamarina Madonna.—This picture, once the property of the Marchesi d'Azeglio, is now in the possession of the Marchese Villamarina at Rome. A reproduction of it appears in *L'Arte* for March-April, 1905, with a note by LIONELLO VENTURI (pp. 127-128). He regards it as a youthful work of Piero della Francesca, when he was still under the influence of Domenico Veneziano. The head of the Madonna, which is remark-

ably delicate, is paralleled by that of one of the waiting-women of the Queen of Sheba in Piero's frescoes at Arezzo, and other female heads of his. The Child is rather more wooden than usual. Cavalcaselle ascribed the picture to Piero's school, and Witting, the latest biographer of Piero, was unable to see it. It has suffered from restoration.

Miniatures at the Exposition in Siena. — The collection of illuminated manuscripts shown at the recent "*Mostra di Siena*" is described in *L'Arte*, September–October, 1904, pp. 377–386 by PAOLO D' ANCONA. About the earliest manuscript exhibited was the Montalcino Bible of the twelfth century. The thirteenth century was poorly represented, but the fourteenth provided some interesting examples, including manuscripts from the Bolognese and Pisan schools of miniaturists. Siena was represented by the remarkable 'Assumption of the Virgin,' painted in a fourteenth-century public record belonging to the Archives of Siena. The artist was Niccolò di Sozzo, who has been suggested by Venturi as the author of the similar Assumption in the Campo Santo at Pisa. Niccolò di Sozzo left a school, as many of the other Sienese manuscripts at the Exposition prove, and some pupil of his painted the medallions on the great processional cross from Lucignano (fourteenth century). The fifteenth century produced no miniatures equal to those of Sozzo and his school save the figures of prophets painted on the reliquary from Lucignano.

FRANCE

The Artists of the 'Heures de Chantilly.' — In an article entitled 'I Primitivi Francesi; l'Ouvrage de Lombardie' (*L'Arte*, January–February, 1905, pp. 18–32), HENRI BOUCHOT discusses the authorship of the miniatures in the 'Très Riches Heures du Duc de Berry' at Chantilly. The inventories of the Duc de Berry say that the brothers Limbourg executed the miniatures. Bouchot attempts to identify these vague personalities with the brothers Malouel or Manuel, *enlumineurs* to the Duke of Burgundy at the beginning of the fifteenth century, but suggests a possible error in the inventories, proposing as the real authors of the miniatures Jacques Cône, Imbert Stanier, and a certain Hancelin de Hagenau. These three are mentioned in a note among the archives of Dijon as having been employed by the Duke of Burgundy upon a Bible which he bequeathed to the Duc de Berry, and which Bouchot identifies with manuscript No. 166 in the Bibliothèque Nationale. This shows the same hands which illustrated the 'Heures de Chantilly' and the same manner, which was called "Ouvrage de Lombardie" in the fifteenth century. This manner, "a certain bastard style in which is found the undeniable influence of Paris in the compositions, of Sluter and the sculptors in the drapery, and of the Lombard artists in certain motives of architecture and coloring," is to be expected from Cône and Stanier who seem to have had relations with Lombardy, whereas we have no reason to suppose that the brothers Limbourg had any Italian training. Bouchot also suggests that several pictures attributed to the Van Eycks are the work of Jacques Cône, and even that he collaborated in the 'Adoration of the Lamb.'

A Portrait of Julie d'Angennes in Paris. — Julie d'Angennes, daughter of the Marquis de Rambouillet and afterward Duchesse de Montausier, was one of the most famous belles of that seventeenth-century society which Molière satirized. It was to her that the Duc de Montausier, afterward her

husband, addressed the *Guirlande de Julie*, a collection of madrigals by the fashionable *précieux* poets of the time. In a miniature which recently entered the collection of Baron Edmond de Rothschild, HENRI BOUCHOT recognizes a portrait of Julie d'Angennes and of her mother Mme. de Rambouillet. The two ladies are seated upon a balustraded terrace. Mme. de Rambouillet extends to her daughter a garland of flowers (an allusion to the *Guirlande*) inscribed *à la divine Julie*. The miniature may have been ordered for his marriage by the Duke, and may have been copied from a larger picture or design. The influence of Van Dyck is manifest, and Bouchot names Duguernier as the probable author.

