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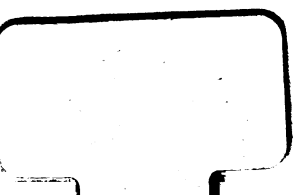
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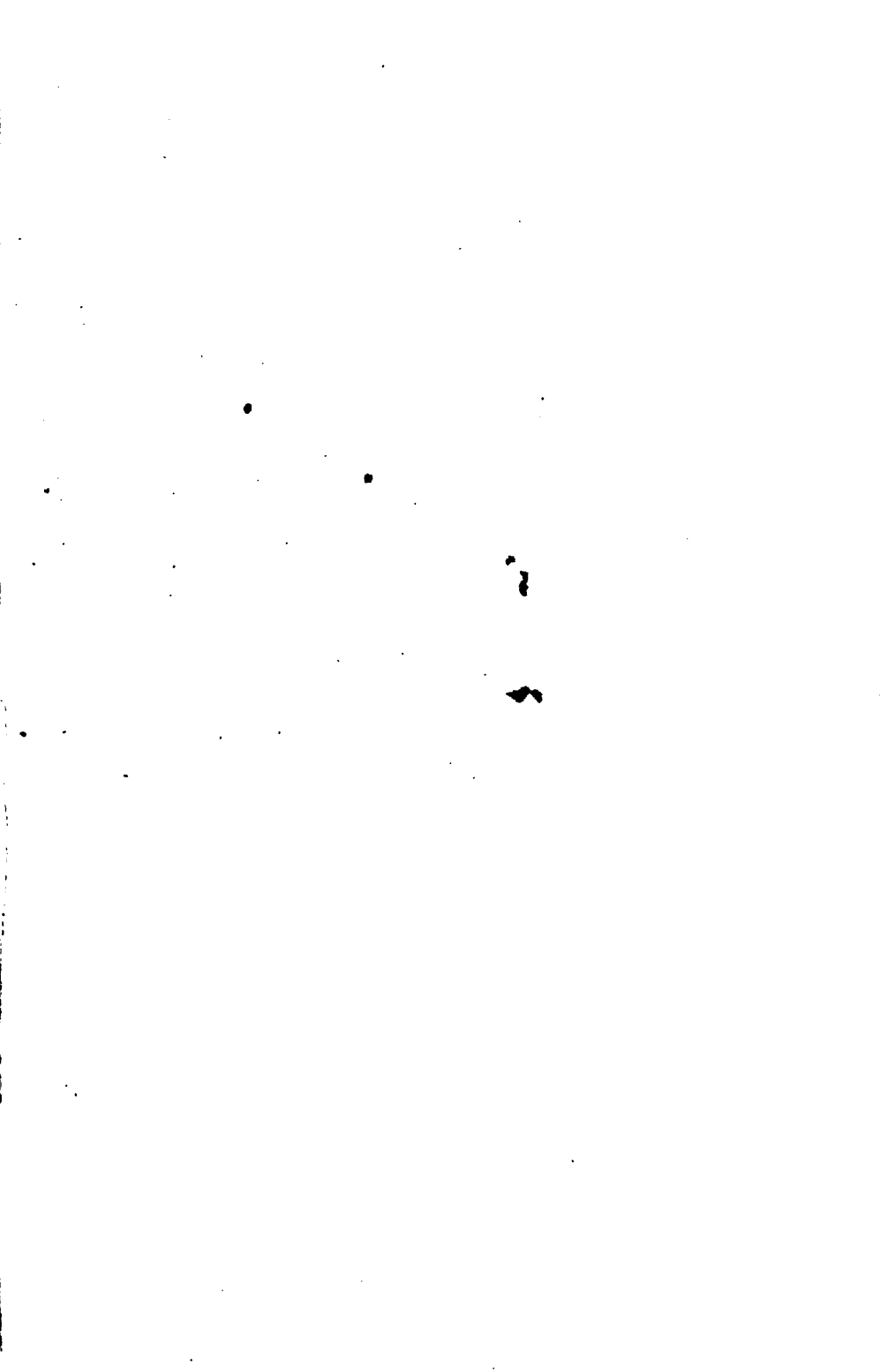
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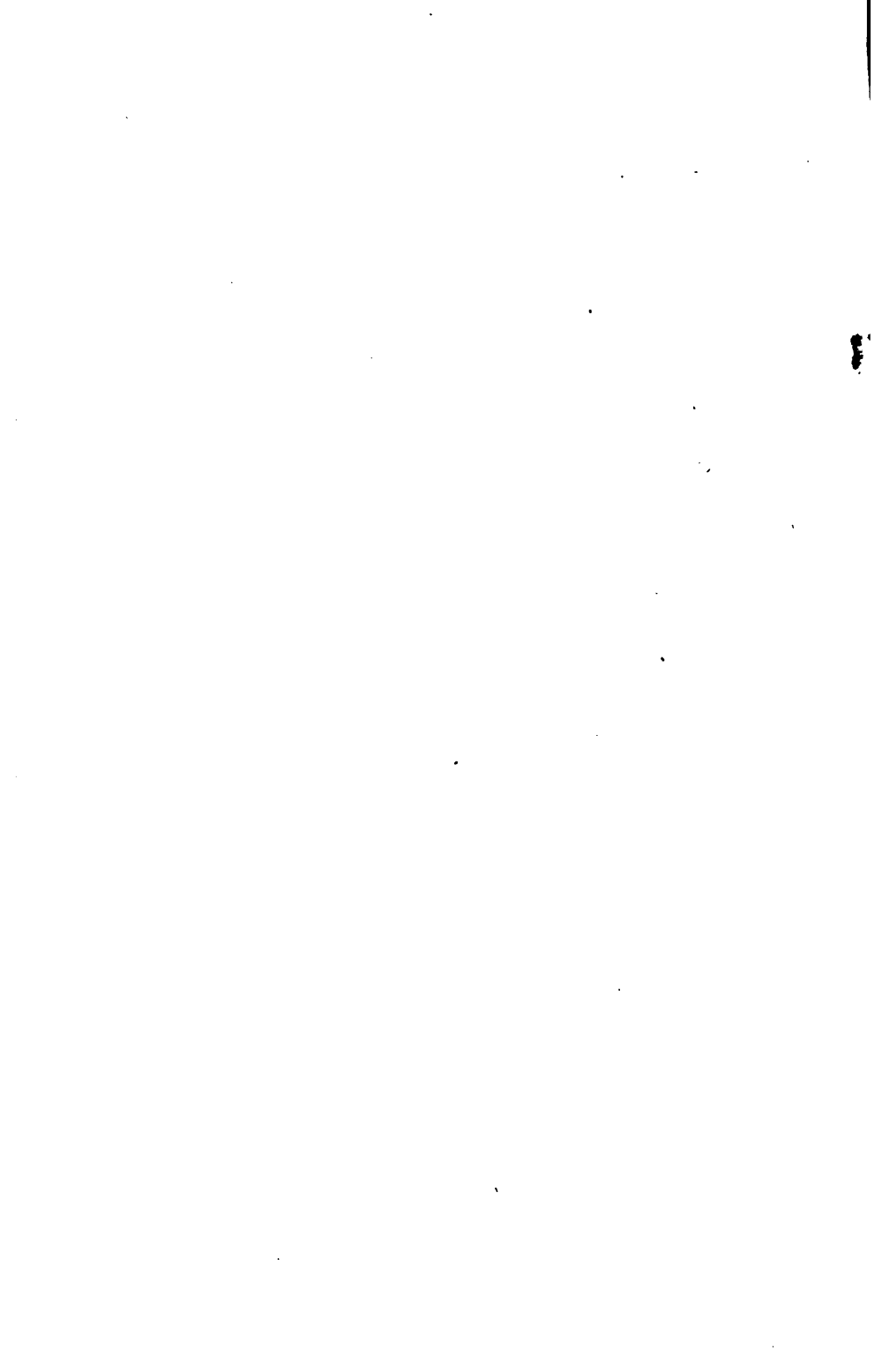
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A GUIDE  
TO THE  
DEPARTMENT  
OF  
GREEK AND ROMAN ANTIQUITIES  
IN THE  
BRITISH MUSEUM.

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SECOND EDITION.  
WITH ILLUSTRATIONS, MAPS AND PLANS.

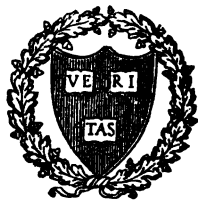
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A GUIDE  
TO THE  
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OF  
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## PREFACE TO THE SECOND EDITION.

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THIS Guide is intended to give in a brief form a description of the Greek and Roman Antiquities in the British Museum, stating such facts as are essential to a proper understanding of each class of Antiquities, and noting whatever is specially interesting in regard to separate objects. The illustrations have been selected with this purpose in view. Several additional or improved blocks have been inserted in this edition.

The preparation of this Guide has been entrusted to Mr. Arthur H. Smith, M.A., Assistant in the Department of Greek and Roman Antiquities.

A. S. MURRAY.

BRITISH MUSEUM,  
*February, 1902.*



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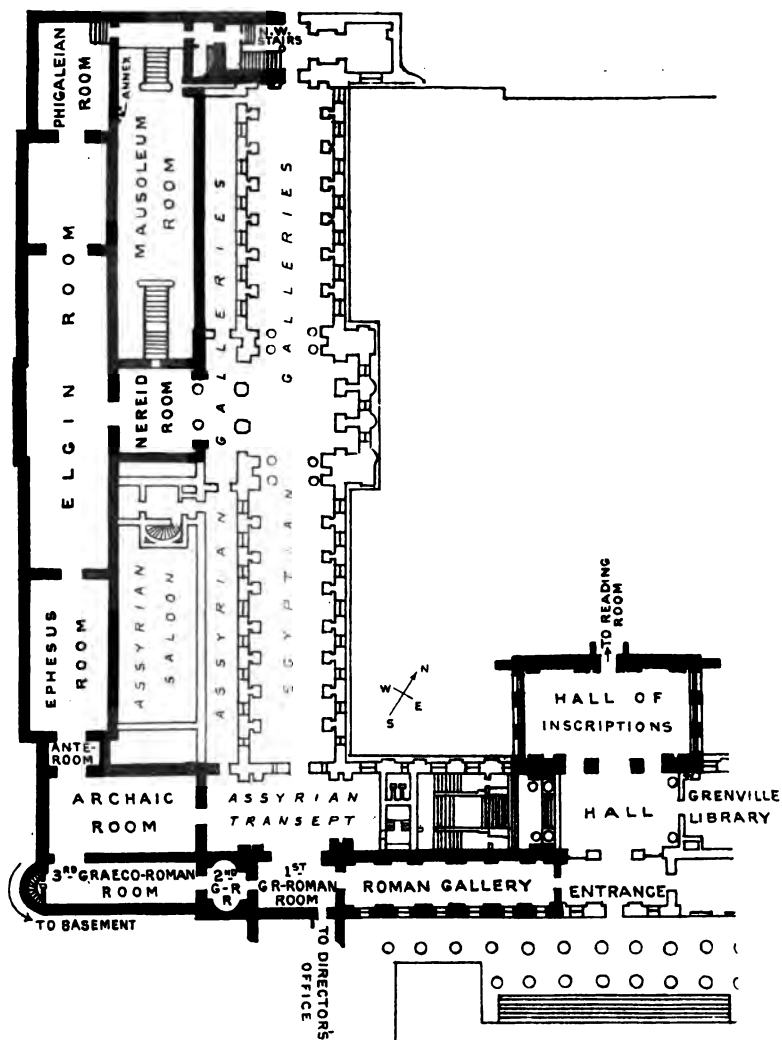
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DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES, BRITISH MUSEUM.

PLAN OF GROUND FLOOR.

# A GUIDE

TO THE

## DEPARTMENT

OF

### GREEK AND ROMAN ANTIQUITIES.

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**Scope of the Guide.** The present guide may roughly be described as dealing with such material remains of the civilisations of ancient Greece and Rome as are in the possession of the Trustees of the British Museum.

To define its scope more precisely several exceptions must be mentioned. Thus, Roman objects found in Britain are kept apart, because their primary interest is as illustrations of an early stage of national history. The coins of all places and periods are most conveniently kept together in the Department of Coins and Medals. The Greek papyri, including works of Hyperides, Aristotle, Herodas, Bacchylides, and others, are grouped with other manuscripts of a later period. Where the streams of later Egyptian and Greek histories mingle, it is impossible to make a complete separation of the two. The glass of all periods is for the most part collected in the Glass and Ceramic Room, and some of the finest pieces of Roman silver plate have been placed in the Early Christian Room. The objects lately bequeathed by Sir A. Wollaston Franks are for the present kept together, and some fine Greek bronzes are shown in the Waddesdon Bequest Room.

**Method of the Guide.** The method followed, so far as the arrangement of the collections permits, is that of tracing the historical progress of each class of objects. (A table is annexed to show the mutual relations of the various classes in respect of date.) For convenience in using the Guide, the objects in one room are generally described together. Sometimes, however, the visitor is taken through rooms, on his path, to which he is brought back later, to study their contents. Thus, from the Entrance Hall, we pass through the Roman Gallery (p. 92) and Graeco-Roman Rooms (p. 80), and begin with the sculptures in the Archaic Room.

## THE ARCHAIC ROOM.\*

### *SUBJECT:—THE BEGINNINGS OF GREEK SCULPTURE.*

In this room, the progress of the art of sculpture on Greek soil is shown from its early beginnings to the time of the Persian Wars (early fifth century B.C.), which mark the division between archaic and fully developed sculpture. Most of the objects in the room belong to the sixth century B.C., while a few belong to the close of the seventh century, and one group, the sculptures from Mycenae (below, nos. 1-6), are of an uncertain, but considerably older date.

The sculptures are grouped according to their places of origin. They will be found to illustrate the various characteristics of an early stage of art, which may be briefly summed up as follows.

Among the oldest works are purely decorative patterns (as those from Mycenae) worked with the precision that comes of long tradition and the frequent repetition of a single form. The next step was towards the rendering of figure subjects; and here the artist is seen struggling with imperfect knowledge and training and incomplete mastery of the mechanical difficulties. Nature is copied in a naïve and direct but somewhat gross manner. (See the sculptures of Branchidae and Selinus.) It is a frequently observed characteristic of early art that more rapid progress is made with the forms of animals than with those of human beings. (See the friezes from Xanthos.) We see also that in his first attempts to avoid grossness the artist is apt to be too minute, and somewhat affected in the rendering of the mouth, the hair, and the finer drapery. So too, when he aims at truth in his study of the figure he makes his work too pronouncedly anatomical. (See the pediments of Aegina.)

**1-6. Sculptures from Mycenae.**—The earliest period of Greek civilisation of which we have any sculptural remains is that which has been known, since the excavations of Dr. Schliemann at Mycenae, as the 'Mycenaean Period.' It was the time of a well-marked culture which is now known to have been widely spread through Greece and the regions adjacent, especially Crete and the islands of the Aegean. This culture was disturbed, though not altogether interrupted, by the political changes at the beginning of the historical period of Greek history. A special interest attaches to its remains if they are regarded as the authentic memorials of a period of which the Homeric poems only preserve a faint tradition.

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\* For a full description, see the *Catalogue of Sculpture*, Vol. I., Part I., sold separately at 6d.



The principal products of these periods preserved to us are small objects found in the tombs (see p. 113); and larger sculptures are rare. The most important monuments are the well-known 'Gate of Lions,' still in its original position, at Mycenae, and the **Doorway of the 'Treasury of Atreus'** (otherwise known as 'the Tomb of Agamemnon') at Mycenae. The latter is a vaulted tomb formed in a hill-side, approached by a long horizontal passage. It once had a sumptuously decorated doorway of red marble and green limestone, with geometrical patterns in low relief. This is now broken and dispersed, only fragments such as those in this Museum (1-4a) being extant. The fragment 4a (fig. 1) was discovered in the porch of a London house (where it had stood for many years) in 1900, and was presented by Mr. G. Durlacher.

5, 6. **Fragments of an animal frieze** of the same early period.

9-17. **Sculptures from Branchidae.**—The six massive seated figures (9-16), together with four more now placed in the

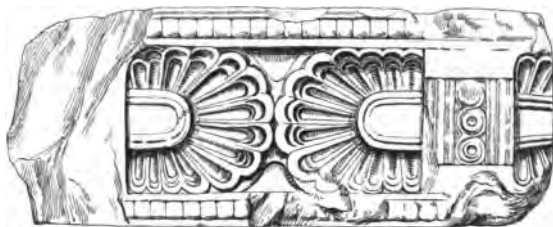


Fig. 1.—Fragment from the doorway of the 'Treasury of Atreus.

Graeco-Roman Annex, and the recumbent Lion (17), once stood at intervals along the Sacred Way of Branchidae as dedicatory offerings to Apollo. The Branchidae were a priestly clan, who held from time immemorial the temple and oracle of Apollo at Didyma, near Miletus, in Asia Minor. The name of the priests thus came to be used for that of the place. The temple was destroyed by the Persians, probably by Darius, on the suppression of the Ionian revolt, in 496 B.C., and it was not rebuilt before the time of Alexander. It is therefore certain that the sculptures of Branchidae are not later than 496 B.C., and probably they fall between 580 and 520 B.C.

In these statues the human forms are heavy and conventional, and such details as the lower edges of the drapery are treated in a traditional way. Progress, however, towards refinement can be traced (contrast no. 16 with no. 9) both in respect of the forms and still more in such matters as the treatment of the folds of drapery on the knee.



of portions of an older temple, the fragments of which were found built into the substructure of the great temple. As regards the history of this earlier temple, we know that it was begun early in the sixth century B.C., by the architects Theodoros, Chersiphron and Metagenes, and was in course of construction during the reign of Croesus, king of Lydia, about 550 B.C. It was burnt by Herostratos (cf. p. 75) on the night of Alexander's birth (356 B.C.). The later temple, the remains of which are exhibited in the Ephesus Room, was then built to replace that which had been burnt; and the excavations have proved the interesting fact that the most remarkable features of the later temple were borrowed from its predecessor.

**29. Base of sculptured column.** The base has necessarily been reconstructed from various fragments, which cannot be proved to have belonged originally to the same column, but the combined fragments serve to give a general idea of the appearance of the base, and show that the older temple anticipates the use of columns sculptured with high relief, which are such a marked feature of the later temple.

Immediately below the sculptures is a moulding which contains fragments of an inscription, restored as Βα[σιλεὺς] Κροῖσος] ἀν[έθηκεν]. 'King Croesus dedicated (the column).' It is known from a statement of Herodotus that Croesus gave most of the columns of the temple at Ephesus [Herod. i. 92].

**1\*. An Ionic capital,** restored from fragments in the same manner, stands opposite.

**46. The cornice** of the archaic temple, which has been built up from small fragments, like the base and capital, is certainly accurate in its general outlines, although the result is unique in form. In place of the small cornice with floral decorations, common in later temples, the archaic temple of Artemis was surmounted by a lofty cornice nearly three feet high. Lions' heads projected at intervals, and drained off the rain water. The intervals between the lions' heads were occupied by metope-like compositions, carved in a delicate early style. It is impossible to reconstruct the separate groups with much certainty, although the subjects can, to a certain extent, be conjectured. An attempted restoration of a combat between a Lapith and a Centaur is exhibited. The frieze also included chariots and horses; warriors in chariots, and on foot; and perhaps scenes with Harpies or Sirens.

**80-97. Sculptures from Xanthos.**—The following sculptures are the archaic portion of the collection of sculptures from Xanthos, a town some ten miles from the sea, in the south-west of Lycia. They were discovered in the successive journeys of Mr. (afterwards Sir) Charles Fellows, who visited Lycia in 1838, 1840, and 1842. In the year last mentioned a naval expedition was employed to ship the Xanthian marbles for transport to England.

The people of Lycia were themselves a non-Hellenic race, and in 545 B.C. they were conquered by Persia. The sculptures, however, of Xanthos are distinctly archaic Greek works, though not without traces of Oriental influence (cf. no. 86). In the most important remains, especially in the **Harpy Tomb** (no. 94) we trace the manner of the Ionian School of Asia Minor, whose chief characteristics are an exaggerated fulness of form and languor of expression, which may be contrasted with the muscular vigour of the Doric sculpture, and the delicate refinement observed in a part of early Attic work.

The greater number of this important group of archaic sculptures may be assigned to the period shortly preceding the Persian conquest.

**80. Sepulchral chest**, adorned with reliefs on the four sides. This tomb was made of a single block of hard, coarse limestone. It was found by Fellows in its original position, on a shaft, which appears to have been about 9 feet high. On the top of the chest there is a rebate to receive the lid, which was formed of a separate block and has not been found. On the sides are subjects in low relief, namely, a warrior and horseman with attendant, a man contending with a lion, and a seated figure. The animal groups in high relief at the ends are difficult to distinguish. At one end is a lion. Between the paws of the lion is seen the head of a bull, which has been overthrown, and is seized by the throat. At the other end is a lioness playing with cubs. A cub is seen, with its forepaws across the paws of the lioness; a second cub lies on its back, over the first. There is some reason for thinking that this monument is the oldest of the Lycian sculptures.

**81. Frieze of Satyrs and animals**, found built into the walls of the Acropolis at Xanthos. The Satyrs are forced into strange crouching positions, since the inexperienced artist has not understood the necessary relations of the height of the figures and the height of the frieze.

**82. Frieze of cocks and hens.** Eight cocks and five hens represented as standing, walking, picking up food, or fighting. The work is carefully studied from nature.

**86.** A frieze representing a **procession** moving from left to right. The company consists of persons in chariots, on horseback, and on foot. The principal figure appears to be the venerable old man, who is seated in the second chariot, and holds a flower and, perhaps, also a cup. In various details, such as the treatment of the crests and tails of the horses, and the use of whisks by the standing figures, we are reminded of the East, and are led to infer that the relief is later than the Persian conquest. It is clear from the oblong holes that occur at intervals that stone beams, imitating wood construction, must once have projected from the lower margin, and from the raised border round the holes it is seen that this was the intention of the artist. It is probable that the frieze belonged to a tomb, and represented a funeral procession. On the left is a

slab (no. 87) on which, between two standing figures, we see the foot of a corpse, laid out on a couch.

89, 90. Gable end of a tomb. On each side of a doorway is a seated **Sphinx**, and above the lintel are two lions. Like many of the Lycian sculptures, these reliefs were brilliantly coloured when they were discovered, with red, blue, yellow, etc., but only faint traces can now be detected.

93. Gable end of a tomb. In the centre of the relief is a low column, with an Ionic capital, of peculiar form. A **Siren** stands to the front, on the column, and on each side are seated figures of old men. This relief, like those above mentioned, retained its colouring when discovered.

94. **The Harpy Tomb.**—The monument known as the Harpy Tomb is one of the most important and elaborate works of archaic art that have survived.

The four reliefs, as may be seen in the illustration (fig. 2), form the sides of a sepulchral chamber, placed on a high shaft, and surmounted by a massive coping-stone. The internal walls of the chamber were painted with Christian frescoes, indicating that at one time it had been occupied by some Stylites, or hermit living on a column.

1. *West Side.*—This relief is divided into two unequal parts by a small doorway which formed the entrance to the tomb. The doorway may have been filled up with a slab of stone, resembling a Greek tombstone, and the idea thus suggested was further carried out by the sculpture above of a cow giving suck to a calf. Two stately female forms, who ought perhaps to be regarded as seated side by side, are enthroned. To one of these, three women approach as if bringing offerings.

2. *North Side.*—An old man, seated on a chair, receives a crested helmet which is offered to him by a young warrior.

At each side of this group, but disconnected from it, are figures formerly known as **Harpies**, from which the monument derived its name. Their type is rather that of a Siren, while their character is that of a Genius of death. In their arms and talons each gently carries a diminutive figure, probably a deceased person, who makes a gesture, as of affection.

At the right corner of the relief a draped figure crouches on the ground in an attitude of deep grief, and looks up to the flying figure above.

3. *East Side.*—A venerable bearded man is seated on a throne. A boy offers a cock, and three other persons stand in attendance.

4. *South Side.*—Another enthroned figure is attended by a person holding a dove, and with the right hand raised in a gesture of adoration. On each side of the main group, but disconnected from it, are the winged figures with their burdens, as already described.

*Interpretations.*—On the first discovery of these sculptures they were supposed to represent a definite myth, the rape of the

daughters of Pandareos, king of Lycia, by the Harpies (Homer, *Od.* xx., l. 66), but for many reasons this view is untenable. It is obvious from the 'Harpies,' from the figures that they carry, and the crouching mourner, that the subjects are connected with death and the tomb. It is doubtful, however, whether the enthroned

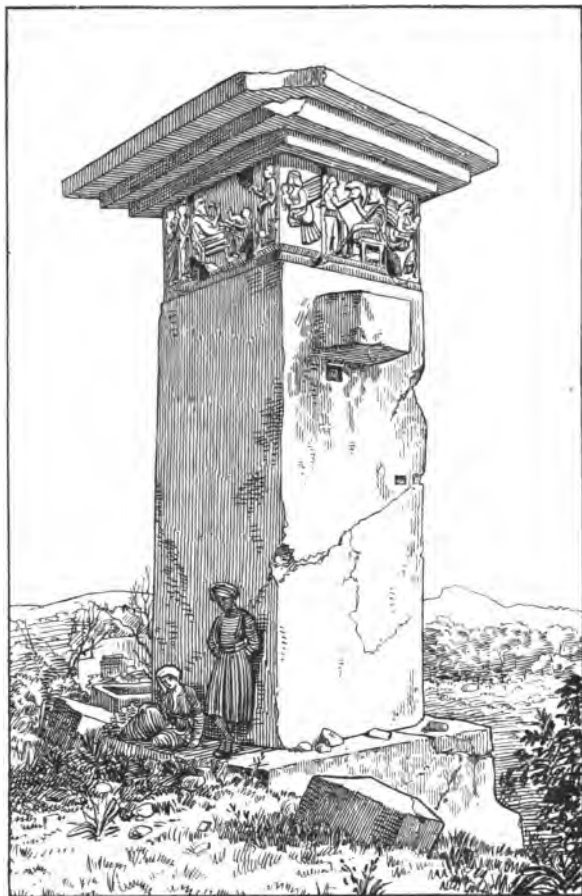


Fig. 2.—View of the Harpy Tomb from the north-east. No. 94.  
(After a drawing by George Scharf.)

personages are deities connected with the lower world—such as Demeter and Persephonè on the west side—or whether they are figures of the heroified dead, receiving offerings from the living. It is possible that no clear distinction between the two was present to the mind of the sculptor.

*Style and Period.*—In the Harpy Tomb we have a fine example of the work of the Ionian School, which may be placed soon after the middle of the sixth century. The sculptor, while wanting ease of execution, has given great care to the decorative accessories. Note on the west side the Sphinx, ram's head, and swan's head of the thrones, and on the east side the recumbent Triton.

The reliefs were also elaborately painted, though to-day the colour can only be inferred from the inequalities of the surface of the marble, due to the unequal protecting powers of the different colours. There were an egg and tongue pattern on the lower moulding, a maeander or key pattern on parts of the upper moulding, and palmettes on two of the thrones. Ornaments were also added in bronze, for which rivet-holes remain in the marble.