A Picture by Butinone in the Louvre. — In *R. Arch.* V, 1905, pp. 329-334 (pl.; 5 figs.), MARY LOGAN ascribes to Butinone the Virgin and Child in the Louvre (No. 1523) that goes under the name of Gregorio Schiavone. The result is attained by comparison with other paintings by Butinone, Schiavone, and others.

The Carvallo Collection. — In the *Burl. Mag.* December, 1904, pp. 179-191, and January, 1905, pp. 294-312, LÉONCE AMANDRY continues and completes his notes on the collection of Dr. Carvallo at Paris. The artists treated are Luiz de Morales, Zurbaran, Goya, Eugenio Lucas, Van Goyen, Van Coxcie, Van der Lanen, Gerard David, Bernard van Orley, and Giovanni di Paolo. More important than the identified works are the "school" pictures, among which should be noted a Venetian Pietà of the end of the fifteenth century (December, pl. i), a 'Virgin with the Veil,' regarded by the writer as an early work of Quentin Metsys (January, pl. i), a 'Coronation of the Virgin,' attributed to Jan Gossaert, known as Mabuse (January, pl. iii), a Flemish 'Risen Christ appearing to his Mother,' and a French 'Education of a Princess' (both January, pl. iv).

GERMANY

The Influence of the "Mysteries" on German Art of the Fifteenth and Sixteenth Centuries. — A study of the relations existing between the "Passion-plays" of the fifteenth and sixteenth centuries and contemporary art is published by K. TSCHIEUSCHNER in *Rep. f. K.* XXVII, iv, pp. 289-307; v, pp. 430-449; vi, pp. 491-510; XXVIII, i, pp. 34-58. The article does for German art what Émile Mâle's 'Renouveau de l'art par les "Mystères"' (*Gaz. B.-A.* 1904, see *Am. J. Arch.* 1904, p. 503) has done in the French field, and the conclusions of both writers are approximately the same.

Mathias Grünewald and Mediaeval Mysticism. — An article by FRÉDÉRIC SCHNEIDER in *R. Art Chré.* 1905, March, pp. 84-94, and May, pp. 157-161, is chiefly occupied with the interpretation of the scenes on the polyptych reredos at Isenheim. Grünewald was completely the child of mediaeval mysticism. His conceptions of sacred subjects were those of the mystery-plays, the psalms, and other sources of symbolism. To him the introduction of the Precursor into the Crucifixion scene on the outside of the polyptych offered nothing strange. The painting on the outside of the first pair of wings — a peculiar Virgin and Child adored by a choir of angels — is also interpreted by Schneider. The attitude of the female figure which kneels beneath the tabernacle on the right wing suggests adoration of the Mother and Child on the left wing. The figure is crowned, but above it hover angels bearing a second crown. To Schneider the figure represents

the Church, or the personification of the whole body of believers. The two crowns are connected with the symbolism of the Old and New Dispensations. The article closes with an attempt to reconstruct the personality of the artist.

The Chronicles of Froissart.—A history and description of the manuscript of Froissart in the Library of Breslau is given by SALOMON REINACH in *Gaz. B.-A.* XXXIII, 1905, pp. 371-389. Workers in book-making ateliers were designated as follows: *Écrivain* meant an "editor," who presided over the atelier. His own work was usually the text, but he might be an artist as well; *Enlumineur* meant a painter of ornaments (initials, etc.), while an *historieur* or perhaps even *historien* was the maker of the miniatures. The *écrivain* of the Froissart of Breslau was David Aubert, who made the four volumes for the natural son of Philip the Good, Antoine de Bourgogne, in 1468-69. Reinach is inclined to agree with Durrieu in attributing most of the miniatures of the second, third, and fourth volumes to the painter of the black-and-white miniatures in the 'Miracles of the Virgin' of the Bibliothèque Nationale, whom he identifies with Philippe of Mazerolles or of Marolles, "valet" and illuminator of Charles the Bold.