**100-127. Sculptures from Naucratis and Rhodes.**—The architectural fragments belong to the first and second temples of Apollo at Naucratis, a city in the Nile Delta, which was granted by Amasis (564-526 B.C.) to Greeks trading in Egypt. The fragments found were scanty. Owing to the scarcity of building-stone in the Delta, bricks were largely used, and the stones have been sought for by the modern inhabitants. In the smaller sculptures (in the table-case and shade) we have a series of Greek archaic works, with many traces of Egyptian influence in the subjects, costumes, and ornaments.

Some early statuettes from Rhodes, which also show a strong Egyptian influence, are in the same table-case.

**130. Fragment from Delos.**—Fragment of a foot of a colossal statue of Apollo, together with a part of the plinth in the same block. This is a fragment of a colossal statue, which is known, by the inscription still extant, to have been dedicated by the Naxians at Delos. The fact of its having been accidentally overthrown by the fall of another offering in a storm is mentioned by Plutarch.

**205. Figure of Apollo (?) standing.** From Boeotia.

**206. Figure of Apollo (?) standing.** From Lemnos (?). From the collection of Lord Strangford.

There has been some controversy with respect to these figures, and others of the same class, whether they represent Apollo or athletes, or simply figures for a tomb. But no doubt the type was used for any of the three purposes. In more fully developed sculpture the artist learnt to distinguish the types. The forms of his gods became softer, and those of his athletes more muscular.

**208. Head of Apollo.** The sharply cut outlines of the features, and the wiry character of the hair, suggest that this head is a copy of an archaic work in bronze.

**3\*.** A female (?) head, a remarkable specimen of archaic Greek sculpture. It is probably the work of an Attic sculptor of the end of the sixth century B.C. It is of uncertain origin, but was probably brought from Greece by the traveller Philip Barker Webb early in the century. *Presented by R. W. Webb, Esq.*

**Casts of Archaic Sculpture.**—The Archaic Room contains a small series of casts of archaic sculpture, to supplement the originals.

**135-137. Casts from Selinus.**—Selinus, a colony of Megara, in the west of Sicily, was founded about 628 B.C. The temple (commonly known as C) from which the sculptures, nos. 135-137, were obtained, is the oldest temple on the acropolis of that town, and it is therefore probable that its construction was begun not long after the foundation of the city. The earlier sculptures are therefore assigned to the end of the seventh century B.C. They represent a chariot group; Heracles carrying off the robber dwarfs, the Kerkopes, tied to his bow; Perseus cutting off the head of the Gorgon Medusa. In the last, the sculptor attempts to express two successive events in one scene, for Medusa clasps in her arms the horse Pegasus, which did not spring into existence till after she was decapitated. The head of the Medusa, with round eyes, large tusks, and lolling tongue, is already a traditional type.

**138-139.** Casts of two metopes, from a somewhat later temple at Selinus, with subjects taken from the war of the gods and giants.

**160-183. Casts of Sculptures from Aegina.**—The large groups on the walls of the room are casts from the figures that once filled the pediments (or gables) of the temple at Aegina. They were excavated in 1811 by a party of English and German explorers, and the sculptures discovered were purchased in 1812 by the Crown Prince of Bavaria. The principal figures were restored at Rome by Thorwaldsen and J. M. Wagner. In 1828 the collection was placed in the Glyptothek at Munich.

The temple from which they were obtained was long supposed to have been dedicated to Athenè, but an inscription discovered in the excavations of 1901 makes it probable that the patron deity of the temple was a local goddess, Aphaia, having affinities with Artemis.

The Aeginetan sculptures belong to the latest stage of archaic Greek art, and are the most important extant works of that period. They are assigned to about 480 B.C. A minute analysis of the sculptures shows that the east pediment is distinctly more advanced than the west in the expression of emotion, in the rendering of drapery, of the features, the beards, the veins; and in the general proportions. In each pediment the subject is a contest for the body of a fallen warrior, waged between Greeks and Trojans. In the east pediment, Heracles is fighting with the



Greeks, and the scene is therefore thought to be a battle in the war which Heracles, aided by Telamon of Aegina, waged against Laomedon, king of Troy. In the west pediment the kneeling archer on the right is perhaps Paris. In each case Athenè was standing in the middle, as if presiding over the combat. It may be noted that there is an archaic formality of pose and composition in the Athenè of the west pediment, which shows that the artist has adopted a traditional type of temple-image.

**2\*. Cast from Delphi.**—Bronze charioteer, found by the French excavators at Delphi, in May, 1896. A part of the inscription on the base was also found, stating that the dedication was made by Polyzalos. This was no doubt the brother of the Syracusan tyrants Gelon and Hieron, and the date of the statue must be placed between 482 and 472 B.C. The sculptor is unknown, but the name of Calamis has been suggested. The statue is an admirable example of ripe archaic art. The long, flowing robe is the characteristic costume of charioteers, as may be seen in the friezes of the Parthenon and the Mausoleum.

**190–192. Casts of Sculptures from Olympia.**—On the west wall are casts of two metopes from the temple of Zeus, at Olympia, erected about 460 B.C. The subjects are: (190) Heracles subduing the Cretan bull. The main parts of this metope were discovered by a French expedition to the Morea in 1829. (191) Heracles supporting the vault of heaven in the place of the Titan, Atlas, who was relieved of his load by Heracles in order that he might fetch the golden apples of the Hesperides. This metope was found in the German excavations of 1876.

**192. Cast of a statue of Victory,** by Paeonios of Mendè. Victory is supposed to be moving forward through mid-air. One foot rests lightly on the back of an eagle, beneath which is a rock. The original pedestal has been accurately reproduced except for a necessary reduction of the height. On it is an inscription recording that the Victory was offered as a tithe of spoil to Olympian Zeus by the Messenians and Naupactians, and that the sculptor was Paeonios of Mendè. The inscription, perhaps for reasons of policy, is not explicit as to the war in which the spoil was taken. Pausanias was inclined to think that it referred to a war of the Messenians against the Acarnanians (452 B.C.); but the Messenians of his time supposed that the statue was erected soon after the campaign against the Spartans at Sphacteria in 425 B.C. Discovered by the German excavators, and now in the Museum at Olympia.

[Between the Room of Archaic Sculpture and the Ephesus Room is a small Ante-Room leading into the Ephesus Room, and thence into the Elgin Room.]

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## ANTE-ROOM.\*

**209.** In this Ante-room stands a statue of **Apollo**, formerly in the collection of Choiseul-Gouffier, for many years French Ambassador at the Porte. The missing left hand held some attribute, perhaps a branch, for which there is a mark of attachment by the left knee. The right hand, which rested on the stump beside the right leg, seems to have held a strap. Apart from its somewhat formal beauty, this statue is interesting, because it is one of several replicas of a lost original of the period of transition from archaic to fully developed art, and is presumed to be the work of some famous sculptor—perhaps Calamis. Two replicas of the head, which prove the popularity of the original work, are also exhibited.

The wall cases on either side of the Apollo contain (1) sculptures of a small size from the excavations at Cyrené; (2) miscellaneous statuettes.

**1300.** On the opposite side of the ante-room is a seated statue of **Demeter** (Ceres) (Plate XIV.), found by Sir C. T. Newton in the sanctuary of Demeter at Cnidos. The artist appears to have sought to represent the sorrow of the goddess for the loss of her daughter Persephonè (Proserpine). The statue, which is of singular dignity and beauty, is usually assigned to the middle of the fourth century B.C.

Some votive pigs, dedicated to Demeter, and found in the same place, are shown in one of the wall-cases.

[We pass through the Ephesus Room (see p. 75) and next examine the contents of the Elgin Room.]

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## ELGIN ROOM.†

**SUBJECT:—THE SCULPTURES OF THE PARTHENON,  
AND OTHER ATHENIAN BUILDINGS.**

The Elgin Room is thus named in honour of **Thomas Bruce, seventh Earl of Elgin** (1766–1841), whose collection forms a large part of its contents. Lord Elgin was appointed British Ambassador to the Porte in 1799. On his appointment he resolved

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\* See the *Catalogue of Sculpture*, Vol. I., Part I., and Vol. II.

† For a full description of this room see the *Catalogue of Sculpture*, Vol. I., Part II. (2nd ed. 1900), and Part III. (sold separately at 1s. each).

to make his time of office of service to the cause of art, and accordingly engaged a body of two architects, a draughtsman, and two formatori, under Lusieri, a Neapolitan portrait painter, to make casts, plans and drawings from the remains in Greece, and more particularly at Athens. While this work was in progress, Lord Elgin became aware of the rapid destruction that was taking place in the sculptures of Athens, and at the same time the success of the British arms in Egypt had made the disposition of the Porte favourable to the British Ambassador. A second firman was therefore obtained in 1801 which sanctioned the removal of the sculptures.

The whole collection formed by Lord Elgin's agents was, after long negotiations and an enquiry by a Select Committee of the House of Commons, purchased of Lord Elgin for £35,000 in 1816. It consists of sculptures and architectural fragments from the Parthenon, the Erechtheion, and other Athenian buildings; casts, which have now become of great value, from the Parthenon, the Theseion, and the Monument of Lysicrates; a considerable number of Greek reliefs and inscriptions, principally from Athens; fragments from Mycenæ and elsewhere; drawings and plans.

If it is necessary to justify the conduct of Lord Elgin, in respect of actions which have from time to time been severely censured, it must be pointed out that the Parthenon marbles were suffering daily injury, and that there was no prospect of better care being taken of them. In the fifty years immediately before Lord Elgin four figures had entirely disappeared from the west pediment, and others had been much injured. The frieze was suffering in the same manner, and we are told that the Athenians of that day thought that they heard the sculptures that were removed groaning for the fate of those that were left behind in captivity.

A further justification of his action is supplied by the additional deterioration which the sculptures that were left in position have suffered since Lord Elgin's time. If the visitor will examine the two series of casts of the west frieze of the Parthenon (exhibited behind the east pediment) he will have conclusive evidence on this point. The upper series of casts were taken from the frieze in 1872, and the lower series were taken by Lord Elgin. The later series are the better casts, but the earlier series contain so much that has since perished that they are now of great value. (For further details see p. 38.) A careful comparison of photographs made in 1897 with the casts taken in 1872 shows further lamentable injuries—partly in the loss of particular fragments, and partly in the scaling away of the original surface.

It may be added that Lord Elgin's agents refrained to a large extent from taking sculptures whose removal would involve injury to the surrounding architecture. For this reason they took casts of the west frieze, and left the south-west angle metope in its place. The only concomitant injury suffered by the Parthenon was the loss of some of the cornice above the metopes of the south side, and at the south end of the east pediment.

## THE PARTHENON.

The sculptures of the Parthenon illustrate the style of Pheidias, the greatest of Greek sculptors.

Pheidias, son of Charmides, the Athenian, was born about 500 B.C. He was a pupil of the sculptor Agelaidas, of Argos, and, it has been conjectured, of Hegias, of Athens. His youth was passed during the period of the Persian wars, and his maturity was

principally devoted to the adornment of Athens, from the funds contributed by the allied Greek states during the administration of Pericles.

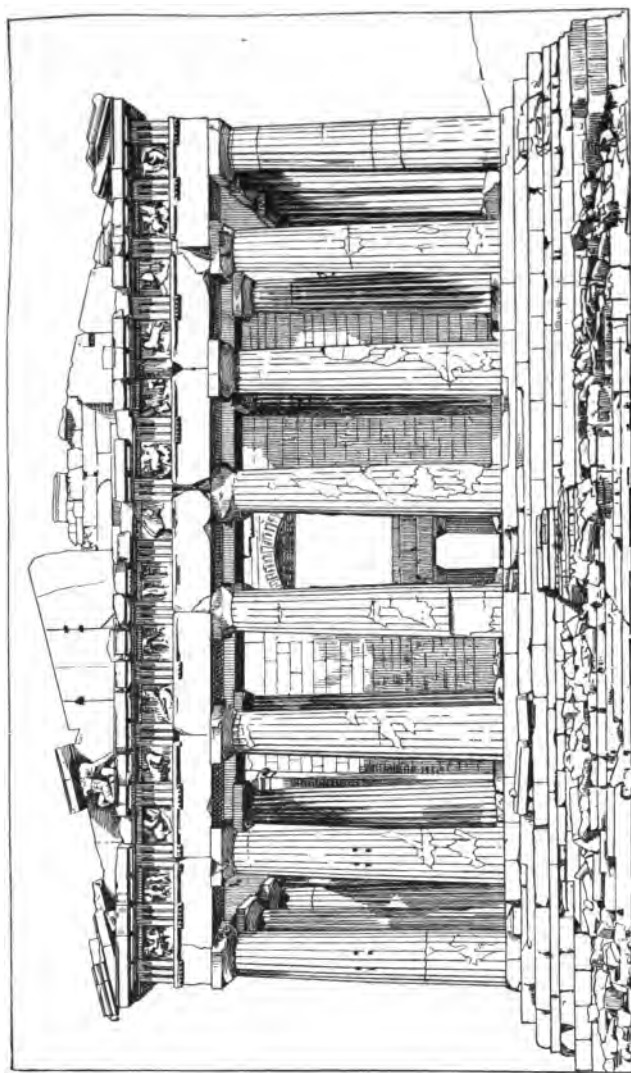
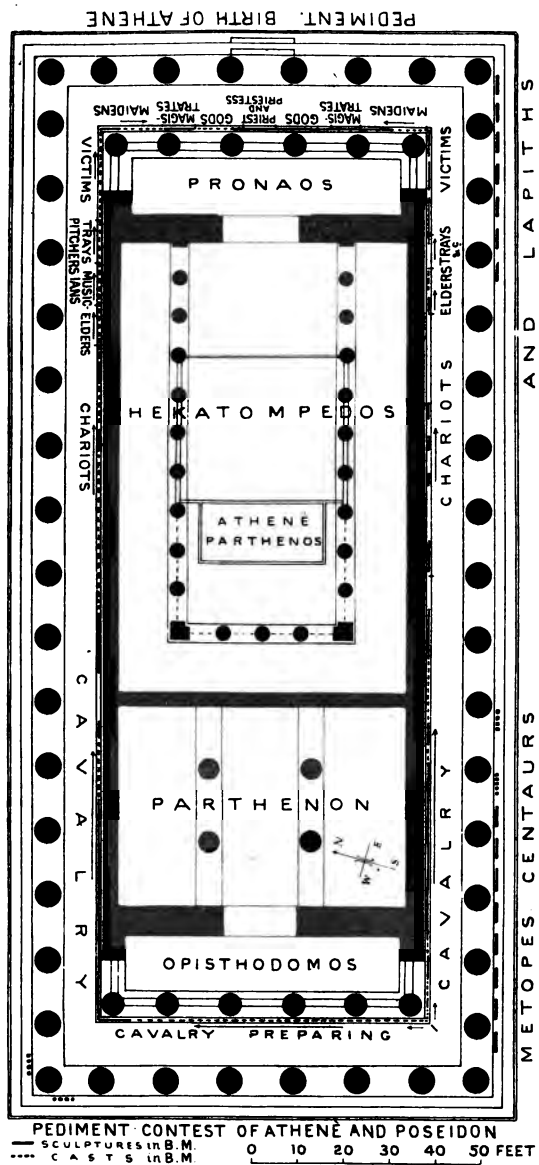


Fig. 3.—View of the West End of the Parthenon.

Among the chief of the works of this period was the Parthenon, or temple of the goddess Athenè, called *par excellence* Parthenos or Virgin. The architect was Ictinos, but the sculptural decorations



**Fig. 4.—Plan of the Parthenon. (After Doerpfeld.)**

and probably the design of the temple, were planned and executed under the superintendence of Pheidias. The building, which stood on the Acropolis of Athens, was probably begun about B.C. 447. It was sufficiently advanced to receive the statue of the Parthenos in B.C. 438, and was probably completed about four years later. There

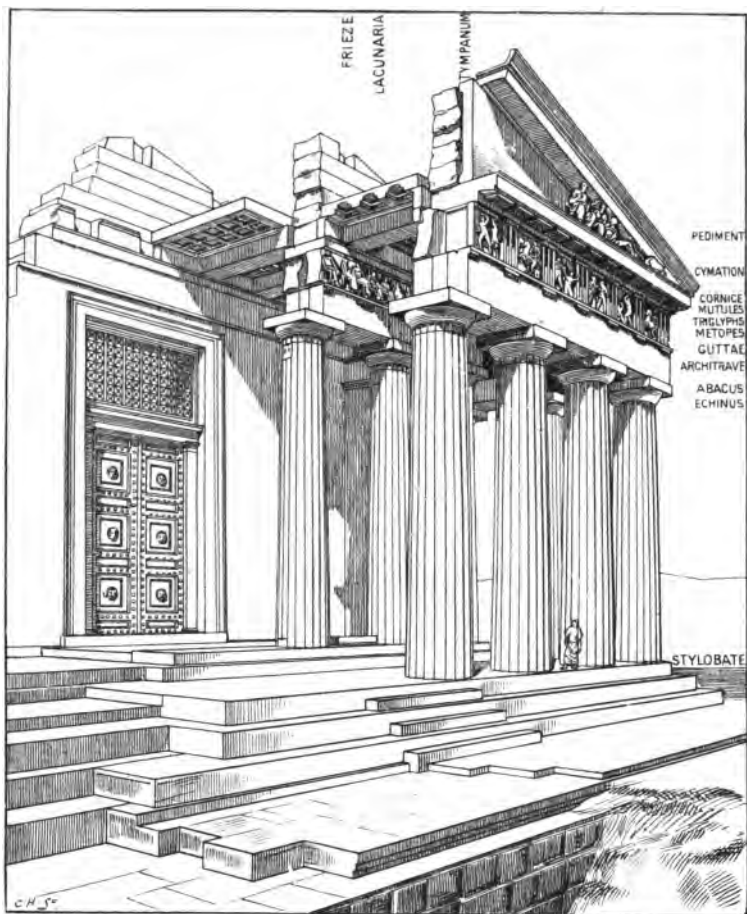


Fig. 5.—Sectional view of the East End of the Parthenon. (After G. Niemann.)

are traces of a similar, but somewhat smaller, temple on the same site. These remains, which were formerly assigned to a temple burnt in the sack of Athens by the Persians, B.C. 480, probably belong to a structure begun but never completed after the Persian wars. Like the earlier temple, the Parthenon was of the Doric

order of architecture, and was of the form termed peripteral octastyle; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model which is exhibited in this room. A view is given in fig. 3. See also the plan (fig. 4) and the sectional elevation (fig. 5). The principal chamber (*cella*) within the colonnade contained the colossal statue of Athenè Parthenos, now only preserved to us in copies of insignificant size (see below, nos. 300–302). The place occupied by the statue is marked ‘Athenè Parthenos’ in the plan.

The sculptural decorations of the outside of the building were: (1) The East and West **Pediment Groups** which filled the pediments or gables at the ends of the building. (2) The **Metopes** or square panels, adorned with groups in very high relief; these served to fill up the spaces between the triglyphs, or sets of vertical bands, which are supposed to represent what in wood-construction would be ends of beams. (3) The **Frieze**, a continuous band of low relief which ran along the side walls of the *cella*, and above the two rows of six columns immediately attached to it. (See figs. 4, 5.) The whole was executed in marble obtained from the quarries of the Attic hill, Pentelicus. These several groups of sculpture are described below.

#### *Later History of the Parthenon.*

The statue of the Parthenos is known to have been in existence about 430 A.D.; but not long after this date the figure was removed, and the Parthenon was converted into a Christian church. After various changes, it was converted in 1460 into a Turkish Mosque, like the Church of St. Sophia at Constantinople and the Gothic Cathedrals of Cyprus.

From this date it probably suffered little until 1687, when Athens was taken by the Venetian General, Morosini. In the course of a bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion that destroyed the roof and much of the long sides of the building. Further injury was done by Morosini, who made an attempt with insufficient appliances to take down the central group of the west pediment, which was still nearly complete.

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674, a painter in the suite of the Marquis de Nointel, French ambassador at the Porte, commonly supposed (according to an untrustworthy tradition) to have been Jacques Carrey, made sketches of large portions of the frieze and metopes, and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.

In 1688 Athens was restored to the Turks, and for more than a century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime, or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures.

In 1749, when the west pediment was drawn by R. Dalton, many figures still remained in position which had disappeared before the time of Lord Elgin. Several portions also of the frieze, which were seen by Stuart (1752), had disappeared at the beginning of the nineteenth century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800. An account has already been given above of the proceedings of Lord Elgin's agents.

Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the Acropolis and its slopes, or in various parts of Europe, to which they had been taken by travellers. These are represented as far as possible in the British Museum by plaster casts.

The following aids to the study of the Parthenon will be found in the Elgin Room:—

Model of the Athenian Acropolis, showing the results of the last excavations.

Model of the Parthenon. The model was made by R. C. Lucas, on a scale of a foot to 20 feet, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Carrey's drawings of the pediments. Photographic reproductions of the originals are exhibited. (See also figs. 6, 7.)

A restored view of the Athenian Acropolis. By Richard Bohn.  
View of the Parthenon in 1804. By Sir R. Smirke.

## STATUE OF ATHÈNÈ PARTHENOS.

The colossal statue of Athenè Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high. Athenè stood, draped in chiton and aegis. In her left hand she held her spear and shield. Between her and her shield was the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the goddess was adorned with a Sphinx and Gryphons, two figures of Pegasus, and a row of small horses. All available spaces were covered with reliefs. In particular there was a battle between Greeks and Amazons (see below, no. 302) on the outside of the shield.



**300.** (Plate I.) Cast of a statuette, copied from the *Athenè Parthenos*. This figure, which was found at Athens in 1880 (and from the place of its discovery is usually known as 'the Varvakion Athenè') gives a fair idea of the general form of the colossal statue.

**301.** Another cast of a statuette copied from the *Athenè Parthenos*. This figure, which was found at Athens in 1860 (and is usually known as the Lenormant copy), is unfinished, but gives rough indications of the reliefs, namely, the battle of Greeks and Amazons on the shield, and the birth of Pandora on the plinth.

**4\*.** A third cast of the figure is taken from a torso discovered in 1897 at Patras. Judging from what remains, this would have been the most important of the three copies, if it had been more complete.

**302.** Fragment of shield supposed to be a rough copy from the shield of the statue of *Athenè Parthenos*. A comparison with the last number and with other copies makes the origin of this relief (called after its previous owner, Viscount Strangford, 'the Strangford shield') fairly certain. It is even possible to identify two of the figures—a bald-headed figure with a battle-axe, and a Greek with face half hidden—as those which a later Greek legend, preserved for us by Plutarch, called Pheidias and Pericles, and connected with a charge said to have been made against Pheidias of impiety in placing the portraits in so sacred a place. Traces of painting remain on the back of the shield, where the original is known to have been decorated with the war of the gods and giants.

## THE SCULPTURES OF THE PARTHENON.

The marbles of the Parthenon are accounted, by the consent of artists and critics, to be the finest series of sculptures in the world. In the art of Pheidias complete technical mastery has been acquired, and sculpture is freed from its archaic fetters. It is, however, still pervaded by a certain grave dignity and simplicity which is wanting in the more sensuous, more florid, or more conventional works of a later time.

### EASTERN PEDIMENT OF THE PARTHENON.

**303.** We know from Pausanias (i., 24, 5) that the subject of the composition in the Eastern Pediment had relation to the birth of *Athenè*, who, according to the legend, sprang forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed when Carrey made his drawing of the pediment, we have no means of ascertaining how the subject was treated, though a certain amount of evidence as to the grouping of the figures can be obtained from marks on the floor of the pediment.

It can hardly be doubted, however, that figures of Zeus and

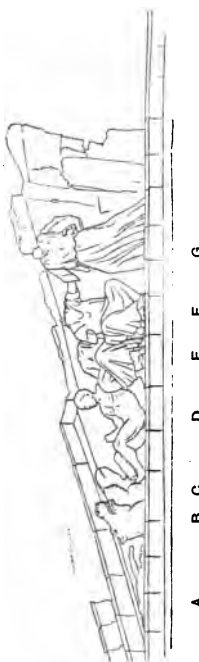


Fig. 6.—Carrey's drawing of the East Pediment of the Parthenon.

Athenè occupied the middle of the pediment, and from analogy with other representations of the incident it is likely that Zeus was enthroned, and Athenè standing erect, in full armour, while Hephaestus (see below, H) was starting back, after cleaving the skull of Zeus. One representation of the subject, as drawn by a vase painter of the sixth century B.C., will be found below, p. 182, but it is impossible to suppose that the Athenè of the East Pediment was of such insignificant proportions.

Though the central group is missing, a general view of the pedimental figures shows the skill with which the groups are composed to harmonise with the raking lines of the upper cornice of the pediment. It must also be observed that there is a subtle gradation in the emotion and interest shown by the figures taken in order from the middle outwards. In this way, although vigorous action was represented in the middle of the pediments, the artist has been able, by introducing figures in deep repose, to prevent an effect of undue restlessness, and to make the whole monumental.

If we confine our attention to the extant figures, we find wide differences of opinion as to their interpretation. The figures in the extreme angles are the only ones as to which there can be no doubt. On the left the sun-god, Helios, rises from the ocean, driving his car, and on the right the moon-goddess Selenè sets beneath the horizon.

These two figures may be interpreted as marking the boundaries either of Olympus or of the universe. It has also been suggested that they indicate the hour at which the birth took place. Helios, issuing from the sea, must denote the sunrise.

As to the remaining figures, numerous interpretations have been suggested, but none are certain. They may be divided into two classes, according as they regard the figures as definite mythological persons, such as Theseus, or personifications of parts of the natural world, such as Mount Olympus.

Taking the figures of the East Pediment in order, we have :—

**303 A, B, C.** **Helios**, the sun-god, rising with his horses from the waves, which are shown rippling about the group. Bronze rivet-holes show the original positions of the metal reins and horse trappings. Helios must be regarded as standing in a four-horsed chariot, with arms outstretched to hold the reins. Two of the horses' heads are still in place in the pediment.

**303 D.** (Plate II.). This figure is commonly known as **Theseus**, though there is in truth very little probability that the name is correct. He has also been called **Heracles**, **Cephalos**, or **Dionysos**, or (as a personification of nature) **Mount Olympus**. He reclines in easy position on a rock, covered first with a skin, perhaps of a lion, but probably of a panther, and secondly with a mantle. In the hands, now lost, he may have held a long staff (in the left), and a cup (in the right). He shows no consciousness of the events passing in the centre of the pediment.

From this figure, more than from any other that is preserved to us, we obtain an idea of the serene grandeur and simple power of sculptures of the school of Pheidias.

**303 E, F.** Two female figures seated on square seats. They are grouped in a way that suggests affectionate intimacy. The figure on the right seems to be learning the news of the birth of the goddess with emotion and surprise. The names commonly given to this pair are **Demeter and Persephonè** (Ceres and Proserpine), F being the mother and E the daughter. They have also been taken for two of the **Horæ**, or **Seasons**, who, so Homer tells us (*Il.* v., 749 ; viii., 393), were the warders of the cloud-gates of Heaven.

**303 G.** **Iris** (?)—This figure is moving rapidly away from the central group. The left arm was probably extended ; the right was bent nearly at a right angle. Both hands probably held parts of the mantle, of which a remnant floats behind, bellied out by the resistance of the air to the rapid movement of the figure. The arms of this figure are small in proportion to the strength of the lower limbs, and the breasts undeveloped, like those of a young girl. This would be consistent with the type of Iris as the swift messenger of Zeus and Hera. From the rapid movement of the figure in a direction turned away from the centre of the composition, archæologists have been nearly unanimous in thinking that the figure is Iris on her way to announce the event of the birth to the world outside Olympus. But according to the usual language of Greek art, the action is that of one starting aside in alarm, rather than of steady flight. Moreover, the wings of Iris, which on the frieze are assigned to her (see p. 31), are wanting, and for these reasons various alternative names have been proposed, such as **Eileithyia**, the goddess who attends on birth, or **Hèbè**, or simply an alarmed maiden.

**303 H.** Cast of a torso of **Hephaestus** or **Prometheus**. We have now reached the central group, as to which all is uncertain. This powerful torso (exhibited under the frieze) was found on the

east side of the Parthenon. The action of the shoulders, and of the muscles of the ribs and back, shows that the arms were raised. Perhaps both arms held an axe above the head, and we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of Athenè was accomplished. In the most generally diffused version of the myth this was done by Hephaestus, but Attic tradition preferred to attribute the deed to Prometheus.

**303 J. Nikè**, or Victory. Torso of a female figure, moving rapidly to the front, and to our left, with the right arm extended in the same direction. On each shoulder-blade is a deep oblong sinking, which can only have served for the insertion of the wings. It may be inferred from the size of these sinkings that the wings were of marble, not metal.

It has generally been taken for granted that this figure belongs to the eastern pediment, and it is said to have been found at the east end of the temple. It has, however, been occasionally identified with a figure (N) drawn by Carrey beside the car of Amphitritè, in the west pediment. In such a position it could hardly be a Victory, an interpretation which the wings make probable. Moreover, the left arm, when complete, must have been raised higher than that of Carrey's figure (see fig. 7, N).

**303 K, L, M.** (Plate III.). Group of three female figures (or perhaps, a group of two, with a third figure less closely associated, the figure K being made of a different block from L and M). In this beautiful group, commonly known as '*The Fates*,' we have the same subtle gradation of interest in the central event that has been already observed in the figures D, E, F. The figure K half turned her head towards the centre (see Carrey's drawing); L appears about to spring up, and the motive forms a contrast to that of the reclining figure (M), whose right arm rests in her companion's lap, and whose tranquil attitude and averted gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her.

In the absence of any distinctive attributes it is impossible to name the figures with certainty. The chief reason for calling them the Fates is, that the Fates occur on a representation of the myth, now at Madrid. Some interpreters have taken them for personifications of the dew, or of the clouds. Those writers who regard K as separate from L and M have called K Hestia, the hearth-goddess, while L and M have been called Aphroditè in the lap of Thalassa (the Sea), or of Peitho, or Thalassa in the lap of Gaia (the Earth). The traditional name seems to have at least as good a claim to acceptance as the suggested alternatives.

**303 N, O.** Selenè (cast) and one of her horses. The moon-goddess, driving her team (two heads still remain on the pediment), sets below the horizon, while the sun rises from the sea. An alternative name suggested for this figure is Nyx (the Night), on

the ground that Selenè is usually a rider, in art of the fine period. Nyx, however, should be a winged figure.

The horse's head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selenè is about to set. This horse's head (O) is counted the finest rendering of the subject that survives in ancient art.

## WESTERN PEDIMENT OF THE PARTHENON.

304. The subject of the Western Pediment of the Parthenon, according to Pausanias (i., 24, 5), was the strife of Poseidon with Athenè for the soil of Attica. This contest, according to tradition, took place on the Acropolis itself. Poseidon, striking the ground with his trident, produced a salt spring, or, according to another and later version, a horse. Athenè showed her power by making the soil produce the olive-tree. The victory in the contest was adjudged to Athenè. The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athenè Polias, within the precincts of which were the sacred olive-tree produced by Athenè and the salt spring of Poseidon.

In the time of Carrey the composition in this pediment was nearly perfect, and to understand the torsos which remain reference should be made to Carrey's drawing or to the wax reconstruction of the figures, after Carrey, on the large model of the Parthenon.

The destruction of the middle group of the western pediment since it was seen by Carrey was chiefly the work of the Venetian General Morosini. After taking the Acropolis he tried to lower the horses of the car of Athenè, but the tackle he used broke, and this matchless group fell to the ground. The fragments remained on the spot where they fell for more than a century, during which destruction was in constant progress both on the ground and in the pediment, to which the staircase of the Turkish minaret gave easy access.

All that remained in position in the western pediment when Lord Elgin's agents came to Athens were the figures A, B and C in the north angle, and in the south angle the lower part of the reclining female figure W; and these (with the exception of A) are still in their original position, being represented by casts in the Elgin collection.

The central figures are undoubtedly Athenè and Poseidon, and the figures in the angles are generally regarded as river-gods; but all the rest are doubtful. It is commonly thought that the figures to the left of Athenè are Attic deities or heroes, who would sympathise actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon are the sub-

ordinate marine deities who would naturally be present as the supporters of the Ruler of the sea.

Another system of interpretation (Brunn) seeks to show that the west pediment contains a personified representation of the whole coast of Attica, from the borders of Megaris to Cape Sunium.

More recently it has been suggested that the supporters of Athenè are Cecrops and his family, while Erechtheus and his daughters are on the side of Poseidon (Furtwaengler), and the two early Attic heroes are thus associated with the two deities. The main objections are that only one figure (that of Cecrops) can be identified with any degree of certainty, and the Erechtheus, if he ever existed, was lost before the time of Carrey.

**304 A. Ilissos or Cephissos.**—This figure, reclining in the angle of the pediment, is generally considered to be a river-god, and is popularly known as the Ilissos, though it may equally well represent the Cephissos. The figure, when complete, may have been represented as turning its head towards the central scene and in the act of rising. It has been long and deservedly celebrated for the perfection of its anatomy.

**304 B, C. Cecrops and Pandrosos (cast).**—This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a male figure grouped with a female figure, who has thrown herself in haste upon both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment. On the ground between the pair are the coils of a large serpent. The remainder of this serpent may be seen at the back of the group, passing under the left hand of the male figure. In front of this hand is a marble fragment of the serpent from the Elgin collection.

The close association of the serpent with the male figure suggests the earth-born Cecrops, who in literature, and often in art, is represented as himself half serpent. According to the myth he acted as judge or as witness in the contest between Athenè and Poseidon. If we adopt this attribution, then the female figure so intimately associated with him would be one of the daughters of Cecrops, perhaps Pandrosos.

**304 D-G.** Of the following figures shown in Carrey's drawing only slight fragments remain. [See the *Catalogue of the Sculptures of the Parthenon*, p. 39.] The figure G, who acts as charioteer to Athenè, has been generally recognised as **Nikè** (Victory). The only fragment which can be attributed with any probability to this figure is a head, obtained from Venice by Count de Laborde (no. 339, 1). A cast is exhibited (p. 40).

**304 H. Hermes (?).**—In the background, between the figure G and the horses, Carrey gives a male figure (H), who looks back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recog-

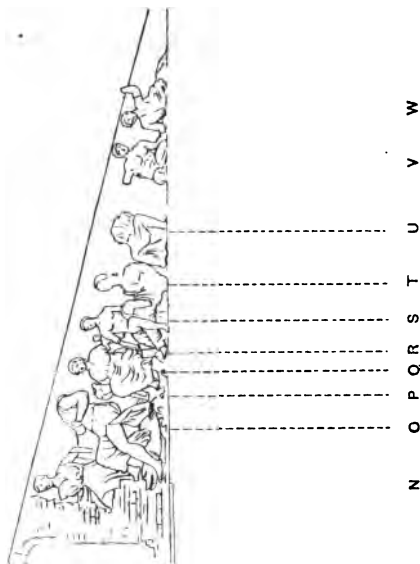
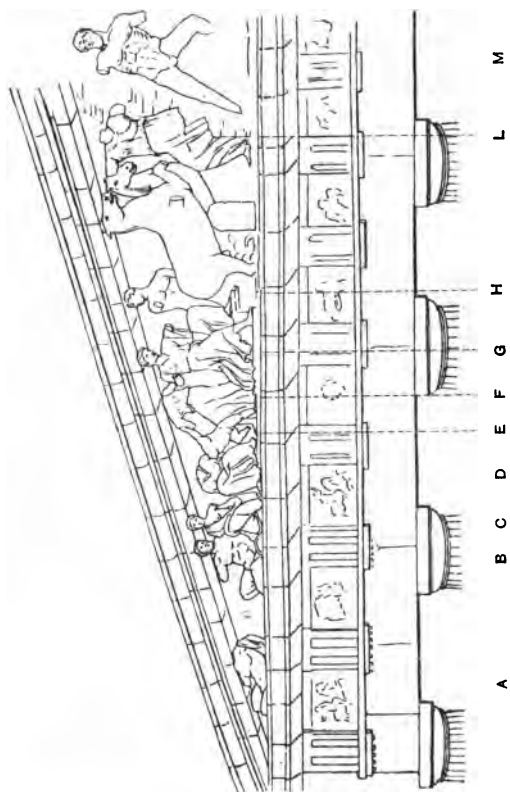


Fig. 7.—Carrey's Drawing of the West Pediment of the Parthenon.

nised in the torso in the Museum, which has lost the head and lower limbs since Carrey's time.

**304 L, M. Athenè and Poseidon.** The Athenè of which L is the remnant is drawn by Carrey moving rapidly to the left; her right arm, broken off above the elbow, is advanced horizontally in the same direction, while her head was turned back towards Poseidon.

The torso of Poseidon now consists of three parts, of which the upper part is the original fragment from the Elgin collection, while the lower part is cast from two fragments at Athens. It appears from Carrey's drawing that Poseidon was starting back in a direction contrary to that of Athenè, while he also was looking back towards the middle of the pediment.

Though we know from Pausanias that the strife between Athenè and Poseidon for the soil of Attica was the subject of the western pediment, the exact action represented by the central group cannot be determined. Probably the two gods have each produced their respective tokens—an olive-tree and a salt spring—and are drawing slightly apart, while their looks are directed inwards.

On the right of the central scene was, first, the figure N, perhaps a Nereid, now entirely lost, unless we identify it with the supposed Victory of the east pediment. (See no. 303 J.)

**304 O.** Torso of the charioteer of Poseidon, either **Amphitritè**, his queen, or perhaps a Nereid. It should be noted that this figure was not seated, as Carrey has drawn it, but must have been standing with the body thrown back and the arms extended in front, like the charioteer (no. 33) in the north frieze.

**304 P, Q.** Of the complicated group of figures that follow in Carrey's drawing little now remains except the lower part of the draped female figure (Q) with the boy (P) standing beside her. Of this boy, the upper part was only lately identified, having been previously taken for a fragment of a metope. If we assume that she is a marine goddess, the name **Leucothea** seems the best attribution, and the youth at her side would then be **Palaemon**. It has lately been suggested (Furtwaengler) that she is the Attic maid **Oreithyia**, between the two sons which she bore to the wind-god **Boreas**, but there is very doubtful authority for supposing that a young Boread would have been represented without wings.

**304 V, W.** Like the figure on the left (A) these two are usually taken for river-gods, such as **Ilissos**, or **Cephissos**, and **Callirrhoe** the celebrated Athenian fountain, but the arguments in favour of the interpretation are weak. Both are casts, the originals being at Athens.

### 305-323.—METOPES OF THE PARTHENON.

The Metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metopæ*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*,



from the three parallel vertical bands cut in them. Reference to the model of the Parthenon will show the relative position of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey, having been destroyed in the great explosion. Unfortunately, however, Carrey was only able to sketch the metopes of the south side. Forty-one metopes still remain on the temple, but are for the most part so decayed through time and weather that there is great difficulty in making out their subjects. The British Museum possesses fourteen original metopes brought from Athens by Lord Elgin, and one which was sent away by Choiseul-Gouffier, the French Ambassador at the Porte, and was captured by a British cruiser. Choiseul-Gouffier also obtained a metope (no. 313), which is now in the Louvre. These sixteen metopes are all from the south side of the Parthenon. The first metope on the south side, reckoning from the south-west angle, is still in position on the temple; the second on the temple is the first of the series in the Museum. The relation of the metopes in the Museum to the building is shown on the ground plan (fig. 4).

The subjects of the metopes in the Museum are taken from the contest between the **Centaur and Lapiths** at the marriage-feast of Peirithoös the Lapith.

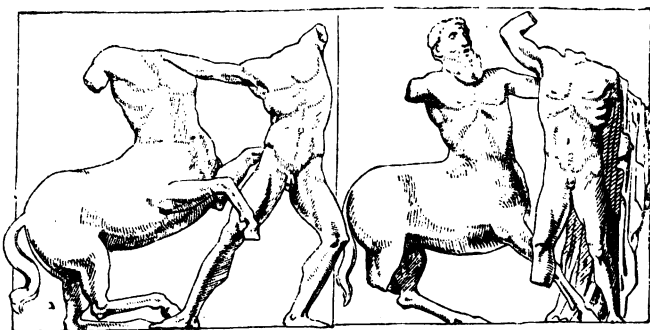


Fig. 8.—Metopes 308, 309, from Carrey.

The sculpture is in the highest relief attainable in marble, large portions of some of the figures being carved in the round so as to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, nos. 319, 320 show traces of archaic feeling, and while no. 309 appears to be the work of an indifferent artist, nos. 310, 316, 317 are admirable.

**305.** The Lapith throttles the Centaur.

**307.** The heads of both the figures are cast from originals at Copenhagen, whither they appear to have been sent by an officer serving at the siege of the Acropolis in 1687.

**308, 309.** The action of these metopes is explained by a reference to Carrey's drawing. The cast of the head of the

Centaur, in no. 308, was added in 1897. The original is at Wurzburg.

**310.** (Plate IV. fig. 1.) This spirited metope, like no. 307, illustrates the scattered condition of the Parthenon sculptures. The original head of the Centaur is at Athens, and that of the Lapith is in the Louvre.

**312.** The Centaur has the advantage. The Lapith is thrown down over a large wine vessel; the Centaur has grasped his left leg with his left hand, rolling him back on the jar.

**313, 314.** Casts. The originals are in the Louvre, and at Athens, respectively. Between 314 and 315 followed thirteen metopes which were drawn by Carrey. They were in the part of the temple that was overthrown by the explosion, and only a few fragments now survive.

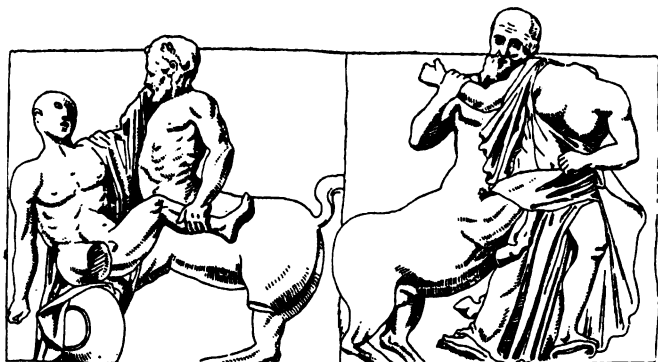


Fig. 9. —Metopes 312, 313, from Carrey.

**315.** The Centaur's hands are raised to strike with some weapon, perhaps the branch of a tree.

**316.** The metope is very skilfully composed, and the figure of the Lapith is finely displayed against his mantle.

**317.** (Plate IV. fig. 2.) Note the dramatic contrast between the triumphant Centaur and the Lapith, with his limbs relaxed by death.

**318.** The Centaur carries off a Lapith woman. Carrey's drawing shows that his right hand grasped her right arm at the back of his head.

**322.** Cast from a metope of the north side, still in position at the north-west angle of the temple.

**323.** Cast from the first of the metopes of the west side. The figure may be a mounted Amazon.

## THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or *cella* of the temple, together with the smaller porticoes that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The length of each end was 69 ft. 6 in.; the length of each long side was 191 ft. 11 in. The length of the entire frieze was therefore 522 ft. 10 in.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. The drawings of Carrey are unfortunately only of partial assistance in the reconstruction of the missing portions, since he only had time to draw a little more than half of the entire frieze.

Of the entire frieze, the British Museum possesses about 240 ft. 6 in. (or 46 per cent.) in the originals, and 174 ft. 5 in. (or 33·3 per cent.) in casts; 60 ft. 9 in. (or 11·7 per cent.) is preserved in drawings only, and 47 ft. 2 in. (or 9 per cent.) is entirely lost. The slabs are arranged as far as possible in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The relation of the various parts of the frieze to the plan of the building is shown on the ground plan (fig. 4).

The precise occasion of the incident shown in the Parthenon frieze is a matter of discussion, but it is manifest that it represents a formal and ceremonial procession, in which the Greeks, and more particularly the Athenians, took a passionate delight. In the presence of a company of spectators, seated deities and standing mortals, we see a long retinue of maidens, cattle, musicians, elders, chariots and horsemen. Each part of the procession seems to move in the manner suited to its own character, the maidens with graceful ease, the elders with slow dignity, and the cavalry in a prancing tumult, while an unrivalled measure of life and beauty pervades the whole.

The subject of the frieze of the Parthenon is generally considered to be the **Panathenaic Procession** at Athens.

The Panathenaic festival, held in honour of Athenè Polias, the guardian deity of the Athenian Acropolis, had been celebrated from remote antiquity. A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the goddess on her birthday. The *peplos* of Athenè was a woven mantle renewed every four years. On the ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the Gods and the Giants, in which Zeus and Athenè were represented. It was used to drape the rude wooden image of Athenè.

The festival was originally an annual one, but after a time it

was celebrated once every four years with special splendour and solemnity.

On the birthday of the goddess the procession which conveyed the peplos to her temple assembled in the outer Cerameikos, and passed through the lower city round the Acropolis, which it ascended through the Propylaea. In this solemn ceremony the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephoroi, who bore baskets (*kanea*), with implements and offerings for the sacrifice; the Diphrophori, who carried stools (*diphroi*); the Scaphephori, resident aliens, whose function it was to carry certain trays (*skaphae*), containing cakes and other offerings; the aged Athenian citizens, who bore olive branches, and were hence called Thallophori. It has also recently been ascertained that the selected maidens who prepared the peplos took part in the Panathenaic procession. An Attic decree of 98 B.C. records that these maidens had performed all their duties, and "had walked in the procession in the manner ordained with the utmost beauty and grace," and had subscribed for a cup which they wished to dedicate to Athenè.

At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice. Envoys also appear to have been sent who had charge of the victims.

Chariots and horsemen took part in the procession, and an escort of Athenian cavalry and heavy infantry completed the show. The whole procession was marshalled and kept in order by special officers and heralds.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. On the east side (see the plan, fig. 4) a solemn act (commonly supposed to be the delivery of the peplos) is being performed in the presence of an assembly of deities, separated into two groups. These deities are supposed to be invisible, and doubtless in a picture they would have been placed in the background, seated in a semicircle and looking inwards. In the narrow space of a frieze a combined arrangement was necessary, such as we see here. Next we see the persons receiving the procession on right and left of the middle; at each angle of this end, and in companies occupying corresponding positions on the two long sides (as if the procession had reached the temple, and parted to right and left to come along the sides of it), are Canephoroi, victims with their attendants, Scaphephori, musicians, chariots, and cavalry.

On the west side, the procession is still in a state of preparation, but its general direction is northwards, and it must therefore be regarded as associated with the north side.

All through the frieze are magistrates and heralds marshalling the order of the procession. It has been objected that many features

which we know to have formed a part of the original ceremony, as, for instance, the ship on which the peplos was borne, are not found on the frieze; but Pheidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture, working, as he here did, under certain architectonic conditions.

# EAST FRIEZE OF THE PARTHENON.

**324.** 1. A man standing on the return face of slab xliv. (South Frieze), looks back as if to make a signal to the procession approaching along the south side, and thus makes a connexion between the south and east sides of the frieze.

2-16. Maidens, walking in pairs, at the head of the procession, with bowls, jugs, and sacrificial implements of uncertain use, perhaps the stands in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top. The full number of the maidens was sixteen, but one is lost.

17-22. A marshal heads the procession, and approaches a group of five men, who await it. With the corresponding group of four men (nos. 42-45) they may represent the *Athlothetae*, who controlled all the arrangements, or perhaps they are merely typical citizens.

23-29. First group of deities. The youthful elastic figure to the left (23) must be **Hermes**, of whom the high boots, and the broad-brimmed hat spread on his knees, are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff, caduceus.

24-25. For this pair of figures the names of **Dionysos** and **Demeter** are perhaps to be preferred, since the torch is a definite attribute of Demeter, and Dionysos would be her natural companion. Alternative names proposed are Apollo and Artemis.

26. This is probably **Ares**. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands, to rest the spine.

27-29. The bearded figure (no. 29) on the left of the central group is distinguished from the rest by the form and ornaments of his chair, which has a back and also a side rail supported by a Sphinx, while all the other figures are seated on stools. It has been generally admitted that this deity is **Zeus**. It is therefore reasonable to suppose that the goddess seated next to him (no. 28) is his consort **Hera**, attended by the messenger **Iris**. The head of Iris, which was discovered in 1889 in the excavations on the Acropolis, is admirably perfect. The left hand raises a mass of the hair as if to fasten it in a coil. The head was broken off at an early period, and built into a wall, and thus escaped the mutilations suffered by the remainder of the slab.

30-34. Between the group of gods just described and the corre-

sponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the two groups of gods, who may be regarded as sitting in a continuous semicircle.

No. 30 is a maiden holding an uncertain object, perhaps a footstool, on her left arm, and supporting on her head a seat covered with a cushion, not unlike the seats of the gods, but smaller. She has a small pad on her head to make the weight easier to bear.

The cut (fig. 10), showing one of the slaves of Cepheus carrying a stool with a cushion, is taken from a vase in the British Museum, No. E 169.



Fig. 10.—Slave with seat.

No. 31 is another maiden, advancing slowly to the right, carrying a similar seat. She is confronted by a matronly woman, probably a **Priestess**, who raises her right hand to take the chair.

The elderly bearded man (no. 33), who is probably a **Priest**, is engaged with a boy. The two figures between them support a large piece of cloth, supposed to be the peplos, folded once lengthwise, and twice breadthwise.

From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square seems to be represented. The portion nearest to the spectator is being dropped down till its edges are parallel with those of the lower part, so that the two parts should be exactly doubled.

The natural and obvious explanation of this incident is that it represents the delivery of the new peplos, whose conveyance was the original motive of the whole procession. The only difficulty in the matter was that the action of the priestess with the maidens ought to be of co-ordinate importance, and something more than the receiving of a chair for her own use. Such a significance is given to the action, if we accept a suggestion lately made (Furtwaengler and E. Curtius) that the seats are to be set out in ceremonial manner, for the gods who are invited to be present to watch the procession.

The two groups of deities show their supposed spiritual presence, and the episode with the seats shows the ceremony that was actually performed to symbolise it.

It was further suggested by E. Curtius, on the authority of a sacrificial inscription from Magnesia, that the cloth is not the peplos, but a carpet to be put before the seats of the gods. The incident is thus made a single one, and the unity of time is preserved. It seems, however, improbable that the peplos would be entirely omitted.

35. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of **Athenè**. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the supreme God.

36. Next to Athenè is an elderly bearded figure, who is usually known as **Hephaestus**. It is supposed that his lameness may be indicated by the awkward pose of his right foot, and by the staff on which he leans.

37–47. Slab vi. This slab has been sadly mutilated since the time of Carrey. 37–39 were found at Athens. A considerable part



Fig. 11.—East Frieze of the Parthenon, Nos. 39–41.

is taken from a mould made in the eighteenth century. Small portions of what is broken away have been re-discovered at Athens and at Palermo.

37. This figure is probably **Poseidon**.

38. This figure has of late years been called **Apollo** or **Dionysos**, while the figure No. 24 takes the alternative titles of **Dionysos** or **Apollo**.

39–41. The winged boy with a parasol is undoubtedly **Eros**, who must be the companion of his mother **Aphroditè**. The other seated figure has been called **Peitho**, **Demeter**, or, perhaps better, **Artemis**, who, in that case, is seated next to her twin brother **Apollo**.

43–45. On the right of the gods is a group of four figures corresponding to the five (nos. 18–22) on the left. They seem to be engaged in conversation while awaiting the arrival of the procession.

46. The next figure (no. 46) is an officer, more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised, that he is not addressing

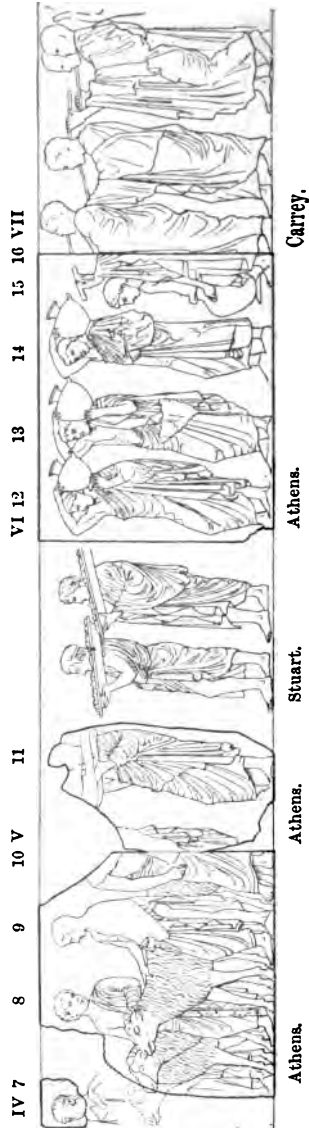
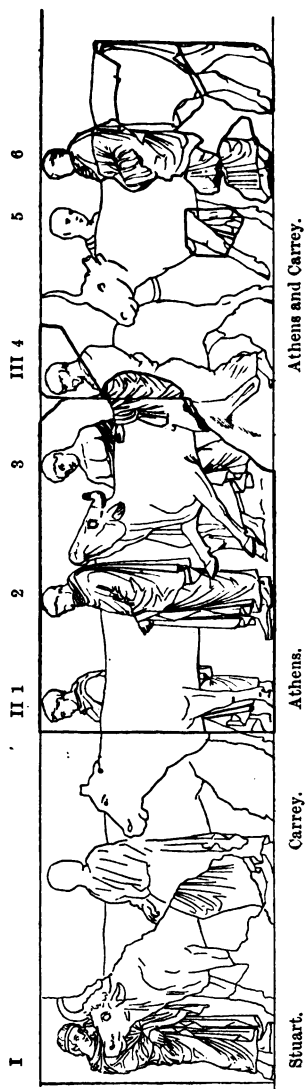


FIG. 12.—THE NORTH FRIEZE OF THE PARTHENON (Slabs I.-VII.) RESTORED.



the group beside him, but is making a signal to some person at a considerable distance, while the next figure (no. 47), a similar officer, faces the advancing maidens.

48-60. The remainder of the east side is given to two officers and the procession of maidens. No. 48 has a bowl, nos. 55-56 carry between them an incense burner. Nos. 48-55 (slab vii.) are casts from the original in the Louvre. After 60 were two maidens on the return side of the first slab of the north frieze, now lost.

#### NORTH FRIEZE OF THE PARTHENON.

325. At the head of the procession on the North side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are some grounds for the conjecture that the Athenian colonies contributed each a cow and two sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings.