A Portrait in the Dresden Gallery.—In the Dresden Gallery is a portrait by Titian of a man in the prime of life richly robed, standing by an open window, on the sill of which lies a box of colors and a spatula. In his left hand he carries a palm. The wall below the window bears the signature MDLXI | ANNO . . . NATVS | AETATIS SVAE XLVI | TITIANVS PICTOR ET | AEQVES CAESARIS. The curious accessory of the palm, which can have no reference to martyrdom in this case, leads HERBERT COOK to identify the sitter with Antonio Palma, nephew of Palma Vecchio and father of Palma Giovane. The color-box refers to his profession of painter, and the "46th year of his age" in the inscription is consistent with his supposed dates. (*Burl. Mag.* March, 1905, pp. 451-453.)

A Representation of the Immaculate Conception.—In a painting by Dosso Dossi, No. 128 in the Dresden Gallery, God the Father extends with his left hand a staff above the head of the kneeling Mary. Beneath is a group of worshipping saints. Although the catalogue gives the picture the title of 'Vision of the Four Fathers of the Church,' it is certainly a representation of the Immaculate Conception. The motive was first explained by Knapp in his *Piero di Cosimo*. He discovered the meaning of the scene by deciphering the inscriptions on early works of Piero in S. Francesco at Fiesole, but knew only one other portrayal of it, that in the Peruzzi chapel. The same subject, characterized by the Father holding his staff above the head of the Virgin, is treated again in a painting in the Altenburg Gallery (No. 177, seventeenth century), and by Signorelli in a somewhat different manner, in the Cortona cathedral. (HENRIETTE MENDELSON, *Rep. f. K.* XXVII, 1905, vi, p. 511.)

The Exposition at Düsseldorf in 1904.—The Kunsthistorische Ausstellung of 1904 at Düsseldorf is discussed by G. FRIZZONI, *Rass. d'Arte*, January, 1905, pp. 1-8 (11 figs.), and L. SCHEIBLER, with a partial *catalogue raisonné* (*Rep. f. K.* XXVII, 1905, vi, pp. 524-573). Notes on some of the Dutch pictures are added by CORN. HORSTEDÉ DE GROOT (*ibid.* pp. 573-578).

The East Palace of the Heidelberg Castle.—In answer to B. Kossmann (*Strassburg*, 1904, Heitz & Mündel), who argued that the East palace

of the Castle at Heidelberg, the part commonly called Otto Heinrichs-Bau, was the work of elector Friedrich II, F. H. HOFFMANN, in *Rep. f. K. XXVIII*, 1905, pp. 63-76, maintains that the 'Ostpalast,' as its more common name implies, was erected by Otto Heinrich, the successor of Friedrich II, the latter having no hand in it whatever.

Forgeries in the Gallery at Munich. — A. VENTURI, in *L'Arte*, September-October, 1904, pp. 391-392, brands as forgeries the following numbers in the Munich Gallery: No. 986, attributed to Lippo Memmi, which represents the Assumption of the Virgin, and shows imitation of both Simone Martini and Beato Angelico; No. 996, a portrait attributed to the Florentine school; No. 997, a portrait indicated as Florentine of the period 1400-50; and No. 999, 'Poverty and Patience,' which shows signs of having been manufactured at Siena. Venturi also comments severely upon the restorations which have spoiled a number of pictures in the collection, as well as upon the ill-considered architectural restorations that are going on in Germany. On p. 392 Venturi contests Bode's attribution to Giambellino of a picture recently acquired by the Berlin Museum.

AUSTRIA

Portrait of Himself by Lorenzo Lotto. — A triple portrait in Vienna is undeniably a work of Lorenzo Lotto. It represents the head and shoulders of a man in full face, and both profiles. In the central, full-face bust, the right hand holds a box containing the tablets of the famous "Giucoco del Lotto," while with his left hand the sitter points to himself, by way of saying, "I am Lotto." This indication of the sitter by punning allusion is not unexampled. Bode recently identified Leonardo's portrait of Ginevra de' Benci by means of the juniper (*ginevra*) bush in the background. (J. KERR LAWSON, *Burl. Mag.* March, 1905, pp. 453-454.)

ENGLAND

Sixteenth-century Drawings of Roman Buildings. — The second volume of *Papers of the British School at Rome* is a publication by T. ASHBY, Jr., of a series of sixteenth-century drawings of Roman buildings, now in Sir John Soane's Museum, London. The earlier and more important drawings are attributed to Andreas Coner. Others are by a slightly later hand. (98 pp.; 165 pls.; 4to. London, 1904, Macmillan & Co.)

A Wood-cut by Schäufolein. — A peculiar wood-cut by Schäufolein in the British Museum represents a warrior standing in a round car and borne through the air by two griffins. The warrior holds a spear upright, upon the point of which is a carcass, which tempts the griffins upward. CAMPBELL DODGSON, *Burl. Mag.* February, 1905, pp. 395-401, demonstrates that the wood-cut represents Alexander's journey to the sky, a legend related in some late manuscripts of the romance of Pseudo-Callisthenes and copied with some variations by the Neapolitan arch-priest, Leo (tenth century), in his '*Historia de preliis*,' which appeared in printed translations from 1473 onwards. Miniatures of the same scene, two of which are reproduced in the article, occur in French manuscripts. Schäufolein's regular signature was a shovel on which was painted *IS*. In this case the *IS* appears to the right of the shovel, which fixes the date of the wood-cut about 1516.

UNITED STATES

The Roger van der Weyden in the Boston Museum of Fine Arts. — In *Rass. d'Arte*, February, 1905, pp. 24-25, WILLIAM RANKIN publishes photographs of the painting in Boston by Roger van der Weyden, representing St. Luke painting the Madonna and the Child, and of the precisely similar picture at Munich. He is convinced that the Boston picture is the original.

The Velasquez in Boston. — The *Museum of Fine Arts Bulletin*, III, iii, pp. 17-24 (2 pls.), Boston, June, 1905, is devoted to a 'Report of Facts and Opinions regarding the New Velasquez' (see *Am. J. Arch.* 1905, p. 142), by B. I. GILMAN, from which it appears that the picture is a genuine early work of Velasquez, in spite of the adverse opinions and arguments that have been expressed. (See also F. LATIROP, *Burl. Mag.* April, 1905, pp. 8-16, who assigns the picture to the year 1623, and A. HEAD, *ibid.* May, p. 160, who declares it a copy.)

Italian Pictures in the Fogg Museum of Harvard University. — In *Rass. d'Arte*, May, 1905, pp. 65-69, F. MASON PERKINS describes some of the Italian pictures in the Fogg Museum of Art at Cambridge. The painters illustrated in the article are Benvenuto di Giovanni, Niccolò da Foligno, Niccolò Alunno, Antoniazzo, and Rondinelli. Also are described 'St. Jerome Penitent' of the school of Filippo Lippi, a Madonna attributed to Pinturricchio, and a 'Virgin and Child' of the school of Bartolomeo Vivarini. This last picture, however, proves to be a copy of Vivarini's Madonna, for the original, signed *Bartholomeus Vivarinus de Murano pinxit MCCCCLXX*, has been found in Sassari, Sardinia, and published by CARLO ARU, *L'Arte*, May-June, 1905, pp. 205-207.

AMERICAN ARCHAEOLOGY

The Serpent Motive in Aztec and Maya Art. — In the *Transactions of the Department of Archaeology* (Free Museum of Science and Art, University of Pennsylvania), Vol. I, part iii, 1905, pp. 131-163 (16 pls.; 3 figs.), G. B. GORDON follows the progress of the serpent motive in the art of Mexico and Central America from naturalistic representation to purely conventional decoration.