1-9. Cattle with escort. The illustrations (fig. 12), in which the extant fragments are combined with drawings by Carrey and Stuart, give an idea of the complete composition, which is now in a fragmentary state.

10. A marshal.

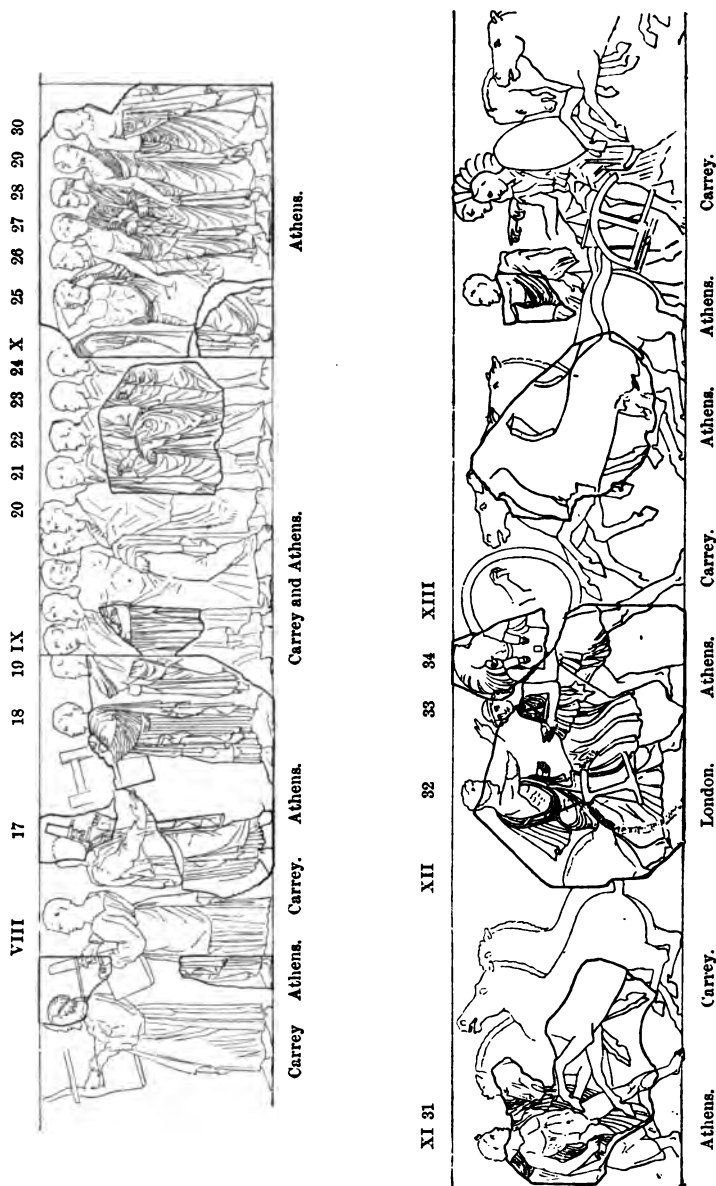
11-15. Youths carrying trays of offerings (only one of three is extant) and pitchers of wine.

16-18. We see the arms of the first musician, the remainder being lost (see fig. 12). The band of musicians consisted, when complete, of four flute players and four lyre players, but is now very imperfect (see fig. 13).

19-30. The musicians were followed by a troop of sixteen elders, conversing and moving slowly along. The last two look back to the chariot procession.

31-53. The chariots (see figs. 13, 14). This part of the frieze, which is in very fragmentary condition, consists of a series of four-horse chariots, each with a charioteer, and a heavily armed soldier (known as the *apobates*), who performed a variety of exercises, such as mounting and dismounting the chariot, and running beside it. There is also a marshal to each chariot group.

54-109. From this point to the north-west angle of the frieze we have a continuous procession of Athenian cavalry. The horsemen advance in a loose throng, in which no division into ranks or troops, nor indeed any settled order, can be made out. They ride, with five, six or seven, nearly abreast. The general effect of a prancing troop of spirited horses, held well in check by riders with a sure hand and easy seat, is admirably rendered. The effect is particularly fine in slabs xxx.-xlii., where it has not been marred by



mutilation (see Plate V.). The reins and bridles were in nearly every instance of bronze, indicated by rivet holes behind the horse's ear, at his mouth and in the rider's hands.

107–110. On the last slab of the north side the procession is still in a state of preparation, and the transition to the west side is thus assisted. At the right of the slab is a rider (no. 109) standing by his horse, and in the act of drawing down his tunic under his girdle in front, while a youthful attendant (no. 110) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn. The attendant carries on his shoulder a folded cloak, probably that of his master.

It should be noted that in every case the figure at the end of a side is stationary, and an effect of architectural stability is thereby secured.

#### WEST FRIEZE OF THE PARTHENON.

326. The West side of the frieze contains a continuation of the procession of the north side, but here the procession is mainly in course of preparation, and the scene may be supposed to be laid in the Cerameikos. Doubtless, on account of the character of the subject, in this part of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are usually on single slabs, and seldom carried over a joint.

Slabs i., ii. are originals brought by Lord Elgin. The remainder of this side (with the exception of no. 27) is cast from the original slabs, which are still in position on the temple.

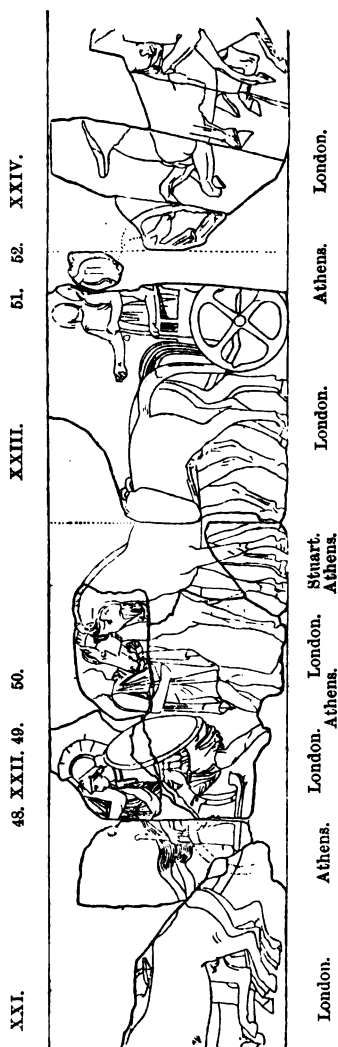


Fig. 14.—The North Frieze of the Parthenon (slabs xli.-xliv.) restored.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872; the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze suffered from exposure to weather during some seventy years. No. 4, for example, has lost his arms; no. 5, his face and the horse's head; no. 6, his hands; no. 10, his arm and face; no. 15, his face, and so on.

1. The single figure at the north-west angle is evidently a herald or marshal directing the start of the cavalry. His right hand probably held a staff of office, as the bent fingers are not closed. Next we have scenes of preparation, such as bridling the horses. The mounted knight (no. 11) is distinguished from all the figures in the frieze by his richly decorated armour. On his head is a crested helmet, on the crown of which is in relief an eagle with outstretched neck. A hole a little behind the temple shows where a wreath has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm, to avert wounds from the most vital part; on the shoulder-straps are lions' heads, also in relief. Between the breast-plate and back piece of the cuirass is an interval at the sides, which is protected by flexible scale armour. No. 12 is tying his boot. The mutilated figure no. 25 seems to be pressing his right foot against the heel of his horse's right foreleg to make him extend himself so as to lower his back for mounting. No. 27 tries to master a rearing horse, who threatens to escape from his control. In the upper portion of this figure a fragment from the original marble, which was brought from Athens many years ago, is adjusted to the cast.

#### SOUTH FRIEZE OF THE PARTHENON.

**327.** In following the frieze along the South side from west to east, we pursue one branch of the procession which corresponds in the main with that on the North side. The chief difference is that on the south the victims consist of cows only, while on the north there are sheep as well as cows. It may therefore be the case that this side represents the victims offered by the Athenians themselves.

1-12. The first four slabs are partly in marble and partly cast from originals still on the Parthenon. They give the beginning of the procession of horsemen up the south side.

Exigencies of space have made it necessary to interrupt the sequence by placing three slabs on the projecting pier. Their true places can be found by their slab numbers, xiv., xv., xx.

13-56. The horsemen. For the most part, this side of the frieze is in poor condition compared with the northern half of the procession.

58-68. The horsemen are immediately preceded in the procession by the chariot-groups.

Carrey draws eight chariots, of which four partially survive and four are totally lost. On the other hand, a part remains of two groups (slab xxix.), of which there is no trace in Carrey's drawings. These, therefore, must probably be placed in a break in a sequence of slabs indicated by Carrey. Originally there must have been not fewer than ten chariot groups.

In each the charioteer is accompanied by an armed warrior; but here the armed figure is not, like the *apobates* of the northern frieze, in the act of stepping out of the chariot in motion, but stands either in the chariot or (if it is not in motion) by its side. Each chariot group when complete was accompanied by a marshal.

The armed figure (No. 66) wears the Corinthian helmet, which does not occur elsewhere on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet hole. Other rivet holes on the crests of the horses show that the reins and the pin for attaching the yoke to the pole were also of bronze. The horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty.

70-79. These slabs give a part of the crowd of elders, who are represented by Carrey as advancing slowly, in a closely pressed throng.

The remainder of the south frieze is occupied with the procession of victims for the sacrifice. Cows only are here represented, and, as has been observed, this may indicate that we have here the native Athenian part of the procession.

Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble.

On the return face of slab xlv. is the marshal, who forms the first figure of the east frieze, and makes a connexion between the two sides, by looking back, as if to the advancing procession.

## FRAGMENTS FROM THE PARTHENON.

Numerous small fragments known or conjectured to have belonged to the Parthenon, which cannot be placed with the principal sculptures, are shown in the Elgin Room, in wall-cases or otherwise. They are partly original fragments, mainly from the Elgin collection, and partly plaster casts.

The most noteworthy are:—

328. Fragment of colossal head. [Shown with the sculptures of the west pediment.] This fragment was found built into a Turkish house at the west front of the temple, and was formerly thought to have belonged to the figure of Athenè. It is, however,

worked in a hard, conventional style, which does not agree with that of the pediments.

**339.** I. Colossal female head (cast), slightly turned to its right. [Beside the door to the Nereid Room.] The hair was confined in a plait round the head, and also by a wreath or band of metal. The nose and mouth have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments. It is impossible, however, to determine to which figure the head belongs.

This head (commonly known as the Laborde head) was found at Venice in the house of the San Gallo family, one of whose members was secretary of Morosini, and may well have brought the head from Athens, in 1687.

The architectural remains include:—

**350.** The capital and uppermost drum of one of the Doric columns of the north side. [Between the two halves of the east pediment.]

**353.** Cast of a lion's head from one of the angles of the pediment. The subject is treated with the conventionalism that is most suited to a purely decorative piece of sculpture.

**357, 358.** Two fragments of moulding. [Near the door to the Phigaleian Room.] These fragments, though no colour remains, show that they were once decorated with mæander patterns, by the traces left on account of the unequal exposure to the weather of the painted and unpainted parts of the surface.

In addition to the marbles of the Parthenon, the Elgin Room contains several fragments and casts, taken by Lord Elgin's agents from other Athenian buildings of the fifth century B.C.

### CASTS FROM THE THESEION.

On the walls are casts from sculptures still decorating the so-called temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon (*i.e.* about 465 B.C.) to commemorate the removal by Kimon of the bones of Theseus from the island of Scyros to Athens. The true name of the temple has, however, been a subject of much controversy.

**400–402.** Casts of three of the Metopes, representing **Exploits of Theseus**, namely, (400) Theseus standing above the robber Periphetes, whom he had overthrown; (401) Theseus gripping the Arcadian wrestler Kerkyon; (402) Theseus and the monstrous sow of Crommyon.

**403.** Casts from the West frieze of the Theseion, which represents a series of combats between the **Centaur**s and **Lapiths**. (Compare the Metopes of the Parthenon.)

In the middle we have a group of two Centaurs, rearing up, and heaving together a rock wherewith to crush the invulnerable Lapith, Caineus, who is half buried in the ground between them, and who endeavours to defend himself with his shield uplifted on his left arm. Another rendering of the same subject occurs on the Phigaleian frieze (see below, p. 48).

404. Casts from the East frieze of the temple of Theseus.

The principal subject consists of a battle, fought in the presence of six seated deities arranged in two groups. In one part of the

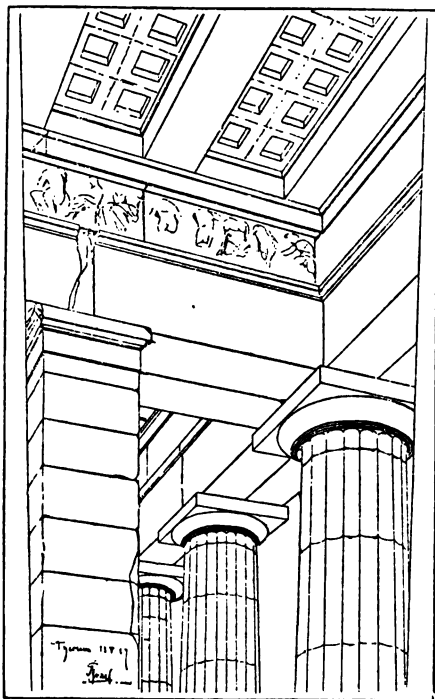


Fig. 15.—Disposition of East Frieze of Theseion. (From Baumsister.)

frieze the combatants are hurling great rocks. This is the special characteristic of the Giants, in ancient art, and it is best to find an interpretation of the scene which takes this fact into account. On this ground the subject has been called the war of Theseus with the sons of Pallas, a giant-like son of Pandion, king of Attica.

The illustration (Fig. 15) shows the architectural arrangement of the East frieze. That of the West frieze is rather different, since it terminates above the pier, and does not bridge the space between the central chamber and the colonnade.

## CASTS FROM THE MONUMENT OF LYSICRATES.

430. Near the floor, below the East frieze of the Parthenon, is a series of casts, taken by Lord Elgin's artists, from the "Choragic Monument of Lysicrates" at Athens.



Fig. 16—The Choragic Monument of Lysicrates. (*After Stuart.*)

This is a small edifice, dated by its inscription immediately after 335 B.C. It was erected to support a bronze tripod, dedicated to



Dionysos by one Lysicrates, who had provided a successful chorus for a dramatic competition, and is one of the earliest examples of the use of the Corinthian order in Greek architecture. See the annexed illustration (Fig. 16) of the restored monument.

The subject of the frieze is the victory of Dionysos over the Tyrrhenian pirates who had kidnapped him from Chios with the intention of selling him as a slave. The god revenged himself by transforming the pirates into dolphins. In the frieze we see Dionysos and his attendant Satyrs, and the pirates at various stages of their transformation.

### MISCELLANEOUS SCULPTURES.

Three fine busts are exhibited in the Elgin Room.

549. Bust of **Pericles**, the Athenian statesman, under whose administration the Parthenon was erected and adorned by Pheidias and Ictinos. The subject is identified by the inscription Περικλῆς, and may be derived from a contemporary portrait by the sculptor



Fig. 17.—Bust of Pericles, No. 549.

Cresilas (Fig. 17). It is doubtful whether the original was a terminal bust, as here, or a complete statue. The present example can only be a copy, but the style of the inscription appears to be not later than the second or possibly the third century B.C.

Plutarch explains the presence of the helmet by saying that it

was worn to conceal the ugly shape of the head of Pericles, which, he tells us, was a subject of ridicule for the comic poets of the day (Plutarch, *Pericles*, 3). It is, however, more probable that the helmet merely denotes military rank.

504. Head of **Hera** (?). Ideal female head wearing a lofty diadem. The hair was brought to the back of the head, where it was tied in a knot, now lost.

550. Head of **Asclepios** (?). Colossal ideal bearded head. A heavy metal wreath was formerly attached by numerous rivets, which still remain. The type of the head would serve for Zeus, as well as for Asclepios. It was, however, discovered in a shrine of Asclepios, in the island of Melos, in 1828. A votive offering to Asclepios and Hygieia (no. 809), which was found with it, is shown in a wall-case, near the Parthenon model.

On each side of the door from the Ephesus Room are casts of two marble chairs, which still occupy their original positions in the Theatre of Dionysos at Athens.

G. 1. The more ornate of the two chairs is declared by its inscription to have been that of the Priest of Dionysos Eleuthereus. It illustrates in an interesting way how Asiatic themes, conventionally treated, were sometimes introduced by the Greeks, for a purely decorative purpose.

G. 2. The second and less ornate of the two chairs was one of those assigned to the ten Athenian chief magistrates called Strategoi.

The wall-case near the Parthenon model contains a series of votive reliefs (compare p. 53) from the Pnyx at Athens, dedicated by persons suffering from ailments in various parts of the body.

It also contains :—

798. Votive relief with two plaits of formally twisted hair, dedicated to Poseidon by Philombrotos, and Aphthonetos, sons of Deinomachos. The custom of dedicating hair to a divinity was frequent among the Greeks, especially on the part of youths who were reaching manhood.

[We leave the main portion of the Elgin Room and pass to the extension at its Northern end.]

## 407-420. FRAGMENTS FROM THE ERECOTHEION.

The Erechtheion, or Temple of Erechtheus, is an Ionic temple of a peculiar form, which stands near the north side of the Acropolis of Athens. It embodies in a structure of the end of the fifth century the shrines about which the Athenian religion had centred

from time immemorial, and to this fact the anomalous character of the plan must be ascribed. Its form is oblong, with a portico of six columns at the east end, and two unusual additions at its north-west and south-west angles; the one a portico of four columns, the other a porch supported by six figures of maidens known as Caryatids. The structure has been imitated, with modifications and additions, in St. Pancras Church, London. The building must have been finished about the close of the fifth century B.C. An extant inscription (in the Hall of Inscriptions, No. 35; cf. p. 97) contains the detailed report of a commission appointed to survey the half-finished building, 409 B.C.

The principal fragments in the Museum are :—

**407.** So-called *Caryatid*, or *Canephoros*, one of the six female figures which served as columns in the southern portico of the Erechtheion.

In the survey of the building these figures are called *Corae*, "maidens." The name of *Canephoros* has been given to them, but there is nothing in reality that specially connects them with the *Canephoros*, or persons who bore the sacred baskets on their heads. By architectural writers such figures are called *Caryatids*, on account of a statement of Vitruvius (i., chap. 1) that women of *Carya* (more correctly *Caryae*), a town of Arcadia, were represented as architectural supports—a punishment which, so at least we are told, they incurred for betraying the Greeks to the Persians.

This statue is admirably designed, both in composition and drapery, to fulfil its office as a part of an architectural design. While the massiveness of the draped figure suggests the idea that the support for the superimposed architecture is not structurally inadequate, the lightness and grace of the pose suggest that the maiden bears her burden with ease.

**408.** Ionic column from the north end of the eastern portico of the Erechtheion. This being a column from an angle of the building, the volutes occur on two adjacent sides, so as to present themselves both to the east and north view.

**409.** Capital of one of the pilasters (*antae*) and part of necking or wall-band from the east wall of the Erechtheion, with a palmette pattern, in relief, of great delicacy and beauty.

**413-415.** Three pieces of architrave and corona of cornice of the Erechtheion, here combined into one, as in the original order. The space of two feet between the corona and the architrave was occupied by the sculptured frieze. This consisted of marble figures in relief attached by metal cramps on a ground of black Eleusinian marble. A few fragments are extant at Athens, and an inscription records the payments made to the various sculptors.

[We leave the Elgin Room by the door at the North end, and enter the Phigaleian Room.]

## THE PHIGALEIAN ROOM.\*

**SUBJECTS:—TEMPLE OF APOLLO AT PHIGALEIA;  
TEMPLE OF WINGLESS VICTORY; SEPULCHRAL  
RELIEFS.**

### THE TEMPLE OF APOLLO AT PHIGALEIA.

The Temple of Apollo Epicurios, at Bassae, near Phigaleia, in Arcadia, stands in a slight depression on the side of Mount Cotylion, above the valley of the River Neda. It was discovered towards the end of the eighteenth century, but on account of its remote position it was seldom visited before 1811. In that year the party of explorers, who had previously discovered the pedimental sculptures of Aegina, began excavations which were completed in the following year. The sculptures found were purchased for the British Museum by the Government in 1814.

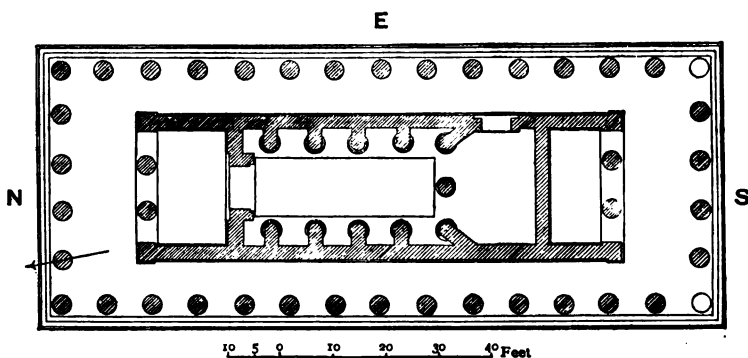


Fig. 18.—Plan of the Temple of Apollo at Phigaleia.

The temple was visited by Pausanias, who specially commends the beauty of its material, and its fine proportions. He adds that the temple was dedicated to Apollo Epicurios (the Helper), because the god had stayed a plague at Phigaleia in the time of the Peloponnesian war. The architect was Ictinos, the builder of the Parthenon (Paus. viii., 41, 5). The date of the temple is therefore about 430 B.C., although it is unknown how far the plague in Arcadia was connected with the more celebrated pestilence which raged in that year at Athens.

\* For a full description of this room, see the *Catalogue of Sculpture*, Vol. I. Part III. (sold separately at 1s.)

The building consisted of a central chamber (*cella*) surrounded by a colonnade, having six Doric columns at the ends, and fifteen along the sides. The outside appears to have been devoid of sculpture, having neither pediment groups nor metopes.

At each end of the *cella* were two Doric columns, between piers, and these were surmounted by metopes. (See below.)

The *cella* contained ten Ionic columns and one Corinthian column, now lost, which supported the frieze. (See below.)

The Phigaleian frieze was therefore originally intended for an internal decoration, unlike the friezes of the Parthenon and other temples, which are necessarily reversed when they are placed in a gallery. The temple image stood in the *cella*, but appears to have been placed in a peculiar manner, so as to have looked to the east, towards a side door, the orientation of the temple being nearly north and south. It has been suggested that this arrangement may show that an ancient shrine was embodied in the later temple.

#### THE FRIEZE.

The frieze is arranged on the four sides of the Phigaleian Room, so that the two long sides are on the East and West, while the two short ends are on the North and South of the room. The frieze is complete, and has been arranged in accordance with such data as remain, and so as to make the four sides of their correct length. To a considerable extent, however, the arrangement is conjectural.

The style of the relief is peculiar. Many of the types employed occur in Attic work, but the style of the work, with its somewhat florid high relief, is un-Attic, and perhaps shows the hands of local sculptors. The reliefs of Phigaleia are interesting as the earliest extant Greek sculptures in which there is a decided attempt to express the pathos and emotion connected with scenes of combat.

The subjects represented are:—

(1) The battle between the Centaurs and the Lapiths—a subject that we have already seen on the metopes of the Parthenon, and the frieze of the Thesæion.

(2) The battle of the Greeks and Amazons.

Each subject occupied two sides (nearly) of the frieze, but the latter is the longer of the two, and must have had one slab running over into the Lapith and Centaur sides.

**520-528. West Side.** Scenes of combat between **Centaurs and Lapiths**. In 522 the Lapith woman has a child on her arm. In 523, 524, Apollo and Artemis (who drives a chariot drawn by stags) come to the rescue of two suppliant women at a sanctuary. One of the two stretches out her arms with a gesture of entreaty. The other embraces a statue of Artemis, represented as a stiff, archaic, doll-like image. In 525, the woman again carries a boy.

**529-531. North Side.** Slabs 529, 530, have scenes of combat

between Centaurs and Lapiths, while 531 belongs to the Amazon series. In 530 two Centaurs together lift a great stone to crush the invulnerable Lapith, Caineus, a subject also represented on the west frieze of the Theseion. (See above, p. 41.)

**532-539. East Side. Combat of Greeks and Amazons.** In 535, an unarmed Amazon has taken refuge at an altar, from which a Greek tries to drag her away. In 539, a Greek, killed in battle, and perhaps stripped, is borne off the field, while another, who has been badly wounded in the right leg, leaves the field supported by a companion.

**540-542. South Side.** In 541, the middle of the central slab is occupied with a hot combat between Heracles (identified by his club and his lion-skin) and an Amazon.

Immediately above the south side of the frieze are :—

#### THE METOPES.

**510-519.** Fragments of the Phigaleian metopes. The combination of the fragments, as here arranged, is mainly conjectural, and there is therefore no certainty as to the subjects represented. In 510, a figure seems to be playing on a lyre. In 517, is a scene of rape.

#### ARCHITECTURAL FRAGMENTS.

**505.** Two fragments of the very graceful cornice, with a palmette pattern, which surmounted the pediments. 506, 508, are fragments of the Doric and Ionic capitals, of the exterior and interior colonnades respectively.

#### FRAGMENTS OF THE TEMPLE STATUE OF APOLLO.

A few small fragments of a colossal male statue were discovered during the excavations. Two of these, namely, (543) part of a foot and (544) part of a right hand, are shown below one of the table-cases. From the way in which these fragments were attached with joints and dowels, it may be supposed that the statue was *acrolithic*, i.e., that the extremities only were of marble, while the rest of the figure was made of wood or other inferior material.

#### TEMPLE OF WINGLESS VICTORY.

In the South-West corner of the room are some slabs of the frieze of the temple of Nikè Apteros (Victory without wings), or more correctly Athena Nikè. This building was a diminutive Ionic temple, with four columns at each end, which stood on a projecting

terrace on the right hand as you ascend the Propylaea, to enter the Acropolis of Athens.

The building, which survived till the close of the seventeenth century, was then destroyed by the Turks, and the materials were used to form a bastion. In 1835 the bastion was taken down and the temple was reconstructed. A sufficient amount of the lower part had remained undisturbed to make the operation possible. The friezes, however, which had been built into a wall near the Propylaea, and one angle capital, had been already removed by Lord Elgin.

The date of the temple, and its relation to the adjoining wing of the Propylaea, has been the subject of much controversy. The only external evidence is contained in an inscription (found in 1897) of about 450 B.C., which orders the erection of a temple to Athena Nikè, by Callicrates, an architect who is known to have been employed in public works under Pericles (*Ephemeris Archaeologica*, 1897, pl. 11). If the temple was put in hand at the time of the inscription, it would be about twenty years older than archaeologists had been previously inclined to suppose.

**421-422.** Two slabs of the West frieze, with scenes of combat, between **Greeks and Greeks**. In 421, a trophy has been erected, consisting of a helmet, shield, and cuirass, attached to the trunk of a tree.

**423-425.** Three slabs (one a cast) from the North and South friezes, with scenes of combat between **Greeks and Persians**. The Persians are distinguished by their Oriental dress, with long-sleeved tunics, and close-fitting trousers.

**425a.** Ionic angle capital, recently identified as a part of the temple of Wingless Victory. From Lord Elgin's collection.

#### CASTS FROM THE BALUSTRADE OF THE TEMPLE OF WINGLESS VICTORY.

The temple of Nikè Apteros stood on a lofty projecting bastion, as may be seen on the model of the Acropolis. This bastion was surrounded for safety with a breast-high parapet, consisting of a frieze of sculpture in relief, facing outwards, surmounted by a bronze screen.

**426-429** are casts of selected slabs from this frieze, which represented a series of **Victories**, in various actions, and is distinguished for its lightness and grace. In these portions we have **Victories** (426, 428) decking a trophy; (427) adjusting a sandal; (429) leading a bull to sacrifice.

### GREEK RELIEFS, SEPULCHRAL AND VOTIVE.

The remaining objects exhibited in this room are principally single reliefs, the intention of which was either sepulchral or votive.

## SEPULCHRAL RELIEFS.

It will readily be seen from a study of the grave-reliefs collected in the room that all degrees of merit are present, and that Greek tombstones may be either elaborate and beautiful sculptures, or slight and hasty sketches representing a well-worn theme.

When we see them together in great numbers, as in the Museum at Athens, we feel that there is a want of variety, and that much of the work is of inferior merit. At the same time, however, the grave-reliefs, even when of minor interest, are nearly always pervaded by a sentiment of quiet and reticent melancholy, which appeals with force to the modern spectator. They show also the instinctive grace and skill of subordinate Greek craftsmen, even in hastily executed and unimportant works.

These monuments are of several fairly distinct types.

1. *The tablet (or stelè) crowned with an ornament.* The simplest and earliest form of gravestone is a plain flat tablet for the names of the deceased and of his father. Such a stone is naturally completed with decoration at the top, which sometimes becomes elaborate. See for examples:—

599. Stone of Smikyliion, son of Eualkides, with a palmette springing from a base of acanthus leaves, and with two rosettes on the shaft. (West side.)

605. Stone of Eumachos, son of Euthymachos, of the deme of Alopekè, with a central palmette, and two half palmettes, springing from acanthus leaves. (West side; fig. 19.)



Fig. 19.—Sepulchral stone of Eumachos, No. 605.



**600.** Stone of Hippocrates and Baukis, surmounted by a palmette in low relief. The flat surface below the stone may have been painted. (North side.)

2. *Tablets, with scenes from the ordinary life of the deceased.* These tablets are usually set in an architectural frame, which, it is suggested, may represent the portal of Hades.

The finest and most pathetic of this class are those of women. See for examples :—

**619.** Cast of the relief of Hegeso. A lady, Hegeso, is seated on a chair, with a footstool. She appears to be taking a necklace from a box which is held by a servant standing before her. (North wall.)

This relief, which is unequalled for its grace and delicacy, appears to belong to the close of the fifth century B.C. The original, of Pentelic marble, is at Athens, where it was discovered in 1870.

**620.** Cast of the relief of Ameinocleia. A lady is engaged with a girl, who is adjusting a sandal on her left foot. The original, of Pentelic marble, is also at Athens. (North wall.)

**5\*.** Stone of Glykylia. The seated lady is putting on a twisted bracelet, which she has taken from the box held by her maid. (North side ; fig. 20.)

**6\*.** Stone of a lady (her name is not inscribed) who appears to have died leaving a young child to the care of a nurse. (East side ; Plate VI., fig. 1.)

Among the subjects from the daily life of youths and men, see for examples :—

**626.** Stone of Tryphon, son of Eutychos. He carries his strigil, an instrument used for scraping off the oil and sweat of the gymnasium. (East side.)

**627.** Stone of a youth, who carries a pet bird in his left hand. (East side.)

**628.** Stone of Xanthippos. An elderly figure seated on a chair holds a foot in his right hand. A diminutive woman and girl raise their hands with gestures of surprise. Various attempts have been made to explain this singular subject, and while some interpreters explain the foot as a votive foot, commemorating



Fig. 20.—Sepulchral stone of Glykylia.

some remarkable cure experienced by Xanthippos, others take it to be a shoemaker's last, and a symbol of the calling of the deceased. (North side.)

**629.** Stone of Jason, a physician. He examines a patient, a boy who is shown to be suffering by his swollen belly and wasted legs. (North side.)

**113\*.** (Plate VI., fig. 2). Fragment of a relief, with a figure of a youth leaning on a staff. The missing half of the work had a seated figure. The sculpture, which is of special delicacy and beauty, is of the latter part of the fifth century B.C. Acquired in 1901.

3. *Vases, in the round, or in relief.* These are a common form



Fig. 21.—Sepulchral Relief, No. 689.

of monument at Athens. Their origin is probably derived from the vessels of pottery placed upon the tombs.

**681.** Plain sepulchral vase (*lekythos*) in low relief. (West side.)

4. *Figures clasping hands.* In Attic reliefs, chiefly of the fourth and subsequent centuries, the two principal persons are often represented clasping right hands together, and such scenes are commonly known as Scenes of Parting. It is, however, not clear that the clasped hands refer to the long separation of death. The gesture probably makes allusion to intimate friendship rather than to separation.

**689.** Part of a sepulchral vase, with relief. Two women, Callistratè (?) and Demostratè, stand with right hands joined. Behind them are a girl and boy, making gestures of grief (fig. 21).

In many examples, as in the above, the type of figures clasping hands is combined with the sepulchral vase.

680. In the middle of the room is a figure of a bull, lying down, executed in the round, which probably crowned an Athenian monument.

760-766. On the west and north walls are casts of reliefs from **Lycian rock-tombs**. 761-4 are casts of reliefs from the portico of a tomb at Pinara in Lycia, with curious views of a Lycian town, with walls, towers and gates.

## VOTIVE RELIEFS.

A votive offering is, in its essence, a present made to a god or to a superior being, in order to secure some favour in the future, or to avert anger for a past offence, or to express gratitude for a favour received. The last purpose includes offerings made in fulfilment of a vow, the vow being a kind of contract between the individual and the god. Votive reliefs are usually of the latter kind. Those exhibited in this room are for the most part offerings made by victors in athletic and other contests. [A group of votive offerings of a more personal kind, for cures to diseased parts of the body, etc., are shown in a wall-case in the Elgin Room, see p. 44. See also p. 98].

7\*. Votive relief in honour of the Thracian goddess, **Artemis Bendis** (Plate VII.). The goddess receives the adoration of two elderly men, one of whom carries a torch, and of a company of youths. The former are probably persons who had charge of the festival, or who provided and trained the victorious company in the torch race, who now stand behind them. The relief is a well-preserved example of a rare subject, and there is an admirable freshness and variety in the poses of the youths. The date is the first half of the fourth century B.C.

The festival of Artemis Bendis is described in the opening pages of Plato's *Republic*. Socrates tells how he had gone down to the Piræus, to pray to the goddess, and to see the new-fashioned processions in her honour. He was starting to return home when he was pressed by friends to stay and sup with them. "What, don't you know," said Adeimantos, "that there will be a torch race on horseback in the evening, in honour of the goddess?" "On horseback? That is a novelty. Do you mean that they will have torches, and pass them one to another while racing with their horses?" "Yes," said Polemarchos. "The competition was probably one of squad against squad, and thus the whole band of youths would have been victorious."

813. A fragment of another votive relief, shown by the

inscription to have been dedicated by a victor in a torch race. In this case a boy holds the burning torch over an altar.

814. Votive tablet in commemoration of a victory in the chariot race. A draped charioteer drives a chariot, drawn by four horses, which move to the left in spirited action. Over them floats in the air a winged Victory extending a wreath, now wanting, towards the charioteer.

Beside the door to the Elgin Room are two busts, namely—

8\*. **Aeschines**, the opponent of Demosthenes.

9\*. An unknown Greek philosopher.

[We return to the middle of the Elgin Room, and leave it by a door in the middle of its east side, which leads to the Nereid Room.]

## THE NEREID ROOM.

### *SUBJECT:—THE NEREID MONUMENT.\**

The building known as the **Nereid Monument** was discovered at Xanthos, in Lycia, by Sir Charles Fellows. Its remains were excavated and brought to England by a naval expedition in 1842.

The monument stood on the edge of a low line of cliffs, immediately above the main approach to the city. The whole of the building, except a part of the solid substructure, had been shaken down by an earthquake, and when discovered the remains were scattered round the base and down the slopes of the hill.

The general appearance of the whole is shown in the model exhibited, which was made under the direction of Sir C. Fellows (see fig. 22), although later investigation has modified some of the details. It may be generally described as a small Ionic building, of the form of a temple, standing on a lofty base, whose surfaces were relieved by two bands of frieze. In the original structure they were separated by a plain band about thrice the width of that which separates the two bands as now exhibited, on the reproduction of one of the ends of the building. The building had four columns at the ends, and six at the sides (not five, as shown in Fellows' model).

The building was probably the tomb of some prince. The cycles of subjects represented (battles, hunting scenes, scenes of banquet)

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\* Fully described in the *Catalogue of Sculpture*, Vol. II. (3s.), Part IV. (sold separately at 1s.)

occur on smaller tombs, such as those from Lycia in the Mausoleum Room (see p. 58).

The date and occasion of the building have been much discussed, but it is usually assigned to the end of the fifth century B.C., and to sculptors greatly influenced by contemporary Athenian work.



Fig. 22.—The Nereid Monument, as restored by Sir C. Fellows.

### THE FIRST FRIEZE.

On the First or Principal Frieze, which surrounded the lower part of the base, as shown in the model, we have scenes of combat between Greeks and barbarians, aided by Greeks. The Greeks are either in heavy armour, in light armour, or nude. The latter must

be supposed to be treated according to the conventional heroic type, since it is unlikely that any combatants of historic times went nude into battle. The barbarians wear the Persian bonnet, long close-fitting tunic, mantle, and trousers. The cavalry appear to be only on the side of the barbarians, but this is not certain.

**850-854.** Scenes of combat. In 850 the figure of the fallen barbarian is curiously twisted, so that we see the face and breast, but also the back of the legs. In 854 the Greek has thrust his enemy through the head with his spear, and now seeks to withdraw it, while he treads down the head of his foe with his foot.

**855.** An archer, with a piece of cloth fastened to the lower edge of his shield—an appendage often seen in works of art from Asia Minor.

**857.** A wounded Greek, supported and defended by a companion. This was a favourite theme with Greek sculptors. (Compare the friezes of Wingless Victory and of Phigaleia, nos. 421 and 540 in the Phigaleian Room.)

**861.** The rider seems to be wounded, and dismounts with difficulty, assisted by two comrades, while the horse kneels down in a way practised in antiquity.

#### THE SECOND FRIEZE.

The Second Frieze has more the character of an historical record than the first. In each we have a representation of warfare, but the one may be compared to the battles of the Homeric poems, while the other is more like the warfare of Herodotus. In the larger frieze we have scattered combats and nude heroic figures. In the smaller frieze we have the disciplined movements of well-drilled bodies of troops. With one doubtful exception (874) there are no nude figures. The narrative is more elaborate, and instead of a series of combats, four distinct episodes of a campaign are clearly told, the meaning of the whole being made plain by detailed representations of landscape and architecture. In the large frieze, locality is only suggested by a few pieces of rock on the ground. The second frieze is also distinguished from the first by the absence of cavalry. It has been compared with the Assyrian reliefs, but it has little in common with them except the broad fact that it represented a series of contemporary events with minute and copious detail. Not only in artistic style, but also in its treatment of perspective, landscape and composition, our frieze is far removed from those of Assyria, with their conventional perspective and primitive arrangement of the figures. It is, however, one of the best examples of a local Lycian style.

**868-870.** A sortie from a walled city. Behind the battlements are seen the heads and shields of some of the defenders. A woman also throws up her arms in distress.

**871 b, 872.** These two slabs (which ought to be in one line) show an assault on the city with scaling ladders. The storming party have planted their ladders against one of the walls beside the city gate.

**876 b, 878.** Parley. We have a view of the city walls and buildings. In 877 is a high Lycian tomb, surmounted by a winged Sphinx, flanked by two lions. The defenders seem to be holding a discussion, and a messenger, who has come on a mule, addresses them.

**879-880.** Surrender. Two elderly citizens try to make terms with the victorious commander, who is enthroned and covered with an umbrella, held by an attendant.

**884 a.** Four captives, unarmed, bareheaded, and with hands bound, are led away by soldiers.

### THE THIRD FRIEZE.

The Third Frieze stood immediately on the capitals of the columns, without the interposition of the usual architrave. It contains scenes of battle, field sports and offerings of gifts, subjects such as naturally occur on the tomb of a man of rank, and suggest the leading occupations of his life. There are no data for the arrangement, but it may be supposed that the slabs were grouped according to their subjects.

### THE FOURTH FRIEZE.

The Fourth Frieze is believed to have surmounted the upper walls of the central chamber externally. It contains scenes of banqueting and of sacrifice. The order of the slabs is uncertain, but two sides seem to have been given to each subject.

**908.** This slab is unfinished, and illustrates the sculptor's method of work. The field is first sunk to the required depth, leaving the figures in outline, of the height of the original surface. The figures are then worked in the round.

### THE NEREIDS.

The monument derives its name from the graceful figures, half running, half flying, which stood in the intervals between the columns. They seem to be scudding along the surface of the waves. Below 909 (Plate VIII.) is a sea-bird floating on the water; below 910 a large fish, and so with others. Hence, the name of *Nereids* was given to the figures soon after their discovery, and, though various other interpretations—such as sea-breezes, or personifications of ships—have been suggested, it is still most generally accepted.

## THE PEDIMENTS.

Parts are preserved of each pediment (or gable) group.

**924** (over the door of the Mausoleum Room) is incorporated in its architectural setting. The ancient fragments on which the restoration is based can readily be distinguished. In the relief, worshippers do reverence to two stately, enthroned figures, one of each sex. If the whole monument is a tomb, and therefore to be interpreted by the analogy of other sepulchral reliefs, the two enthroned figures are the heroified dead, who are approached by worshippers.

**925.** Relief from the left half of the west pediment, with a combat of foot soldiers against cavalry.

**926** (above the restored pediment); **927**, two groups, which stood each on the apex of one of the pediments. In each case a nude youth was carrying a female figure in his arms. The groups are much mutilated and the subjects uncertain. **927** has been called Peleus with Thetis, or one of the Dioscuri (Castor and Pollux) with a daughter of Leukippos.

## THE LIONS.

Parts were found of four lions, which were probably symmetrically disposed with reference to the central chamber. Two of these (**929, 930**) are fairly complete. They have manes of an archaic and conventional form, although apparently female.

[We leave the Nereid Room by the North door, and descend the staircase, to the Mausoleum Room.]

## THE MAUSOLEUM ROOM.\*

*SUBJECT:—TWO LARGE LYCIAN TOMBS; MAUSOLEUM; SCULPTURES FROM PRIENÈ; CNIDOS LION.*

On each side of the staircase are two large **Tombs from Xanthos**, which should be studied in connection with the Nereid Monument.

**950.** (Fig. 23.) From the inscriptions in the Lycian character, this structure is known as the Tomb of Payava. The inscriptions

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\* Fully described in the *Catalogue of Sculpture*, Vol. II. (8s.), Parts IV., V. (sold separately at 1s. each).



also mention a Persian Satrap who authorised the tomb, and who may perhaps be identified with a Satrap, called by the Greeks **Autophradates**, who may have held power at Xanthos, between about 375 and 362 B.C.

1-2. On each side of the roof is a relief, with an armed figure and a charioteer drawn by four galloping horses. A curious feature is the wing which is attached to each chariot, beside or upon the



Fig. 23.—The Tomb of Payava. (*From a drawing by G. Scharf.*)

wheels. The pairs of projecting lions' heads on each side are architectural additions, and have no relation to the relief. On the ridge are reliefs; on one side, a combat of warriors mounted and on foot; on the other hunting scenes. In the western gable is a small door for introducing the body of the person buried in the tomb.

On the principal frieze round the base of the tomb are the following:—

5. Battle of cavalry and foot soldiers in a rocky place. Two figures are partly seen among the rocks. The Lycian inscription above is to the effect that Payava built the tomb.

6. The elderly figure seems to be placing a wreath on the head of the youth.

7. A seated Persian Satrap seems to be receiving a deputation. The Lycian inscription above contains the name of the Satrap, probably Autophradates, and may record his grant of an authorization to build the tomb.

8. Two armed figures, and an inscription perhaps containing Payava's directions as to the use of the tomb.

In general form this monument, like its companion, and like many of the Lycian tombs, is remarkable for its frank, and probably conscious, imitation of a wooden building, the frame of which is morticed together, according to a simple system of carpentry. The ends of the beams are left projecting, and the mortices are in some cases made firm with wedges.

**951.** Tomb on the West side of the staircase known (from the Lycian inscription) as the **Tomb of Merehi** or otherwise as the **Chimaera Tomb**. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing. Below these reliefs is, on each side of the roof, Bellerophon in a chariot, accompanied by a charioteer. He attacks the Chimaera, a fabulous monster of Lycia, part lion, part goat, and part serpent.

## THE MAUSOLEUM.

The principal contents of this room are the remains of the tomb of **Mausolus, Prince of Caria**, a work of such beauty and splendour that it was ranked by the ancients among the Seven Wonders of the world. Its name, **Mausoleum**, came to be used in a general sense, and in modern usage, by a process of degeneration, it denotes any building of a somewhat elaborate character, designed to hold the dead.

On the death of Mausolus, which is assigned to the year 353 B.C., his wife and sister, Artemisia, succeeded to his throne. She only reigned for two years, and is said to have died of a wasting illness, caused by sorrow for the death of her husband. During her short reign she celebrated his memory by rhetorical and dramatic contests, but chiefly by the construction of a splendid tomb, at his capital city of Halicarnassos. It is recorded that there was not time to finish it during the reign of Artemisia, and according to Pliny's account it was completed by the artists as a labour of love.

The architects employed were Satyros and Pythios, who described the building in a book which is now lost. The sculptors are said to

have been : on the east side, Scopas ; on the north, Bryaxis ; on the south, Timotheos ; and on the west, Leochares. Vitruvius mentions Praxiteles in place of Timotheos. Pythis, usually supposed to be identical with the architect Pythios, made the chariot group on the summit.

For many centuries the building was intact, and then but partially ruined. At length, however, in the year 1402, the Knights of St. John took possession of Halicarnassos, and began to build the castle of St. Peter, from which was derived the Turkish name of Budrum. For their purpose they used the ruins of the Mausoleum as a quarry for building materials. At a later date we have an

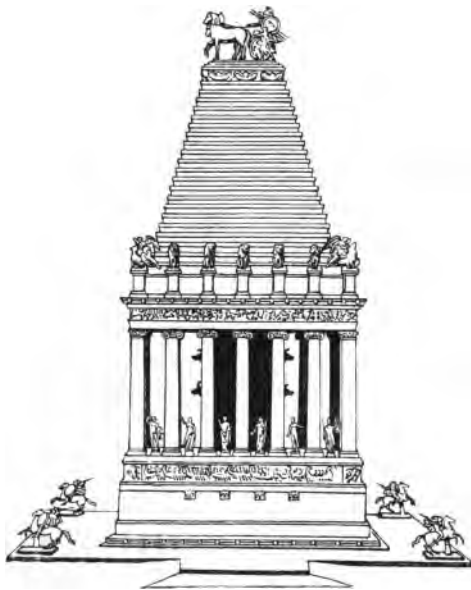
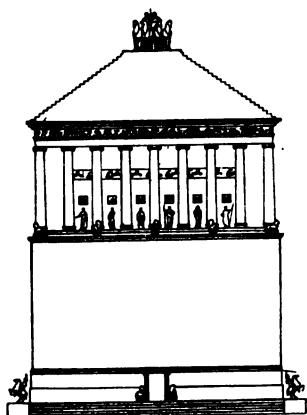


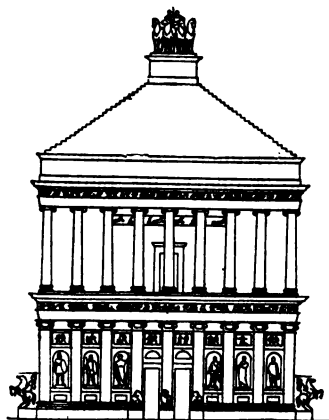
Fig. 24. — The Mausoleum, as restored by C. R. Cockerell.

account, derived from a statement by one of the Knights, who took part in the repair of the castle in 1522, of how they found a platform, widening out like a pyramid, and containing in its midst two chambers, splendidly adorned, and a white marble sarcophagus. The latter was broken and pillaged by unknown hands during the absence of the Knights. The smaller fragments they burnt for lime, the larger stones were used for building. Parts of the frieze and some of the lions were used to adorn the castle of St. Peter, and were thus preserved.

In 1846, Lord Stratford de Redcliffe, then British Ambassador at the Porte, obtained a firman from the Sultan authorizing the



Pullan (1862).



Petersen (1867).



Oldfield (1895).



Adler (1900).

Fig. 25—Attempted Restorations of the Mausoleum.

removal of the reliefs from the castle, where they had been seen from time to time by travellers, and presented them to the British Museum. Attention was thus drawn to the subject of the Mausoleum, and in 1856 the late Sir C. Newton, who was then acting as Vice-Consul at Mytilene, was empowered to search for the site, and to carry on excavations on behalf of the Foreign Office.

Notwithstanding the success of Sir C. Newton's excavations, materials are still wanting for a complete restoration of the Mausoleum. Five of the numerous attempts that have been made are illustrated in figs. 24, 25.

By a comparison of Pliny's description (*N. H.*, xxxvi., 30) with the extant remains, it is ascertained that the Mausoleum consisted of a lofty basement, on which stood an oblong edifice surrounded by thirty-six Ionic columns and surmounted by a pyramid of twenty-four steps. This was crowned by a four-horse chariot group in white marble. The total height is given by Pliny as 140 feet, according to the usually received text; by Hyginus (*fab.* 223) as 80 feet. The edifice which supported the pyramid was encircled by a frieze richly sculptured in high relief, and representing a battle of Greeks and Amazons. Remains have been found of three other friezes, but their place on the building has not yet been ascertained. The monument was further adorned with statues and groups, and with a number of lions, which may have stood round the edifice as guardians of the tomb. The material of the sculptures is Parian marble, and the whole structure was richly ornamented with colour.

At the South end of the room the following attempted restorations are exhibited:—

- (1) Sir C. Wren's design, based on Pliny.
- (2) A model by C. R. Cockerell, based on Pliny, and the dimensions of the frieze, but made before the excavation.
- (3) A drawing (by F. Cockerell) developing a sketch by C. R. Cockerell, also made before the excavation (*cf.* Fig. 24).
- (4) A restoration by Newton and Pullan, giving the results of the excavations, but taking an impossible dimension for the substructure (*cf.* Fig. 25).

A view is also shown of the castle of St. Peter at Budrum.

#### ARCHITECTURAL REMAINS.

980. The colonnade of the Mausoleum is represented by an Ionic column (Plate IX.), which has been erected on the West side of the room (but without its base), surmounted by original pieces of the architrave, frieze and cornice, and showing part of a coffered ceiling stretching back to the wall of the room, the *lacunaria* or coffers (sunk panels) being richly ornamented. On the opposite side of the room are the base and lowermost drum of the column, which are necessarily separated, for want of head room. In order to obtain the complete height, the upper part of the shaft, less about three inches, should be placed upon the base.

**981-985.** Various architectural fragments from the Mausoleum, including (981) an Ionic capital from one of the angles of the colonnade. Its position is shown by the volutes occurring on two adjacent sides. Compare the column of the Erechtheion in the Elgin Room.

**986.** (Near North-East corner.) A part of the cornice (compare 980) with the lions' heads and a frieze of palmettes and acanthus.

**987.** A group of the steps of the pyramid that crowned the colonnade. The upper step belonged to the top of the pyramid. The roughly worked depression on its upper surface was made for the insertion of a part of the chariot group. A fragment with a hoof of one of the horses has been inserted to show the arrangement.

#### THE CHARIOT GROUP.

**1000-1004.** In the middle of the room the sculptures which are believed to form a part of the **chariot group** on the top of the pyramid, have been arranged, as far as possible, in the relative positions that they originally occupied (Plate X.). It is not explicitly stated by Pliny that statues stood in the quadriga, but when excavated by Sir C. Newton, the remains of the chariot group and of the two figures were found together, lying in a confused heap, as they had fallen.

**1000. Mausolus**, a majestic portrait statue. On his left side projecting folds of the drapery have been chiselled away. This is thought to have been done when the statue was being adjusted to the side of the chariot.

**1001.** Colossal female figure, probably **Artemisia**. The figure was at first described as a goddess, but the proportions compared with those of Mausolus, and the portrait character of the head are better suited to Artemisia. The head-dress is also of a portrait character.

The arms are broken below the elbows. Both were advanced, with the right forearm lowered, and the left forearm raised. Their position corresponds sufficiently with that of a figure holding reins, when the horses are at rest. There are holes for a bronze attachment on the drapery below the left arm.

**1002.** Part of a colossal **horse**, with the original bronze bridle.  
**1003.** Hinder half of a similar horse. **1004.** One wheel of the chariot, restored from several fragments.

#### SCULPTURES IN RELIEF.

The works in relief found on the site of the Mausoleum consist of portions of three distinct friezes, viz., the frieze of the Order, the Centaur frieze, and the Chariot frieze, and of a series of reliefs in panels. Of these the most important is the frieze of the Order, that is the frieze that surmounted the exterior colonnade.

## THE FRIEZE OF THE ORDER.

**1006-1031** (Plate XI.). Of this frieze the British Museum possesses seventeen slabs, twelve of which were removed from the castle of St. Peter in 1846, and four more were discovered in 1856-59 on the site of the Mausoleum.

One other slab of this frieze, No. 1022, was formerly in the Villa di Negro at Genoa, to which place it was probably transported from Budrum by one of the Knights of St. John, some time in the fifteenth or early in the sixteenth century, and was purchased from the Marchese Serra in 1865. The entire length of these slabs is 85 feet 9 inches. The slabs do not follow in regular sequence, but are taken from various parts of the series; nor have we any evidence as to the sides of the building which they occupied except in the case of those found *in situ* (1013-1016), which are probably from the eastern side, that is from the side assigned by Pliny to the sculptor Scopas.

The subject of this frieze is the war of the **Greeks and Amazons**. The Amazons are represented some on foot, others on horseback. Their weapons are the battle-axe and the sword. From the action of several of those on horseback, it is evident that they were represented using spears or bows; but as no trace of these weapons appears at present on the marble, they may have been painted on the ground of the relief; or in some cases made of metal and attached to the marble.

All the Greeks are on foot; some of them are represented naked, others wear a tunic reaching to the knees, or a cloak twisted round the arm. Their weapons are the sword and the javelin, together with helmets and round bucklers.

In the composition, the groups and figures are disposed in more open order than in the Parthenon and Phigaleian friezes, leaving larger spaces of the background free. The relief is exceedingly high, the limbs being constantly sculptured in the round; bold foreshortening is sometimes used. The outlines are marked with extreme force, and in some of the slabs the figures are singularly elongated in their proportions.