The Peabody Museum. — In *Rec. Past*, IV, 1905, pp. 67-79 (14 figs.), F. H. MEAD describes the Peabody Museum of Harvard University, emphasizing its unique importance to students of American Archaeology and Ethnology and kindred subjects.

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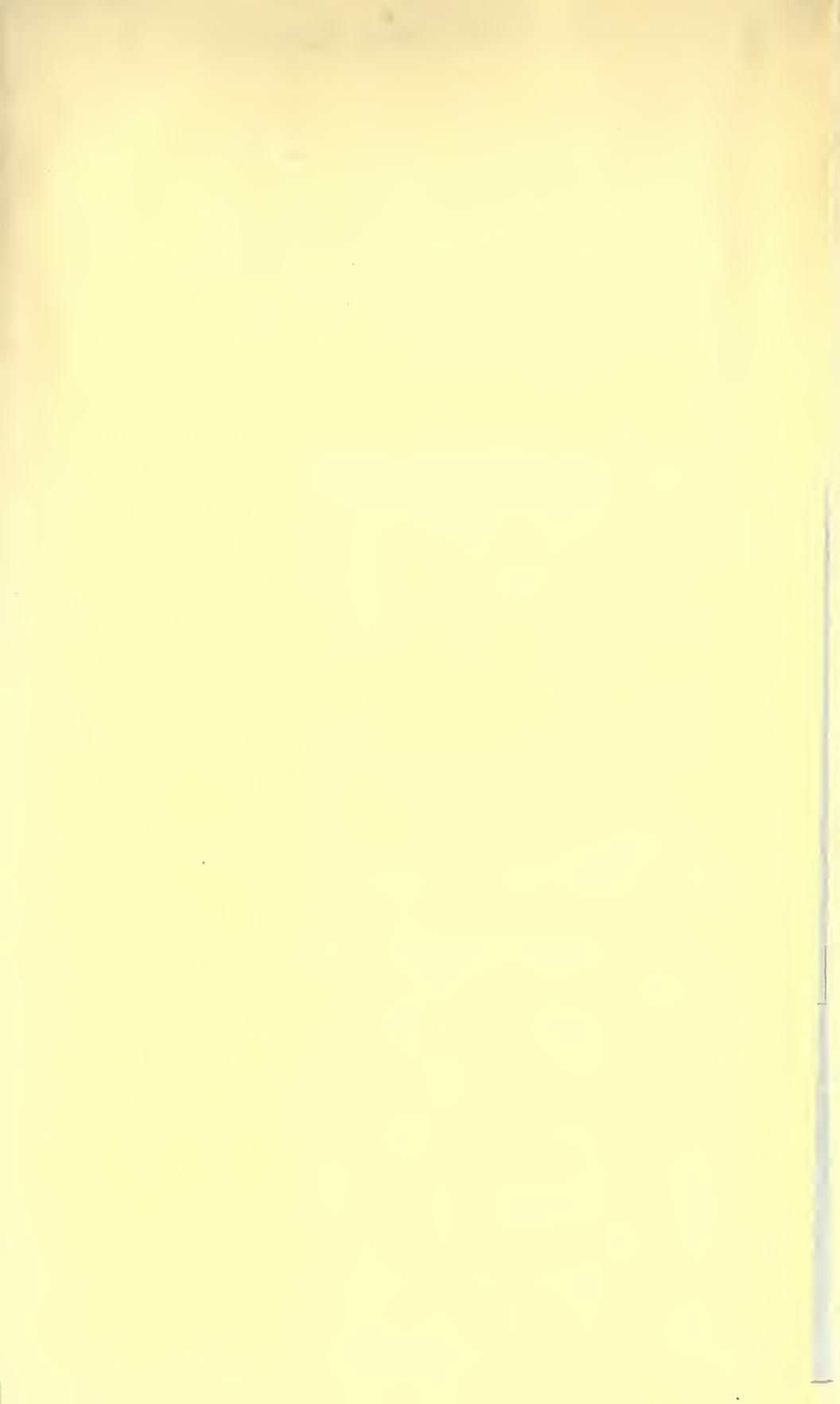
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