1008. One of the male figures on this slab is about to strike with his club an Amazon who has fallen on both knees, and whom he drags towards him by her hair. He wears a lion's skin knotted in front, and though the face is nearly obliterated, the outline of a beard may be traced; it is therefore probable that this figure represents Heracles. 1010. The mediæval inscription which has been added to the shield of one of the figures has not been deciphered. In 1013 the left leg of the kneeling warrior is an example of bold foreshortening. The apparent inequality in the lengths of the thighs is due to an optical deception. In 1015 is a mounted Amazon, whose horse is galloping to the right. The rider has turned round so as to face the horse's tail, and is drawing her bow, after the Parthian fashion, at an enemy behind her.

1016. The position of the horse and rider greatly resembles that

of the equestrian group in the round (no. 1045). 1017. This fragment had somehow found its way to the Imperial Museum at Constantinople, and was presented by His Majesty the Sultan. 1022. This slab was purchased from the Marchese Serra of Genoa (see above). The upper moulding has been cut away, and other retouchings have been made—doubtless by an Italian restorer. On the ground of these differences the connexion of the slab with the frieze has been questioned, but without valid reason. 1023. The principal fragments of these figures were found at Rhodes.

#### CENTAUR FRIEZE.

**1032-1035.** Slabs and fragments of a frieze with a battle of Greeks and Centaurs. The original position of this frieze on the building is uncertain. It has sometimes been considered to be the frieze of the Order, but for this its mouldings are less suitable than those of the Amazon frieze.

#### CHARIOT FRIEZE.

**1036.** Nearly a hundred fragments were found of this frieze, which evidently represented a chariot race. Out of the fragments about eleven chariot groups have been partly made up.

**1037.** (On the West wall). Charioteer from the chariot frieze (where it is represented by a cast). Of the chariot a part of the wheel and part of the rim of the rail only have been preserved; in the centre of the nave a hole is drilled for a metal ornament. The charioteer's body is thrown forward, and his countenance and attitude express the eagerness of the contest. The features, which are beautifully sculptured, have an anxious look.

#### GROUPS IN PANELS.

**1038-1042.** Fragments of groups in relief, in panels. The destination of the panels is uncertain. In the restored Order, no. 980 they have been taken to be the covering slabs of the coffers of the ceiling of the colonnade. The subjects are too fragmentary to be made out with certainty. In no. 1041 the subject may, perhaps, be Theseus overthrowing the robber Skiron.

#### MISCELLANEOUS SCULPTURES FROM THE MAUSOLEUM.

Besides the chariot group, and the sculptures in relief already described, the site of the Mausoleum yielded numerous sculptures that probably formed part of its decorations, though they cannot be assigned to definite places. Among these note especially:—

**1045.** Torso of an equestrian figure, much mutilated. The rider sits a bare-backed prancing horse: he wears close-fitting



trousers, a dress characteristic of Asiatics generally in ancient art, over which falls a tunic with sleeves. The left hand holds the reins with a firm, nervous grip, strongly though roughly rendered by the sculptor. The upper part of the rider was a separate piece.

Notwithstanding the great mutilation which this torso has received, it must be considered an admirable example of ancient sculpture. The body of the horse is a masterpiece of modelling: the rearing movement affects the whole frame. Equal skill is shown in the representation of the firm but easy seat of the rider.

**1051.** (In the gallery at the north end of the room.) Colossal female head, with the hair arranged in the manner of the Artemisia. This head is remarkable for the largeness and simplicity of treatment, in the manner of Scopas.

#### THE LIONS.

**1075, etc.** A numerous series of lions was found, partly in the castle of St. Peter, and partly in the excavations. They are all posed in a similar and formal fashion, with their heads turned either to right or left. They were evidently disposed, with architectural symmetry, as emblematic guardians of the tomb, but their position cannot be determined.

#### ALABASTER VASE.

**1099.** At the north end of the room is an alabaster vase, inscribed with the name of Xerxes. This inscription is in four languages, namely, Persian, Median, Assyrian and Egyptian, and each is translated "Xerxes the great King." This vase is one of a group, of which several examples are extant. It is conjectured that they were distributed as royal presents by the Persian monarchs, and that the specimen found in the Mausoleum may have been a valued heirloom in the family of Mausolus.

#### LION FROM CNIDOS.

**1350.** In the middle of the room, behind the chariot group, is a Colossal Lion (Plate XII.), which was found lying overturned on a lofty promontory, about three miles to the east of Cnidos. On the site where it was lying were the remains of a Greek tomb, which consisted of a square basement surrounded by engaged columns of the Doric order and surmounted by a pyramid. It was evident, from the position in which the lion was found, that it had once surmounted the pyramid, whence it had been thrown down, probably by an earthquake.

The position of the monument on a promontory was thought by Sir C. Newton to indicate that it was connected with a naval victory, and he suggested a victory gained off Cnidos by the

Athenian admiral Conon over the Lacedaemonians in 394 B.C. as that commemorated. It is evident, however, that both suggestions are very conjectural.

The style of sculpture in this lion is large and simple, and well suited for its original position on a monument 40 feet high, overlooking a headland with a sheer depth of 200 feet, and with a wild rocky landscape round it. The eyes, now wanting, were probably of glass, or, perhaps, of precious stones. Pliny tells (*N. H.*, xxxvii., 6) of a marble lion, on the tomb of a prince in Cyprus, with emerald eyes so bright that the fish were terrified until the stones were changed.

## SCULPTURES, ETC., FROM PRIENÈ.

[In the North-West corner of the room, and between the Cnidos lion and the chariot group.]

These sculptures were found in the course of excavations which were carried on by the Society of Dilettanti, on the site of the temple of Athenè Polias at Prienè. The transport of the marbles to England was provided for by the liberality of Mr. John Ruskin, and they were presented to the British Museum by the Society of Dilettanti.

The temple of Athenè Polias is named and dated by an inscription on one of its piers (in the Hall of Inscriptions, see p. 95), stating that King Alexander (that is Alexander the Great) dedicated the temple to Athenè Polias. The date of the inscription is probably 334 B.C.

The temple was of the Ionic order, with eleven columns on the flanks and six at the ends, making thirty in all, besides a pair of columns fronting the piers at either end of the central *cella*. [For a view and restoration see the screen behind the Cnidos lion.]

**1125-1142.** The architectural remains include :—(1125) An Ionic capital from the colonnade ; (1127) a partly-restored capital of one of the piers at the end of the *cella*, with a highly ornate system of mouldings and acanthus patterns. This cap may have crowned the inscribed pier, mentioned above. (1131) Fragments from the cornice of the temple, with lion's head waterspouts, connected by acanthus scrolls. (1134, 1135) Two square pedestals, adorned with Gryphons and other reliefs. These cannot be placed in the architectural order of the temple, or, so far as is known, in that of any other building, and it is therefore likely that they were used as isolated pedestals.

## SCULPTURES FROM PRIENÈ.

**1150.** Fragments of a colossal statue, including parts of each foot, a left upper arm (which has been put together from ninety-

three fragments) and a left hand. These may have belonged to the statue which stood within the temple, and which is praised by the traveller Pausanias. A date is furnished by the fact that several silver coins were found under the supposed pedestal of the statue, bearing the previously unknown portrait of the king Orophernes, who usurped the throne of Cappadocia, B.C. 158, and who, it has been suggested (Hicks, *Hellenic Journal*, vi. p. 268), was probably the original of the Holofernes in the Apocryphal book of Judith.

1151. A colossal female head, broken off from a statue, is very similar to that already mentioned (no. 1051), found on the site of the Mausoleum. This head seems to be of an ideal, rather than of a portrait, type, and is therefore probably the head of a goddess.

1165–1176. On the wall are fragments of a frieze, representing a battle of gods and giants. Beneath the figures, a roughly-dressed margin of stone of variable height indicates that the frieze cannot have been a part of the order of the temple. It is more likely that the lower margin was intended to be sunk in some pavement—in which case the variable depth of the margin would be unimportant—and the frieze would, in that case, serve as a balustrade. No traces, however, of such a balustrade were found on the floor of the temple, and the relief may, therefore, have belonged to some adjoining building.

Among the subjects that can be recognised are, (1168) Helios, the sun-god, in a car drawn by four horses; (1169) a god, perhaps Dionysos, accompanied by a lion, who seizes the giant; (1170) Cybelè on a lion at full gallop; (1173) a kneeling figure of a winged giant, whose legs terminate in snakes.

## MISCELLANEOUS SCULPTURES.

Near the restored column of the Mausoleum is a fine head of **Hermes**, or perhaps **Heracles**, from the Aberdeen collection. This head, which has a striking resemblance to the Hermes of Praxiteles (see p. 78), has lately been claimed as another original work by the hand of that sculptor.

In the raised gallery at the end of the room are some selected busts, namely:—

10\*. Young **Dionysos** (or **Bacchus**), wearing long hair and a wreath of ivy. The hollow eyes were filled with composition. A beautiful head, sensuous and dreamy.

11\*. **Aphroditè**, from the Pourtalès collection, of a broad, ideal type.

**12\*.** Head in **Asiatic attire** (bust restored). A similar head-dress occurs on the Nereid monument, the tomb of Payava, etc.

**1051.** Head from the Mausoleum, mentioned above.

Bust of Sir C. T. Newton, presented by subscription.

[A door in the West wall of the Mausoleum Room leads to the Room of Greek and Roman Monuments, or Mausoleum Annex, for admission to which application should be made to the Commissionaire on duty.]

## ROOM OF GREEK AND ROMAN MONUMENTS.†

(MAUSOLEUM ANNEX.)

### *SUBJECT: LATER GREEK AND ROMAN RELIEFS.*

This room contains sculptures in relief, generally of a sepulchral character, but partly also votive. In both classes the Greek reliefs must be regarded as supplementary to those exhibited in the Phigaleian Room immediately above.

On the South wall, beginning at the left of the door, are a series of Greek votive reliefs. Among them note—

**771-773.** Three reliefs, in which a male figure receives a wreath from the hand of Athenè, whose figure is in its general outlines copied from the Athenè Parthenos of Pheidias (see above, p. 18).

From a comparison of these reliefs with other similar compositions from Athens, it is probable that they are the headings broken off from honorary decrees of the Athenian people, by which crowns were conferred on some city or individual for services to the Athenian state.

Several reliefs, from later Greek tombstones, and from the fronts of Roman sarcophagi. Among the latter are—

**21\*.** A sarcophagus front with the recognition of Achilles (see 16\* below).

**18\*.** A long slab with figures of the nine Muses.

**19\*.** Another slab with Apollo, Minerva, and the Muses, the latter wearing each a feather plucked from the Sirens, when the Muses had overcome them in a contest of music.

† The Greek reliefs are described in the *Catalogue of Sculpture*, Vol. I., part 3 (price 1s.). For the sarcophagi, see the (forthcoming) *Catalogue of Sculpture*, Vol. III.

20\*. A relief representing the Roman marriage ceremony of joining hands.

On the West or window wall of the room are some Greek reliefs, including—

789. A relief which appears to represent offerings to *Eileithya*, the goddess of childbirth. A seated figure is approached by women, holding closely swathed babies in their arms. *From Sigeum, near Troy.*

Here are also examples of Roman cinerary urns and small sarcophagi, decorated with reliefs, and having a rich but somewhat florid and decadent system of ornament.

23\*. A sarcophagus relief of a poet reading, and a Muse standing by him with a tragic mask.

24\*. A relief in which a party of fishermen have drawn to shore in their net a part of the body of a comrade, together with a shoal of fish. The fishermen make gestures of sorrow and surprise, while a young wind-god (?) blows a conch-shell in the background. This very singular relief may be compared with an epigram in the Greek Anthology (*Anth. Pal.* vii. 276) on some fishermen, who drew up a half-eaten body in their net, and buried the body and the fish in one grave.

On the North or end wall are some Roman sarcophagi and other reliefs. Among the former are—

26\*. Part of a sarcophagus representing some of the labours of Heracles, including the Keryneian stag, the horses of Diomedes, the Amazon Andromachè, the cattle of Geryon, and Cerberus (?).

27\*. Front of a sarcophagus with a Dionysiac procession. Dionysos and Ariadne, seated on a car, are drawn by a pair of Centaurs, and accompanied by Pans, Satyrs and Maenads. On the right end of the sarcophagus is a quaint representation of a chastisement of Pan, by Satyrs.

25\*. Frieze, from the cover of a sarcophagus, with seated Amazons.

17\*. Sarcophagus, found at Genzano, with reliefs representing the **Labours of Heracles**. The subjects taken in order are: (on the front of the lid) the infant Heracles with the serpents; Heracles and the Erymanthian boar; the cleaning of the Augean stable; the shooting of the Stymphalian birds; the capture of the bull of Marathon; the combat with the triple Geryon. On the right he receives a winecup from Victory. Below, on a larger scale, on the body of the sarcophagus are: Heracles and the Keryneian stag; Heracles and Cerberus; Heracles and the Amazon; Heracles and the golden apples in the garden of the Hesperides; Heracles subduing the horses of the Thracian Diomedes; Heracles strangling the Nemean lion; Heracles and the Lernaean Hydra.

Along the East wall are reliefs of a comparatively late date, and sarcophagi. Among the former are—

712-744. A series of reliefs of the type known as **The Sepulchral Banquet**. In a normal example of the fully developed

type, the chief figure is that of a man recumbent on a couch, holding a cup. Before him is a table with food. A woman, according to Greek custom, is seated upright at the foot of the couch. Boys or attendants are seen drawing wine. The head of a horse is often seen at the back of the relief. A snake is frequently introduced, and often drinks wine from a cup held by one of the figures. Further, a group of adorant figures, usually on a small scale, may be represented as about to sacrifice at an altar, near the foot of the couch. It seems probable that we have in these reliefs symbolic representations of offerings made by living relations or descendants for the pleasure and sustenance of the dead. Such offerings of food and drink made by the living at the tomb are common to all primitive peoples.

**713.** Relief with Sepulchral Banquet (fig. 26). In this example two men are seated together at the table.



Fig. 26.—Sepulchral Banquet, no. 713.

**22\*.** A bust of a young boy asleep, with lips slightly parted—a very beautiful rendering of the subject.

The sarcophagi on this side of the room are—

**16\*.** Sarcophagus from Hieraptyna, in Crete, with four scenes from the life of Achilles, namely: (1) Achilles being taught a pugilistic exercise by the Centaur Cheiron, to whom his father, Peleus, had entrusted his bringing up. (2) Achilles, disguised as a maiden and concealed among the daughters of Lycomedes, is recognised by Odysseus. A sudden call to arms had been arranged by Odysseus in order that Achilles might reveal himself. (3) Hephaestus (Vulcan) forges the armour of Achilles. (4) Achilles drags the body of Hector round the walls of Troy.

**15\*.** Sarcophagus, found at Sidon, sculptured in high relief, with a battle of Greeks and Amazons.

**957a.** Part of a sarcophagus from Xanthos, in Lycia. On

the end is a scene of combat ; on the back, a decorative subject of a candelabrum between two Gryphons.

On the floor of the room, grouped about the bases of the columns, are sepulchral and votive reliefs, for the most part of a late period. Many of these were obtained from Kertch, at the time of the expedition to the Crimea.

On the floor of the room are also—

14\*. A fine pair of Roman medallion portraits, of a man and woman, named in the inscription as Lucius Antistius Sarculo, and Antistia Plutia.

112\*. Sepulchral relief to the memory of Titus Aurelius Saturninus, one of the *equites singulares Augusti*, or special imperial bodyguard. The riderless horse is the distinctive symbol of this group of monuments.

[From the door at the east end of the gallery in the Mausoleum Room a passage leads to the North-West Staircase, which may be conveniently visited from this point.]

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## THE NORTH-WEST STAIRCASE.

### SUBJECT:—MOSAICS.

On the wall of the lower part of this staircase is placed a series of **Mosaics** obtained in 1856 from the rooms and passages of a Roman villa at Halicarnassos. From the rude character of the drawing, execution, and material, together with the late forms of the Greek letters employed in the inscriptions, it is believed that these Mosaics belong to the third century A.D. The designs include a series of octagonal medallions representing rosettes, birds, fish, masks ; also a bust personifying the city of Halicarnassos and inscribed with that name. There were originally companion figures of the cities of Alexandria and Berytus (Beyrout).

A series of Mosaics from a room decorated with animal scenes included the group of two hounds and an ibex (now mounted in two parts) ; the two lions which originally were pursuing a goat and charging at a bull respectively ; the dolphin borders, and, finally, the corner piece, no. 64. Another room contained, among other subjects, the scene of Meleager spearing a wild animal, and Atalanta drawing her bow at a lion (which is now lost). The angles of a large composition contained winged female busts, representing the seasons. Those of Spring and

Summer (both originally inscribed with their names) are partly preserved.

The Mosaics on the upper part of the staircase were mostly obtained from excavations at Carthage and Utica in 1856-8. These Mosaics also belong to the Roman period. The subjects on the second flight include a large head of a marine deity, presented by Hudson Gurney, Esq.; a fountain, with deer drinking; fishermen in a boat, fishing with lines and surrounded by marine creatures; a perch and two lobsters; Victory holding a tablet, on which is a partially preserved Latin inscription relating to the dedication of a building, and two figures beneath holding up wreaths; a hunting scene on the shores of a lake, on which are two boats, with men hauling in the ends of a net to enclose wild animals.

Above the second landing is placed a Mosaic representing a Triton, which was found in 1872 in a Roman building within the circuit wall of the temple of Artemis at Ephesus.

On the wall of the third flight of stairs are parts of an important Mosaic from Carthage. The whole composition consisted of figures of the months, radiating from a common centre, and surrounded by a square ribbon border. Medallion busts of the seasons were in the angles, and the remaining space was occupied by highly decorative floral scrolls (see the diagram from *Archaeologia*, xxxviii. pl. 9, exhibited on the wall). The extant portions of the composition include figures personifying March, April, July, and probably November, with busts personifying the seasons of Spring (associated with April) and Summer (associated with July). Summer is represented by a swarthy female head; she wears a gold torc and earrings, and has her hair decked with ears of corn.

Above the top flight is a series of hunting scenes, one of which represents a mounted huntsman leaving his castle, and another a mounted huntsman who has lassoed a stag.

[Adjoining the head of this staircase is the First Vase Room (see p. 157), but for continuing the study of the sculptures we return by way of the Egyptian Gallery, Nereid Room, and Elgin Room to the Ephesus Room.]

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## THE EPHEBUS ROOM.\*

**SUBJECT:—THE TEMPLE OF ARTEMIS AT EPHEBUS.  
OTHER SCULPTURES FROM EPHEBUS, ETC.**

### THE TEMPLE OF ARTEMIS.

The sculptures and architectural members in this room were for the most part found by the late Mr. J. T. Wood, in the course of excavations on the site of the **Temple of Artemis (Diana) at Ephesus**, during the years 1869–1874.

The great temple of the Ephesian Artemis, which, like the Mausoleum, ranked among the Seven Wonders, was built to take the place of an older structure which had been burnt. The fire was kindled by Herostratos, an Ephesian citizen, in order to make his name immortal; and it is said that this happened on the night of the birth of Alexander the Great, in the summer of 356 B.C.

[For the remains of the archaic temple, exhibited in the Archaic Room, see p. 4.]

The work of reconstruction was begun forthwith. Portions of the older temple were used as materials in the foundations of the new building, which stood on the same ground. Its columns were sold by auction; the men contributed their property and the women their ornaments towards the cost of rebuilding. It is said that Alexander (probably about 334 B.C.) offered to the Ephesians to bear the entire cost, if he were allowed to have his name inscribed, and that the offer was declined. The older temple, however, had the dedicatory inscription of Croesus (p. 5), and fragments remain of similar inscriptions on the later temple. We know also that Prienè had no such scruples in the case of Alexander (see the inscribed pilaster in the Hall of Inscriptions).

The temple was probably finished towards the end of the fourth century B.C., and continued in use till the decline of paganism. The importance to the town of the worship of Diana in the first century is vividly shown by the account of St. Paul's stay at Ephesus and of the riot raised by tradesmen interested in the maintenance of the credit of the goddess (*Acts* xix.)

The extant remains of the temple are so fragmentary, and in some respects so peculiar, that the restoration is largely conjectural. Its most striking architectural feature is the use of sculptured columns, an arrangement which we know to have been adopted from the archaic temple.

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\* The Ephesian sculptures are described in the *Catalogue of Sculpture*, Vol. II. (3s.) part VI. (sold separately at 1s.).

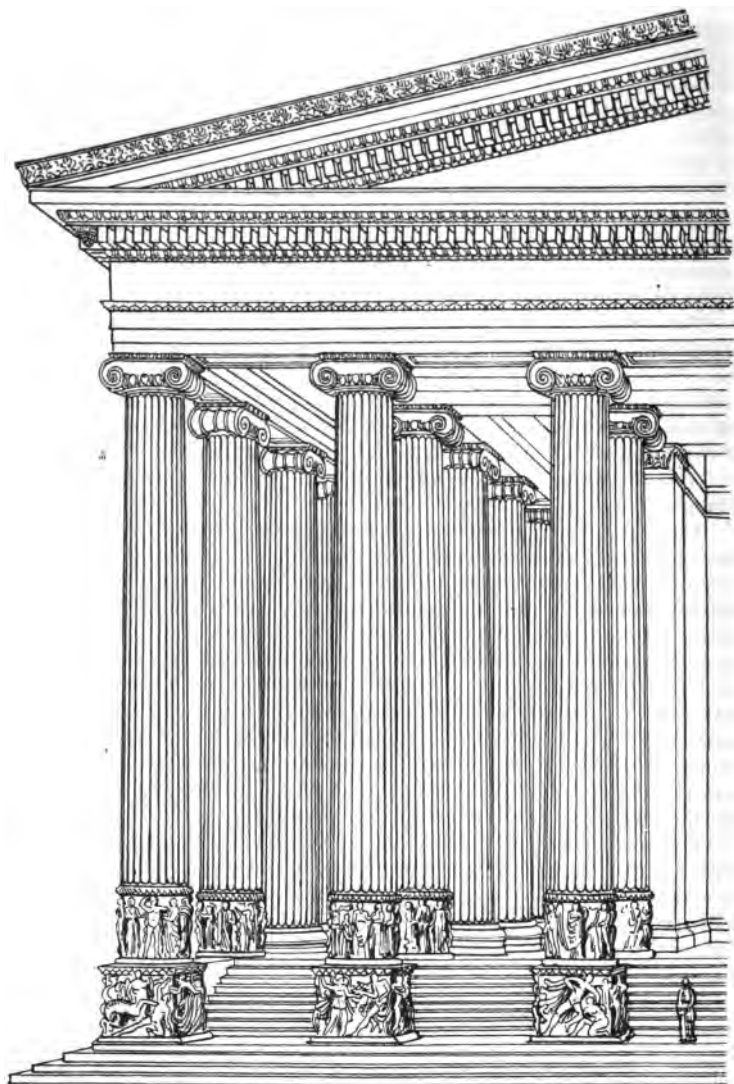


Fig. 27.—Attempted restoration of the Temple of Artemis at Ephesus.

According to the present arrangement (fig. 27) the square sculptured piers are surmounted by circular sculptured drums, being the lowest drums of the columns.

This combination is suggested by the fact that the square bases have been prepared on their upper surfaces to serve as the beds of circular drums, and as the circumference of the prepared bed coincides with that of the best preserved of the sculptured drums, it has been inferred that the two were placed in contact. See the exhibited plans and restorations by Messrs. A. S. Murray and J. C. Watt, according to which the piers stand on one of the lower steps of the platform, so that their upper surface is level with that of the stylobate. The sculptured drums by which they are surmounted are thus exactly level with the corresponding drums which rest on the stylobate.

Beginning at the left, or South end of the piers, we have:—

**1200-1203.** On the base **Heracles** and an Amazon in combat (?); on the drum, parts of four figures in Persian costume.

**1204-1206.** (Plate XIII.) On the base, a combat between two powerful figures. No attributes are preserved, but the forms of the figures would be appropriate to a combat between **Heracles** and the giant **Kyknos**.

On the drum, a scene commonly thought to represent an incident in the story of **Alcestis**, wife of **Admetos**, who consented to die on behalf of her husband, and was rescued from the clutch of Death by **Heracles**. See the *Alcestis* of Euripides (translated by R. Browning, in *Balaustion's Adventure*). If so, it represents a version of the story of **Alcestis** rather different from that of Euripides. The central woman is **Alcestis**. **Hermes** is about to escort her to the upper world, with the assent of **Pluto** and **Persephonè**, the figures on the right. The winged figure is **Thanatos** (Death), who has been vanquished by **Heracles** (the watching figure on the left), and makes a sign to **Alcestis** to start on her way.

**1207-1211.** On the base, **Nereids** riding on **Hippocamps** or sea-horses. On the drum, a group of standing figures. There is no clue to the subject represented.

**1212-1213.** On the base, **Victories** leading animals to sacrifice, namely, on the front face a ram, and on the second face a bull. On the drum a series of seated and standing figures, not identified.

The more strictly architectural remains of the temple include the following:—

**1220** (in the East half of the room). Base, with stylobate and lowest drum of an unsculptured column. These fragments were found in their original position by Mr. Wood, and have been re-erected as found. They came from the column which was near the middle of the south (long) side of the temple.

**1223.** Ionic capital, placed on the top of a shaft, partly restored in plaster. The eye of the left hand volute is left plain and unfinished, and shows the lines and compass points used in setting out the volutes.

**1224.** Restored Ionic capital, combined with the upper part

of the flutings, and surmounted by a piece of the architrave. Of this architrave, or of the corresponding member of the earlier temple, Pliny reports that it was placed in position by means of bags of sand, which were slowly emptied. The central slab refused to fall into its place, and the architect went to bed meditating suicide. The goddess, however, appeared to him in a vision and assured him that she had settled the stone. In the morning it was found in its place.

**1233.** Fragments of the cornice having an acanthus ornament, sculptured in bold relief, and deeply undercut. The lion's head adjoining is equally bold work.

### MISCELLANEOUS SCULPTURES.

Along the wall on the West side of the room are also some of the sculptures which were found at Ephesus by Mr. Wood in the course of his search for the temple of Artemis. They include—

**1248-1249.** Parts of a frieze from the front of the stage of the Great Theatre, with reclining Satyrs.

**1253.** Unfinished relief of a Triton, blowing a shell. The subject is roughly blocked out, but is nowhere worked to its final surface.

**1288.** A piece of unfinished palmette moulding, showing how the pattern was marked out, and then worked in detail.

On the side of the room is also (**28\***) a cast of the statue of **Hermes** carrying the infant Dionysos (Bacchus) by Praxiteles (350 B.C.) The original was discovered in 1877 in the temple of Hera at Olympia, where it had been seen by Pausanias. This is the only extant sculpture which we can directly assign on ancient authority to one of the great sculptors of Greece.

**29\*.** Beside the door is a head of **Venus** (?) from Rome, which retains to a marked extent the flesh tint with which ancient sculptures were probably often covered, although in most cases it does not survive.

On the east side of the room are :—

**30\*.** A fine portrait-head of **Alexander the Great** (fig. 28), probably of contemporary Greek work, found at Alexandria. This head shows finely the points recorded as characteristic of Alexander, namely, a lion-like mane of hair rising up from the forehead, a swimming eye, and a slight turn of the head to the left shoulder, in consequence of a wound. This inclination of the neck is said to have been imitated by the princes who shared the empire of Alexander (Plutarch, *Pyrrhus* viii.), and in later times was copied by Caracalla (see p. 94). **432.** A colossal draped statue of **Dionysos**, seated, which formerly surmounted the monument

dedicated by **Thrasyllus** to commemorate a victory in a dramatic contest. Erected after 320 B.C. on the south slope of the Athenian Acropolis.

**179 A.** A fragment of a relief, with a spirited group of four galloping chariot horses, from the Pourtales collection.

**31\*.** A head of **Perseus**, with pathetic and intense expression. He wears a winged helmet, but the left wing was separately attached and is now wanting.

**32\*.** Torso of a **Triton** from Delos. Its style, with its high relief and colossal scale, may be compared with that of the sculptures from the great altar at Pergamon, now in Berlin (second century B.C.).



Fig. 22.—Alexander.

**33.** Torso of a **Muse**, finely draped. The moulded base on which the statue stands is said to have been found with it. If so, the inscription records that the statue was erected by the people in honour of Theodoros, and that the sculptor's name was Apollodoros, son of Zenon, of Phocaea. *Found at Erythrae.*

**34\*.** Portrait head, probably of a poet, wearing an ivy wreath. An interesting example of half idealized portraiture of the Alexandrine period.

**35\*.** **Scylla**, terminating in dogs' bodies, below her waist, from Bargylia. An unusual subject in sculpture.

**1302.** **Persephonè** (under the glass shade) from the enclosure of the deities of the lower world at Cnidos, the site whence the Demeter in the adjoining room (see p. 12) was obtained.

**1506.** Male head (from Cyrenè), interesting for the treatment of the eyes. The whites of the eyes remain, as inlaid pieces of marble, surrounded by plates of bronze. The pupils, now wanting, were inlaid in a different colour.

**1510.** Sculptured capital, from Salamis (in Cyprus) with the foreparts of winged bulls. Between the bulls is a female figure, who terminates below the waist in acanthus stems and leaves. This use of the bull as an architectural member was derived by the Greeks from the East, and particularly from Persia. The figure terminating in acanthus scrolls is a common decorative theme in later Greek art, but this appears to be the only case in which it is combined with the winged bulls.

[From the Ephesus Room we pass through the Ante-room (p. 12) and Archaic Room (p. 2) to the Third Graeco-Roman Room.]

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## THE THIRD GRAECO-ROMAN ROOM.\*

### *SUBJECT:—GRAECO-ROMAN SCULPTURES.*

The sculptures exhibited in this and the following rooms are of the mixed class which is known as **Graeco-Roman**. For the most part they have been found in Italy, and it is probable that the majority were made during the first centuries of the empire for Roman purchasers. In most cases they are not original works, but copies of works by the great Greek masters, as is shown by the numerous examples extant in different museums, of the favourite types. Hence the Graeco-Roman sculptures are marked by facility and technical excellence of work, rather than by the originality of an artist working at first hand.

The task of grouping the copies of each type, and of tracing and naming the lost originals from which they are derived, has for a long time exercised the ingenuity of archaeologists, but it is only in a few instances that fairly certain results have yet been obtained.

In examining the Graeco-Roman sculptures, the visitor must bear in mind that they have been considerably restored, in accordance with the custom formerly prevalent in Italy, and in particular that many of the hands, feet, noses, and attributes are recent additions. Such additions, which can usually be detected by differences in the colour and texture of the marble, must be

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\* For a full description of the sculptures in the Graeco-Roman Rooms, Basement, and Annex, see the (forthcoming) *Catalogue of Sculpture*, Vol. III.

mentally subtracted before one statue is criticised or compared with another. In many cases also the surface of the marble has been worked over. This latter practice was especially mischievous, since it increases the difficulty of distinguishing Graeco-Roman works from original Greek sculptures transported by the Romans from Greece to Italy, and obliterates the sculptor's finest touches.

We enter from the Archaic Room, and turning to the left, note the following :—

**36\*.** **Ganymede**, Jove's cupbearer, standing with the eagle beside him. The head is restored.

**165.** **Actaeon** devoured by his hounds. He had discovered **Artemis** bathing, and in punishment was to be torn to pieces by his own hounds, who took him for a stag. The transformation is suggested by the stag's horns (which are, however, in this case, a restoration).

**163.** **Mithras** slaying a bull. **Mithras** was the Persian sun-god, whose worship became popular at Rome at the close of the Roman Republic. The bull whom **Mithras** sacrifices in these groups, and the other accessories, are symbolical of animal life and reproductive power.

**127.** Figure of **Jupiter**, with the eagle of the Olympian divinity, and the **Cerberus** of the Infernal god. A mixed type, such as became common in late Roman art.

**43.** Head of a **Gaul**, broken off from a statue. (Plate XV., fig. 1). Various attempts have been made to identify this head as an historical portrait. It is, however, now known to be the head of a Gaulish (or Galatian) warrior of the type introduced into Greek sculpture by the Pergamene school, after the repulse of the Galatian invasion by **Attalos I.** of Pergamon, about 240 B.C.

**159.** A tablet in relief (fig. 29), representing the **Apotheosis of Homer**. In the upper part of the scene are **Jupiter**, **Apollo**, and the nine **Muses** on a hill in which is a cave. In the lowest line of the relief, **Homer** is enthroned between kneeling figures of **Iliad** and **Odyssey**; behind him, with a wreath, are **Time** and the **World**; before him are personifications of **History**, **Myth**, **Poetry**, **Tragedy**, and **Comedy**; **Nature**, **Virtue**, **Memory**, **Faith**, **Wisdom**, stand in a group on the right. These figures can all be identified by the inscriptions. The relief is inscribed with the name of the sculptor, **Archelaos**, son of **Apollonios**, of **Prienè**.

**201.** **Cupid** asleep, holding in his hand the poppies which are the attribute of the god of sleep. A pipe once fixed in the jar on which his head rests, shows that this figure was part of a fountain.

**140.** Young female head wearing a broad diadem. Probably a work of the school of **Polycleitos**.

**37\*.** Figure of an athlete standing, preparing to throw the disk. Several replicas of this figure are extant, which point to a well known original, but the sculptor has not been determined. The torso of this figure is ancient, but most of the rest is restored.

**503.** Head of **Amazon**, slightly inclined to the left and looking down, with an expression of pain on the face. The sharp parallel lines in which the hair is worked suggest that the head is copied from a bronze original. It belongs to the type which various archæologists have assigned to Polycleitos. The complete figure is



**Fig. 29.—Apotheosis of Homer.**

that of a wounded Amazon, leaning with the left arm on a pillar, and having the right hand resting on the top of the head.

**152.** Statuette of a seated **Muse**, playing upon a lyre.

**129.** Unknown female head, perhaps a personification of a barbarian nation.



**38\*.** Bust known as '**Clytiè**,' the portrait of a woman of great beauty, with a slightly aquiline nose (Plate XV., fig. 2). The bust rises from the midst of the petals of a flower, and hence Mr. Townley called it **Clytiè**, the name of a deserted love of the sun-god **Helios**, who was changed into a flower (Ovid, *Metamorph.* iv., 255-270). The head, however, is evidently a portrait, and the manner of dressing the hair shows that it belongs to the Augustan age. It may perhaps be the head of **Antonia**, daughter of **Mark Antony**, and mother of **Germanicus**. The combination of a bust with leaves or petals is not uncommon in later art, and has no particular significance.

**147.** Relief of a youth with horse and dog. The bridle was of metal, now lost. The sculpture seems to be a late imitation of early reliefs.

**148.** **Endymion** sleeping on Mount **Latmus**. **Lucian** describes him as sleeping on a rock, with his cloak spread beneath him, and his right arm bent upwards round his head.

**144.** Relief, in imitation of the archaic style, with **Heracles** seizing the **Keryneian** stag.

**143.** **Cupid** sleeping, with the attributes of **Heracles**, his club, bow, arrows and lionskin. The ancients delighted in such conceits as the present, to show the power of love over force.

At the end of the room are several examples of the head of **Heracles**, of various types, namely: (**141**), a replica of the well-known **Farnese** statue of **Heracles** resting, now in the Museum at **Naples**; (**204**), head of the young **Heracles**, with the bruised and broken ears that mark a pugilist; (**39\***), a colossal head from the **Towneley** collection, which is either a copy of an archaic head, or a deliberate imitation of the archaic manner; and (**199**), a head of the young **Heracles** wreathed with poplar. Several replicas exist of this attractive work, which is thought to be copied from an original by **Scopas**.

**776.** Votive relief, representing an offering to **Apollo**. The god is accompanied by **Artemis** and **Leto**, and is approached by three mortals in Roman armour, who, from the difference of stature, are probably a father and two sons. Below the relief are the remains of a dedication to **Apollo** in elegiac verse.

**130.** Statue of the Triple **Hecaté**, dedicated by one **Aelius Barbarus**, an imperial freedman and bailiff.

**128.** Bust of **Athenè**, with bronze helmet and drapery. The bronze additions are modern.

**40\*.** Statuette in green basalt, of **Cupid** riding on a dolphin. The complete group probably contained a figure of **Aphroditè**, supporting herself by a rudder, of which a part remains. The figure appears to have formed part of a fountain, as a bronze tube passed through the rudder.

**196.** Nymph of **Diana**, seated on the ground, as if playing with knucklebones. (Compare the terracotta group in the room of **Terracottas**, p. 107.) The head, right hand, feet and other parts are

restored. This figure was found under circumstances which seemed to show that it was a part of the decoration of a fountain.

**186.** Figure from a group of two boys quarrelling over knuckle-bones. The boy is biting savagely the arm of his adversary. Other fragments of the second figure are said to have been found at the same time (about 1630), but in too mutilated a state for restoration.

**189.** **Dionysos** embracing a personification of the vine—not, however, the youth **Ampēlos**, who was converted into a vine, according to the legend, since the figure is clearly female.

**41\*.** A circular disk with a relief representing **Apollo** and **Artemis** destroying the children of **Niobè**, as a punishment for the insolence of their mother. Many of the types occur elsewhere, and their persistent repetition proves that the figures must have been copied from a lost original of high reputation. It was independent of the famous group now at Florence, representing **Niobè** and her children, although in certain points it may have been influenced by it.

**184.** Young **Satyr**. He probably held up a jug in his right hand to pour into a bowl held in the left.

**190, 188.** Two very similar figures of a young **Pan**. Both are by the same sculptor, **Marcus Cossutius Cerdo**, freedman of **Marcus Cossutius**, who has inscribed his name on the tree stumps. The letters are of the first century A.D., and the style of the sculpture is that of the so-called School of **Pasiteles**, an artist working at the close of the Roman Republic.

**177.** A **Satyr** figure, playing on the flute. This figure, of which the lower part is in the form of a square term, has been called **Midas**, who, according to **Pliny**, was the inventor of the flute with a side mouthpiece. As, however, the invention of the instrument is also assigned to **Pan**, the attribution is doubtful. The sculpture is archaistic (see p. 85).

**172.** Finely modelled torso of **Aphroditè**. The fractured surfaces have been cut smooth, for a restoration, and the torso was much injured in a fire at **Richmond House**.

**179.** Relief in a panel, with part of a **Bacchanalian** rout, including a **Maenad** in frenzy, and two young **Satyr**s.

**176.** Relief representing a visit paid by **Dionysos** to the house of a mortal, perhaps **Icarios**, an **Athenian** who received the god with hospitality, and was taught by him the art of making wine. **Dionysos** appears in his **Indian** form, bearded and corpulent, and accompanied by his train. In the background a **Satyr** is decking the house with festoons. This relief is interesting as one of the very few authorities for the appearance of an **Attic** dwelling-house, with its courtyard and outbuildings. The sculpture is of the younger **Attic** school.

# ARCHAISTIC SCULPTURES.

Many of the remaining sculptures grouped at the end of the room are in the **archaistic** style—that is to say, they are works of a comparatively late age (third to first century B.C.), deliberately reproducing the characteristics of an archaic period. (See also nos. 147, 144, and 39\*, p. 83.) As a rule they copy and exaggerate the obvious features, such as the conventional treatment of the hair and folds of drapery, but fail to catch the archaic treatment of the eyes, nose, and mouth. In some cases, however, a question can fairly be raised whether a work ought to be assigned to the archaistic or the genuinely archaic group.

In the archaistic style note :—

Four bearded heads of **Hermes** or **Dionysos**.

**42\***. Life-size statue of **Artemis**, with a deer in her left hand, from Rome. When first discovered there were traces of blue paint along the edges of the drapery, in imitation of the archaic female statues, but these have now become invisible.

**43\***. A head of a youth, perhaps an athlete, with his hair tied with a ribbon. A copy of an original in the early part of the fifth century B.C.

**44\***. Head of **Artemis**, imitating the archaic manner with unusual faithfulness.

**45\***. Relief in black granite. **Hermes** with lyre and herald's staff (caduceus). Found by Mehemet Ali, in 1825, among ruins at Canopus.

At the western end of the room are :—

**46\***. A figure of a young boy, drawing a thorn from his left foot, over which he bends with an expression of pain and close attention. The subject also occurs in a well-known bronze in the Palace of the Conservatori at Rome. In the bronze, it is executed in a more formal and less realistic style. The relationship of the two figures is uncertain.

**171**. **Hermes** (or **Mercury**), from the Farnese collection. Several replicas of this type exist, which must be derived from some well-known original, nearly akin to the **Hermes** of **Praxiteles** (p. 78). In one instance (the 'Hermes of Andros') the type seems to have been employed to represent a dead person in heroified form.

On the right of the staircase are :—

**773**. **Apollo** receiving a libation from **Victory** (in the archaistic style). Numerous examples are known. It seems probable that they are votive, and that in selecting as their subject the victory of **Apollo** in a musical contest, the dedicators indirectly commemorated their own triumph in similar exercises of skill.

**47\*.** A square terminal figure of the bearded **Dionysos**, also in the archaistic manner.

**48\*.** A head of **Hermes** (?), a youthful ideal male head, somewhat severely treated. From the Chinnery collection.

[The circular staircase, in the apse at the end of this gallery, descends to the Graeco-Roman Basement and Annex.]

## THE GRAECO-ROMAN BASEMENT AND ANNEX.

### *SUBJECT:—GRAECO-ROMAN AND ETRUSCAN SCULPTURES.*

These rooms contain a number of Graeco-Roman sculptures, for the most part of subordinate interest, and examples of Etruscan art. Four of the seated figures from Branchidae (*cf.* p. 3) have also been placed in the Annex.

Visitors who wish to obtain a nearer view of the objects in the Annex should apply to the Keeper of the Department.

### GRAECO-ROMAN SCULPTURES.

In the Basement, beginning on the left of the staircase, are :—

**121.** A chair for use in the hot bath, shaped externally like a chariot.

**51, 52.** Two realistic statues of fishermen, with fish baskets.

Above is a curious mosaic, with a horse and man, on a low-wheeled truck—perhaps part of a scene in the circus.

2nd bay. Architectural panels, with graceful scrolls, etc.

**3.** Ethiopian tumbler, balanced on a small crocodile, with his legs in air.

**37. Marsyas**, tied to a pine-tree, awaiting his punishment at the instance of Apollo.

Above is (**49 \***) a mosaic, with a basket of fruit, and an overturned basket of fish, eels, etc.

3rd bay. Architectural fragments.

**1384.** The nymph **Cyrenè** strangling a lion. (Compare the relief below.)

4th bay. **790.** This relief represents the nymph **Cyrenè** in

the act of strangling a lion, while, to commemorate this triumph, a crown is held over her head by Libya. The elegiac quatrain beneath records the dedication of the relief by one Carpos. According to the legend told by Pindar (*Pyth.* ix., 26), Cyrenè was a Thessalian maiden. Apollo saw her slaying a lion in the valleys of Pelion, while guarding her father's flocks. He became enamoured of her, and carried her off to the part of Libya which afterwards bore her name. According, however, to another form of the legend, she had freed a part of Libya from the ravages of a lion, and it is probably in connexion with this later legend that Libya is introduced crowning Cyrenè in the relief.



Fig. 30.—Aphroditè.

**50\*.** The small relief in this bay, with two dogs attacking a boar, is one of the very few sculptures which belonged to Sir Hans Sloane, and thus formed the nucleus of the Sculpture collections of the Museum.

**51\*.** Keystone of a triumphal arch, with a figure of Victory.

**52\*.** Mosaic, with eight Mediterranean fish.

**53\*.** At the end of the room is a portion of a large mosaic pavement (fig. 30), found in 1856 in the Roman villa at Halicarnassos. **Aphroditè** is rising from the sea, seated in a large shell, supported by two Tritons. She holds a mirror in one hand, and wrings a tress of hair with the other.

Along the window-side of the room are miscellaneous Graeco-Roman sculptures and mosaics. Among the latter is (54\*) a mosaic, from the corridor of the Roman villa at Halicarnassos, with a bay wreath, containing words of good omen—"Health! Long life! Joy! Peace! Cheerfulness! Hope!"

In the middle of the room are various altars, fountains, vases, etc. 31, 40, etc. Four disks, with Bacchic subjects in low relief. These disks were mounted on central pivots, and served as revolving shutters for ventilators.

#### ETRUSCAN SCULPTURES, ETC.

1st bay. A reconstruction of the tomb known as the 'Grotta Dipinta,' at Bomarzo, with facsimiles of the wall paintings, which consist of figures of Hippocamps, etc., and a highly conventionalized frieze of waves and dolphins. The sarcophagus (55\*) is that which was found in the tomb. The cover is in the form of a roof, at each end of which sits a Sphinx; on the ridge tile is a serpent coiled in a knot. The pediments and the ends of the joint tiles on the roof are ornamented with masks of Medusa. On the front and back of the sarcophagus are reliefs representing Etruscan deities. At one end of the sarcophagus are a Gryphon and lion devouring a stag, and below this two lions devouring a bull.

2nd bay. The four large sarcophagi were found together in a tomb at Toscanella.

56\*. Sarcophagus. On the lid a recumbent male figure holding a bowl; on the front, two marine monsters in relief.

57\*. Sarcophagus. On the cover is a male figure reclining. On the front is a relief representing a winged male figure leading a chariot, attended by three lictors with *fasces* (the executioner's axe and rods) and a trumpeter; above this is an Etruscan inscription.

58\*. Sarcophagus. On the cover a recumbent figure with a two-handled cup; on the front is a relief representing Scylla overpowering two male figures.

59\*. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing a bearded head with Phrygian cap, and on each side a boy riding on a sea monster.

Above, on each side of the bay, is a small series of Etruscan sepulchral chests.

3rd bay. 60\*. Sepulchral urn, in the form of a seated male figure, divided into two parts at the waist.

61\*. Sarcophagus from the Tomb of the Chariots, Corneto (Tarquinii). On the front and back are scenes in relief from the Taking of Troy (Iliupersis). At one end is a scene which appears to represent the quarrel of Achilles and Agamemnon; above this is an Etruscan inscription, much injured. At the other end the relief seems to represent Neoptolemos slaying Polyxena.

62\*. Placed upon this sarcophagus, but independent of it, is a cover of a sarcophagus, from the Grotta del Triclinio at Corneto.

Female figure holding a Bacchic staff and a two-handled cup ; at her side a deer.

**63\***. Sarcophagus with the death of **Eteocles and Polyneikes** before Thebes. A thunderbolt sent by Zeus marks the end of the combat.

4th bay. Sepulchral urns, including two (**64\***, **65\***) with the subject of the death of **Hippolytos** ; his horses are terrified by the bull sent by Poseidon.

**66\***. On the front **Achilles** slaying **Troilos**.

**67\***. On the front **Orestes** and **Pylades** slaying **Clytaemnestra** and **Aegisthos**, her paramour.

This bay also contains (**68\***) a wheel for raising water. It was found in the Roman workings of the Rio Tinto copper mine, and is an exceptional piece of ancient carpenter's work.

5th bay. Copy of a painted tomb, with a central sculptured column, found at Vulci. The two crouching lions, now placed inside the entrance, originally flanked the tomb on the outside.

[We return by the staircase and Third Graeco-Roman Room to the Second Graeco-Roman Room.]

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## SECOND GRAECO-ROMAN ROOM.

*SUBJECT:—GRAECO-ROMAN SCULPTURES (continued).*

In this room, beginning on the left of the door from the Third Room, are:—

**69\***. A head of **Apollo**, or perhaps rather of **Dionysos**, from Capua.

**70\***. A head of **Apollo** from the Castellani collection, which should be compared with the replica of the type (**138**) in the opposite corner from the Giustiniani and Pourtales collections. These heads are broken from statues, but no example of the complete statue is extant, and the original motive is therefore doubtful. The expression of the heads seems to be one of sorrow rather than wrath, or musical ecstasy, all which interpretations have been suggested.

**250**. Copy of the bronze **Discobolos** of **Myron**, an Athenian artist of the first half of the fifth century B.C. A young athlete is represented in the act of hurling the disk. He has swung it back, and is about to throw it to the furthest possible distance before him. We have an interesting opinion upon this statue by

the ancient critic, Quintilian. He remarks that the laboured complexity of the statue is extreme, but anyone who should blame it on this ground would do so under a misapprehension of its purpose, inasmuch as the merit of the work lies in its novelty and difficulty.

**138.** Head of the Pourtalès **Apollo**. (See above.)

**71\*.** Head of a hero (undetermined) from the collection of Samuel Rogers. A fine ideal head. The restorations are by John Flaxman.

**140 A.** A delicately executed relief, probably part of a Bacchanalian frieze, with a figure of a frenzied **Maenad** with the hind quarters of a slain kid.

**139.** Heroic head, with the forcible rendering of the muscles, and free undercutting of the hair, characteristic of the Pergamene school of sculpture, as shown by the reliefs from the great altar, now at Berlin.

**136.** The Towneley **Venus**, a half draped ideal figure, found at Ostia.

**137.** A female head, perhaps of **Aphroditè** (Venus) also from the Towneley collection. This head was formerly called, for fanciful reasons, *Dionè*, the mother of *Aphroditè*.

**72\*.** A head, doubtfully attributed to **Alexander** the Great. It has something of the pose of the neck, but wants many of the true Alexander characteristics, such as the springing up of the hair from the forehead, as shown by the head in the Ephesus Room (p. 78).

[We pass by the opposite door to the First Graeco-Roman Room.]

## FIRST GRAECO-ROMAN ROOM.

*SUBJECT:—GRAECO-ROMAN SCULPTURES (continued.)*

Beside the door are (123, 125) two colossal busts of **Minerva**, helmeted. Further to the left are (73\*) a statue of **Dionysos**, draped and bearded, such as he appears on the relief in the Third Graeco-Roman Room (p. 84), representing his visit to *Icaros*; and (126) a **Canephora**,\* or basket-bearer. This figure was intended to serve an architectural function, and is a Graeco-Roman imitation of the *Caryatids* of the *Erechtheion*. One of the latter is exhibited

\* Greek, *Κανηφόρος*. Lat., *Canephora*.



in the Elgin Room (p. 45), and a comparison of the two figures gives a clear idea of the difference between Greek and Graeco-Roman art. The graceful spontaneity of the Greek maiden is in striking contrast with the formal convention of her Graeco-Roman counterpart.

To the right of the room are the following in order :—

**74\*.** A massive fragment of a porphyry column from Alexandria.

**109.** A young **Satyr** playing with the boy Dionysos.

**118.** A dancing **Satyr** with cymbals, from the Rondinini collection. The extremities of the figure are all restored, but the torso is noted for its anatomical skill.

**116.** **Venus** preparing to enter the bath. *Presented by King William IV.*

**1380.** **Apollo**, the lyre-player (Citharoedos), standing in an attitude of repose, as if resting from his music. The figure was found in the temple of Apollo at Cyrenè in North Africa. It has been put together from 123 fragments, but is not otherwise restored.

**119.** Bust of an unknown Greek poet.

[The door adjoining leads to the Director's Office.]

**117.** Head of **Homer**. It hardly need be pointed out that the bust is not an authentic portrait of the poet, if indeed he ever existed, but is a comparatively late attempt to express the supposed appearance of the blind old man. Pliny, remarking on the habit of placing portraits of authors in libraries, says that fictitious portraits are invented where real ones do not exist, and our 'longing begets the faces that have not been handed down, as happens in the case of Homer.'

**500.** Statue of an athlete binding a diadem round his head, and believed to be a copy of the **Diadumenos**, by Polycleitos, of Argos. Polycleitos was probably a younger contemporary of Pheidias, and was famous as the author of a methodical system of human proportion. This figure was found in 1862 at Vaison, in Southern France.

**134.** Heroic figure from the Farnese collection.

**501.** Another statue of an athlete binding a diadem (see above), a slighter and more youthful rendering of the subject than the **Diadumenos** of Vaison. From the Farnese collection.

**75\*.** Beside it is a head of a **Diadumenos**, lately acquired from Greece, of a finer style than either of the two statues, and probably nearer to the work of Polycleitos.

**76\*.** Statue of a youth, from the Westmacott collection. It is a graceful and pleasing figure, but weak in the anatomy and execution. It has been suggested that the figure ought to be restored, with the right hand raised, and placing a wreath upon the head, and that it may be a copy of the statue of Kyniskos (a youth-

ful pugilist at Olympia) by Polycleitos. It has also been thought to belong to a group of two figures, such as Orestes and Pylades, and to be a work of the younger Attic school.

[We leave this room by the East door and enter the Gallery of Roman Busts.]

## GALLERY OF ROMAN BUSTS.\*

### *SUBJECT:—ROMAN IMPERIAL PORTRAITS.*

The portrait sculptures are arranged along the North side of the gallery, from west to east in chronological order. Upon the pedestal of each statue or bust are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an emperor) of his reign, and the site where the sculpture was discovered.

The long series of imperial portraits, from the fall of the Roman Republic to the middle of the third century makes a vivid commentary on the histories of the time. For the most part the identification of the busts is based on the evidence of the coins, either directly, or by comparison with other busts thus identified, and in the case of the more distinctive portraits no uncertainty need arise. There is more difficulty with the portraits of infrequent occurrence, and with the subordinate members of the imperial families. In their case, the difficulty is increased by the tendency of the artists to make all members of a family approach to the family type. The successors and kinsmen of Augustus are assimilated to the Augustan type, in the same way that the successors of Alexander are given Alexandrine features and hair.

The series begins on the left of the door. The following are specially noteworthy:—

2. Caius Julius **Cæsar**, the consummate soldier, statesman, and man of letters. A striking bust of 'Caesar with the falcon eyes' (Dante). (Plate XVI., fig. 1.)

The scanty hair is brought to the front. It is mentioned by Suetonius that when his baldness increased, and became the object of the wit of his opponents, he combed the hair from the top of his head in order to conceal it.

The surface of the bust appears to have suffered from a drastic

\* The busts are fully described in the (forthcoming) *Catalogue of Sculpture*, Vol. III.

cleaning with chemicals, but several details in the treatment confirm the authenticity of the work.

77\*. Bust, called, with hesitation, **Marcus Brutus**, the most noted of Caesar's assassins.

3, 4, and 78\*. Three heads of **Augustus**, the founder of the Empire, the gracious patron of Virgil, and the ruling emperor at the time of the birth of Christ.

In no. 3 he appears as a youth. (Plate XVI., fig. 2.) In the others he is in his prime. No. 4 is a powerful portrait, and was once the property of Edmund Burke.

5. **Tiberius**, the ruling emperor at the time of the Crucifixion. The veil indicates that the emperor is represented either as Pontifex Maximus or as an augur. The head was found in the island of Capri, where Tiberius spent his later years in scandalous retirement.

8. **Caius Caligula**, third emperor, who was almost insane with the vanity of power.

47. (Against the pilaster.) A female portrait statue, finely draped and composed, sometimes taken for the empress **Livia**, but perhaps representing a priestess.

1155. **Claudius**. He was specially noted for the uncouthness of his deportment and gestures, but we are told that when quiescent he was not wanting in authority and dignity. This head was found in the temple of Athenè at Prienè (see p. 68), and shows marks of the fire by which that temple was destroyed.

11. **Nero**, the pre-eminent combination of vanity, cruelty, and infamy. A characteristic bust, brought from Athens.

15. **Trajan**, soldier, statesman, and administrator.

'The most interesting characteristic of the figure I have so vividly before me, is the look of painful thought, which seems to indicate a constant sense of overwhelming responsibilities, honourably felt and bravely borne, yet . . . ever irritating the nerves and weighing upon the conscience' (Merivale).

Against the pilaster are a head of **Titus**, the captor of Jerusalem, and two unknown portraits.

17, 18, two busts, and 23, a statue, are portraits of **Hadrian**, the skilled administrator, indefatigable traveller, and scholarly patron of the arts. In this statue Hadrian is dressed in civil costume. Another statue by the door of the Reading Room shows him in armour. It will be observed that Hadrian is the first bearded figure. His biographer, Spartian, suggests that he allowed his beard to grow to conceal certain natural blemishes, but the explanation seems unnecessary, as the change of fashion became general about this time (120 A.D.).

20. **Antinous**, favourite slave of Hadrian, drowned in the Nile during his master's journey in Egypt, and subsequently represented in many forms of deification—here as Bacchus. The face has always a beauty of its own, but with a sullen and sensual expression.

1463. **Antoninus**, surnamed **Pius** on account of his devotion

to the memory of Hadrian. 'The consent of antiquity plainly declares that Antoninus was the first, and, saving his colleague and successor Aurelius, the only Roman emperor who devoted himself to the task of government with a single view to the happiness of his people' (Merivale).

**26, 1464.** Two heads of **Marcus Aurelius**, emperor and philosopher, author of the 'Meditations.' In one of the two heads (26) he wears a wreath of corn and a veil, as a member of the sacred college of the Arval Brothers.

**77.** Bust of a lady named **Olympias** (not otherwise known) dedicated, as shown by the inscription on the base, by her freedman Epithymetus.

**36. Septimius Severus**, who died at York, A.D. 211.

**1415.** (Against the pilaster.) A finely draped female portrait statue, probably of the time of Hadrian.

**37 and 79\*.** Two heads of Caracalla. The neck is slightly inclined to the shoulders. We are told by the emperor's biographer, Aurelius Victor, that he had been induced by flatterers to believe that when he frowned and turned his head, he made himself resemble Alexander the Great. (See p. 78.)

[The Roman mosaics on the upper part of the wall of this gallery, and the various Roman and other remains which stand opposite to the busts, have been found in this country, and are therefore included in the collections of the British and Mediæval Department.]

[On leaving the Roman Gallery by the East door, we turn to the Hall of Inscriptions, on each side of the entrance to the Reading Room.]

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## HALL OF GREEK AND LATIN INSCRIPTIONS.†

*SUBJECT:—GREEK AND LATIN INSCRIPTIONS. MISCELLANEOUS GRAECO-ROMAN SCULPTURES.*

Among the selected inscriptions which are here exhibited, the most interesting are the following.

In the West (or left) half of the room:—

**80\*.** A tall marble slab from Sigeum, in the Troad, inscribed with the record of a dedication by Phanodicos of Proconnesos, and

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† Most of the Greek Inscriptions have been published in the *Ancient Greek Inscriptions in the British Museum*, Parts I.-IV. (£4). The greater part of the collection is only accessible to persons desiring to make special studies.

giving the name of an artist, Aisopos. The inscription is written *boustrophedon*; that is, alternately from left and right (see p. 4). It is given twice, in the Ionic character above, and in the Attic character below. It probably dates from the beginning of the sixth century B.C. The stone served in modern times as a seat in the porch of the church at Sigeum, until it was removed by Lord Elgin. It was specially resorted to by the sick, for its magic influence, and the inscription has thus been nearly obliterated.

**399-402.** Pier (*parastas* or *anta*) of the temple at Prienè, in Asia Minor, with inscriptions relating to Alexander the Great, and his successor Lysimachos. The large inscription at the top is the dedication of the temple to Athenè Polias by Alexander (*circa* 334 B.C.) mentioned above, p. 68.

ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΣ  
ΑΝΕΘΗΚΕ ΤΟΝ ΝΑΟΝ  
ΑΘΗΝΑΙΗ ΠΟΛΙΑΔΙ

Βασιλεὺς Ἀλέξανδρος ἀνέθηκε τὸν ναὸν Ἀθηναίῃ Πολιάδι.

**886.** A decree passed in the names of the convention of the Halicarnassians and Salmakitians, and **Lygdamis** the tyrant, for the purpose of regularising and confirming the possession of real property at Halicarnassos. The town of Halicarnassos was originally divided into the two sections named above.

**678.** An archaic inscription, from Ephesus, relating to divination from the flight of birds—*e.g.*, 'If the bird is flying from left to right, should it settle out of sight in a straight line, it is unlucky,' etc.

**81\*.** Treaty of alliance between Hermias (or Hermeias), ruler of Atarneus, and the people of Erythrae (about 357 B.C.) Hermias, a slave and eunuch, succeeded to the sovereignty of Atarneus. He is best known as the friend and patron of Aristotle, who dedicated to his memory the Ode to Virtue, and also a statue at Delphi.

On the West wall, and on the right return face of the pier, is an elaborate series of documents relating to boundary disputes between Prienè and Samos, inscribed for permanent record by the Prienians on the walls of the temple of Athenè Polias. The principal documents here preserved are (403) an award by the Rhodians who had been invited to arbitrate, and decided in favour of Prienè (*circa* 240 B.C.), and (405) a decree of the Roman Senate (about

135 B.C.) confirming the Rhodian award which had been set aside by the consul Manlius.

**343.** The square shaft opposite the middle of the West wall contains a copy of a decree concerning a national subscription in aid of the Rhodian navy, at a time of grave emergency—perhaps about 200 B.C. The decree occupies half a column, and is followed by the names of the subscribers with their respective contributions on the remaining three and a half columns. *Presented by H.R.H. the Prince of Wales, 1873.*

On the North wall, the large upper inscription (No. 481) which formed the sloping wall flanking the south entrance in the Great Theatre at Ephesus, contains documents relating to gifts and bequests by one Caius Vibius Salutaris (A.D. 104) to the city of Ephesus. The gifts consist partly of gold and silver images of Artemis and other subjects, and partly of a capital sum of money to provide annual doles on the birthday of the goddess. Curious conditions are laid down as to the carrying of the images in procession from the temple to the theatre to attend assemblies or games. The images are to be taken by way of the Magnesian gate, and to return by way of the Coressian gate. From the topographical information thus given, Mr. Wood obtained the clue by which he found the temple site.

Below the inscription last mentioned are :—

**448-476.** Wall-stones from the temple of Diana at Ephesus, inscribed with grants of citizenship and other honours to benefactors of Ephesus.

**113\*.** On the floor is a cast of an inscription in very early Latin. The original was excavated, in May 1899, in the Roman Forum. It was found, with other early remains, beneath a piece of black pavement, which some have identified with the *niger lapis*, supposed in antiquity to mark the position of the grave of Romulus. The inscription is Latin, written in archaic Greek characters, and *boustrophedon* (see p. 4). The words easily identified, such as *sacros*, *kalatorem* (Calator, an attendant on a priest), and *juxmenta* (= *jumenta*?) seem to indicate that the inscription refers to animals used for sacrifice, but the sense has not been determined with any certainty. *Presented by H.M. Queen Victoria.*

In the East (or right) half of the room (on the North wall) are :—

(On the upper shelf)

**522.** An inscription in Greek and Latin, recording the rebuilding of the outer boundary walls of the temple of Diana at Ephesus by order of Augustus, B.C. 6. The intentional erasure of the name of the proconsul, C. Asinius Gallus, recalls a tragedy of the reign of Tiberius. Gallus had offended the emperor by marrying his divorced wife, and by speaking too freely of his government. By command of Tiberius he was condemned unheard by the Senate at Rome, at the moment that he was enjoying the emperor's hospitality at Capri.

He was there arrested, and after three years of rigorous imprisonment, he was starved to death. His name was in consequence erased from the inscription.

(On the second shelf)

Athenian inscriptions, of various purport.

**37.** Epitaph in elegiac verse, on Athenians who fell in battle before **Potidaea**. Potidaea was a town in the Thracian peninsula, and tributary to Athens. With the help of Corinth it revolted in the summer of 432 B.C. The Athenians sent an expedition to Potidaea, which gained a victory; but only with the loss of the commander Callias and 150 men, who are here commemorated. [Thucyd. i. 63; Grote, vol. iv. chap. 47.] The Peloponnesian war was an immediate consequence of the Potidaean campaign.

After a prose heading, and the first two couplets, which are very imperfect, the epitaph proceeds: 'Air received their souls, and earth their bodies. They marched around the gates of Potidaea. Of their foes, some have their portion in the grave, others (fled) and made a wall their sure hope of (life). This state and people (of Erechtheus) mourns its citizens who died in the front ranks, before Potidaea, children of the Athenians. They cast their lives into the scales in exchange for valour, and their country's glory.'

**34.** An inventory of garments and other objects dedicated to the Brauronian Artemis, in her shrine on the Athenian Acropolis, between 350 and 344 B.C. The list is full of minute and curious entries—*e.g.*, in line 21, 'a little tunic with a plain purple border, which has been washed out.'

(On the floor)

**35.** Marble slab inscribed with a report drawn up, in 409 B.C., by commissioners appointed to inquire into the progress of the building of the **Erechtheion** (see description of the Elgin Room, p. 44) on the Acropolis of Athens. The survey states with great minuteness what parts are complete, and what parts are half finished—*e.g.*, 'the mouldings of the bases are all unfluted on the upper parts.'

On the East wall are selected Latin Inscriptions. The following may be mentioned:—

(In the first bay from the left)

**82\*.** Beginning of a poem, on a visit to Egypt (A.D. 134), in bombastic hexameters. From Nubia. [*C. I. L.* iii. 77.]

**83\*.** Record of the building of a bridge by the Emperor Domitian, whose name is here erased, A.D. 90. The inscription was found at Coptos in Egypt. We are told by Suetonius that after the assassination of Domitian, a decree of the Senate was passed that his inscriptions should everywhere be erased, and all record of him abolished.

(In the second bay)

84\*. A small slab containing the name of Vitruvius Pollio. followed by the letters A R C H, which have been taken to mean "Architectus," and to connect the inscription with Vitruvius, the celebrated writer on architecture, to whom the surname Pollio is given on doubtful authority. But the name is not uncommon, and another proposal is to take these letters as an abbreviation of "Archigubernus," or commander of a ship. From Baiae. [*C. I. L.* x. 3393.]

85\*. Part of a decree of the Roman Senate, amending a previous ordinance (*constitutio*) of Vedius Pollio [*died* 15 B.C.], which regulated among other matters the alimony of public slaves at Ephesus. [*C. I. L.* iii. 6066.]

86\*. Playing tablet (*tabula lusoria*). Such tablets are inscribed with six words of six letters, making thirty-six places, on which pieces were moved by throws of dice. Here the mottoes refer to the gladiatorial games, 'Circus full,' etc.

87\*. Below is a Greek sepulchral relief, with a recumbent skeleton. The spectator is asked whether he can tell if the deceased was a Hylas (the beautiful boy beloved of the Nymphs) or a Thersites (the ugly clown in Homer).

(In the third bay)

88\*. A pedestal of a statue, with an inscription to the effect that it was restored 'whether sacred to god or goddess'—a parallel to the altar, inscribed with a dedication 'to an unknown god,' that caught the eye of St. Paul when he was viewing the sculptures of Athens.

On the South wall are:—

811, 812. A pair of curious votive tablets, found at Slavochori, a place which is believed to be the site of the ancient Amyclae near Sparta.

Pausanias (ii., 20, 4) mentions a town near Amyclae called Bryseae, where was a temple of Dionysos which none but women were permitted to enter, and where women only performed the sacrifices. It is not improbable that these votive tablets were originally dedicated in this temple, and thence brought to Slavochori. It was a common custom among the Greeks to dedicate articles of female attire and toilet in the temple of goddesses. (Compare the inscription described above, no. 34.)

811 is a tablet dedicated by Anthusa, the daughter of Damai-netos. Within a raised wreath, numerous objects connected with the toilet are sculptured in relief:—In the centre is a bowl inscribed with the dedication. Round this bowl are ranged such objects as a mirror, a comb, a small box with a lid containing three little circular boxes, which probably held paints; two pairs of shoes; a small mortar, containing a pestle, shaped like a bent thumb; a scraper, a small oval box with a lid, which probably held a sponge; and a conical object like a cap.

812 is a tablet dedicated by a priestess called Claudia Ageta.



In the centre is a bowl inscribed with the name of the priestess, and round it are numerous objects connected with the toilet, such as a shell to hold unguents, two mirrors, two combs, a small oval tray with a lid, containing a sponge, a net for the hair, a strigil; two pairs of shoes, a small mortar (in which is a pestle like a bent thumb), and a small oblong box with a lid, into which are fitted six little circular boxes.

171. A Greek inscription from Thessalonica, containing the names of certain civic magistrates, styled "Politarchs," an uncommon local title, accurately quoted by St. Luke (*Acts* xvii. 6, 8).

## SCULPTURES.

This room also contains sculptures, mainly of a decorative character, and subordinate interest.

Beginning on the left of the entrance are :—

198. Statue of **Ariadne**, the spouse of Bacchus, with Bacchic emblems.

89\*. Statue of **Marcus Aurelius**, in civil costume. A feeble work, obtained by the British at the capitulation of Alexandria (1801).

90\*. Marble vase (much restored) with a Bacchanalian dance of **Maenads** and **Satyrs**.

On the West wall are portrait busts of Greek philosophers. In most cases the suggested attributions are very conjectural.

On the North wall are :—

1901. Statue of **Nicocleia**, from the temenos of Demeter at Cnidos (p. 12). The inscription on the base records that the statue was dedicated to Demeter, Persephone, and the 'gods beside Demeter,' by Nicocleia, in pursuance of a vow.

Sir C. Newton suggested alternatively that this figure might be a figure of Demeter sorrowing, and seeking for her daughter, or a priestess. The goddess searching for her daughter is described in the Homeric Hymn to Demeter as like an old unmarried woman, a nurse or housekeeper. It is, however, probable that the statue is a portrait of Nicocleia herself.

19. **Hadrian** in armour. His cuirass is richly decorated with reliefs.

In the middle of this half of the room is :—

A large marble vase with reliefs representing **Satyrs** making wine. Found in the Villa of Hadrian at Tivoli.

In the right or East half of the room are :—

Two Roman portrait statues, unknown.

91\*. Portrait bust of Queen **Cleopatra**.

A series of Roman sepulchral *cippi*, square urns with the sepulchral inscription surrounded by decorative sculpture, often of rich design.

**1383.** Portrait head of Cnaeus **Cornelius Lentulus Marcellinus**, with a base (originally connected with the head by a square pedestal), containing an inscription by the people of Cyrenè in honour of Cornelius Lentulus, their "patron and saviour." He seems to have obtained the latter title on account of his services when Pompey was engaged in the suppression of the pirates.

On the South wall are portraits of Greek poets and others, including (92\*), a fine bust of **Euripides**; also (93\*), an unknown figure in military costume; and (155), a figure of **Thalia**, the Muse of Comedy.

In the middle of this half of the room are:—

An equestrian statue, restored as the Emperor **Caligula** (A.D. 37–41), but probably a work of a later period; (30), a seated **Sphinx**; (54), a group of two dogs, and other decorative subjects.

**56.** A group of **Mithras** slaying the bull (compare p. 81), dedicated by one Alcimus, the slave bailiff of Livianus, in fulfilment of a vow. A late work, probably of the third century A.D.

On the South side of one of the square piers is a bust by Nollekens of Charles Townley, the collector of the principal Graeco-Roman sculptures.

[In order to visit the collections of smaller antiquities on the upper floor, the visitor must ascend the principal staircase, and turn to the right at the head of the stairs to enter the Room of Terracottas.

Near the head of the staircase are the collections of the remains of Roman civilization, found in this country, and therefore forming a section of the Department of British and Mediaeval Antiquities.]

## UPPER FLOOR.

### ROOM OF TERRACOTTAS.

#### *SUBJECT:—GREEK AND ROMAN WORKS IN TERRACOTTA.*

The specimens in this room illustrate the art of working in terracotta (that is, 'baked clay') as practised by the Greeks and Romans from the beginning of Greek art onwards to the time of the Roman Empire.

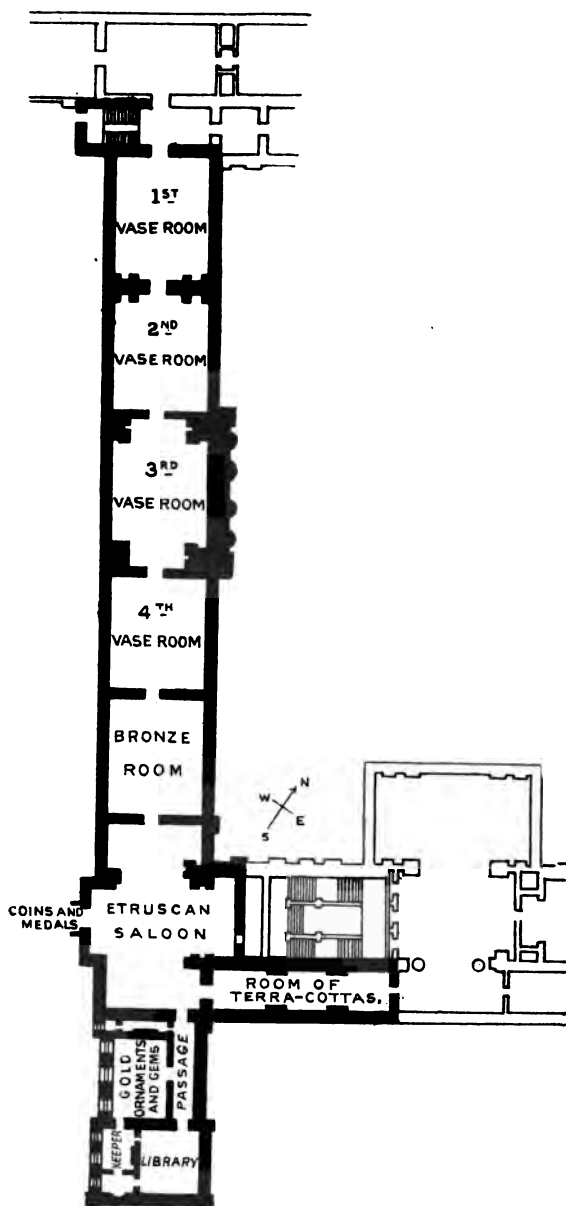
As might be expected from the nature of the material and the small scale of most of the works with which we are concerned, the terracottas show a slighter and often more playful manner, when compared with the formal and deliberate work of the sculptor in marble. It is to this fact that a collection of terracottas owes its special charm. The works individually are for the most part unimportant, and made half-mechanically in great numbers, but it is seldom difficult to understand the intention of the artists, or to sympathise with the grace and humour of their productions.

The smaller terracottas are, for the most part, derived from the tombs, or from the shrines of certain divinities. In the tombs the original intention was probably to bury the terracottas as substitutes for more valuable offerings for the benefit of the dead, or as votive offerings to the gods of the lower world. But it is hard to see how this applies to the statuettes of a later time, such as those of Tanagra and Eretria, where the original intention must have been almost forgotten, and where the terracottas were buried like the vases and ornaments, as part of the furniture of the tomb, but without any special significance. In some cases the objects buried must have been merely children's toys.

In the shrines of divinities the usual objects are of a votive character, consisting of figures of the divinity, or by the process of substitution already mentioned, representations in clay of acceptable offerings.

The principal methods employed are the following:—

(1) Figures of men, horses, etc., are rudely modelled in soft clay rolled in the hands, as children work with dough, and roughly pinched to the desired shapes. This method has been named, with doubtful appropriateness, the 'snow-man style.'



DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES, BRITISH MUSEUM.

PLAN OF UPPER FLOOR.

(2) Figures are built up with clay and carefully worked like a sculptor's model. Figures thus made are comparatively rare, and are usually works of the larger and more individual kind.

(3) Figures and reliefs are made from moulds. Most of the smaller objects in terracotta are made in this way. The original model was first prepared in wax or clay. From this a mould was taken by squeezing clay on the model. This mould was baked and copies could then be readily taken from it. As may be seen on the many moulds exhibited, in most cases the front of the figure is alone moulded. The irregular edges of the mould show that it was seldom prepared to fit to an opposite piece, as is necessary for casting a figure in the round. The simpler plan was usually adopted of pressing the clay into the mould and roughly finishing the back by hand. After the cast was removed from the mould finer details such as the eyes, hair, etc., were often touched by hand to give increased precision. In the reliefs the same method may be followed of using a mould, or occasionally the slab of clay may be cut out and worked by hand (compare an example in Table-case A).

The arrangement on both left and right proceeds in historical order, beginning with the Eastern door by which we enter.

On the left side of the room, in Cases 1-37, are displayed terracottas found in Cyprus, Greece and in ancient Greek colonies. On the right side of the room, in Cases 38-74, are terracottas which have been found in Italy and Sardinia, but chiefly on sites where Greek influence had prevailed.

Cases 1-5. Terracottas from **Cyprus**. Some of these are in the Cypriote style, which is partly Phoenician and partly local, but the later specimens (especially in 5) are purely Greek.

Cases 1-2. Fragments of drapery from a large figure, painted with figures and patterns imitating embroidery. Small figures, wearing elaborate imitations of jewellery.

Case 5. Statuette of Athenè standing with helmet in hand, and without her aegis—an unusual rendering of the goddess.

Cases 6-11. The majority of the figures are derived from the early cemeteries of **Cameiros** in Rhodes. Most of the specimens are votive figures of deities. With these are a few grotesque subjects and others taken from life.

A series of archaic reliefs from Melos includes (Case 6) **Scylla**, with the dogs' heads springing from her waist; (Case 7) a man grasping a lyre, on which a woman is playing; perhaps the poets **Alcaeus** and **Sappho**.

Case 8. **Perseus** riding away on horseback with the head of the Gorgon **Medusa**, freshly decapitated. From the neck issues **Chrysaor**, a monster who sprang simultaneously with **Pegasus** from the body of **Medusa**. **Pegasus** is not shown.

Case 9. **Bellerophon** on **Pegasus** (?) attacking the Lycian **Chimaera**. The horse of **Bellerophon** must be **Pegasus**, although no attempt is made to express the wings, partly because of the

difficulty of adjusting them to the composition, and partly because of the close parallelism between this group and the foregoing.

Case 10. **Thetis**, the sea-goddess, seized by **Peleus**. The lion represents one of the transformations by which the goddess sought to evade her suitor. By a convention accepted in archaic art, moments properly consecutive are shown as if simultaneous (cf. p. 179, fig. 62).

Case 11. **Eos** or **Aurora** carrying **Cephalos** in her arms.

Other specimens of archaic relief are shown in Table-case **A**.

**Hellè** crosses the waves on the back of the ram.

**Actæon**, with the stag's horns springing from his forehead, is overthrown and attacked by one of his hounds, urged on by a nymph of **Artemis**.

Illustrative of the methods of work employed are two examples cast from the same mould of a youth held in the clutches of a **Sphinx**; and an unfinished relief of the kind worked by hand. The figure—an old man leaning on a stick, with a dog—has been lightly sketched with a point in a soft tablet of clay, and the interstices have been cut out.

Cases 12, 13. Archaic statuettes from various Greek sites. The most frequent type is that of a votive figure of a seated goddess.

From Case 14 onward, the terracottas belong to a later date. Those in Cases 14–24 may be assigned generally to the fourth century, while those beyond are later.

Cases 14, 15. Terracottas from various Greek sites, including Athens, Melos, Aegina, and Corfu.

Cases 16–24. Statuettes, mainly derived from **Tanagra**, a small town of Boeotia, and from **Eretria**, in the island of Euboea. (Plate XVII.)

It would be an error to seek for any deep religious or symbolic meaning in this group of dainty and attractive figures. With the exception of **Eros**, **Seilenos** and the like, definite mythical or legendary persons are seldom represented. We have rather the characters of daily life. Sometimes they are generalised and idealised, as with the graceful and charming, but (in respect of their intention) slightly monotonous figures of standing maidens. Some times, on the other hand, we have representations of daily life, in which the peculiarities of the subject are enforced with spirited humour. Compare the old nurse and child; the boy learning to read; the old woman scratching her chin, in Case 16; little **Dionysos** holding the hand of old **Seilenos** in Case 17.

Cases 25, 26. Later Greek statuettes from various Greek sites, especially in Asia Minor.

In Case 25 is a **Satyr** playing with a young **Dionysos**, and holding up a bunch of grapes, perhaps intended as a caricature of the **Hermes** of **Praxiteles** (p. 78).

Case 26. A noticeable group of two women, seated together on a couch conversing.

**Case 27.** Terracottas of a late period from Naucratis (p. 9), and the Nile Delta, mainly votive or grotesque. Among the former is a curious figure of a goddess, seated in a hooded car drawn by two horses. A young Satyr, holding out a bunch of grapes to the boy Dionysos, may be compared with the example of the same subject mentioned above (Case 25).

**Case 28.** Statuettes of the Graeco-Roman period, from Thapsos on the north coast of Africa.

**Cases 29–32.** Statuettes of the period of decline, from Cyrenè and Teucheira in North Africa. The graceful draperies and playful motives of the terracottas of an earlier period still survive, but the work is rougher, the colouring is more careless, and sometimes the heads and bodies (which were separately moulded and stuck together) are ludicrously disproportioned.

**Cases 33–37.** Statuettes, etc., of a florid and careless style, from Centorbi (Centuripae) in Sicily.

On the opposite (or North) side of the room, the arrangement is in like manner chronological, beginning near the East door with Case 74.

**Cases 74, 73.** Statuettes of mixed Greek and Phoenician style, from the cemeteries of Tharros, in Sardinia; statuettes from Sicily.

**Cases 71–62.** The large terracottas, with Gorgons' heads and other subjects, served as antefixes; that is, to mask the ends of tile ridges on a roof; they were found at Capua. Compare the restored terracotta roof in the next room.

**Cases 67, 66.** Fragments of terracotta reliefs from Locri (South Italy), in delicate archaic style. The subjects of these and other reliefs of the same class appear to be connected with the rape of Persephonè and the making of offerings to the infernal deities.

**Cases 65–62.** A series of ancient moulds for terracotta figures, from Tarentum. Plaster casts, taken from each mould, are exhibited beside the originals. The moulds give the fronts only of the figures, and the edges are not worked to join to a back piece. It is therefore evident that here, as in the case of most of the Greek terracottas, the backs of the figures were roughly finished by hand. The series can hardly be older than the fourth century. The female figure (Case 64), with drapery in the strictly archaic manner, illustrates the survival of archaic forms for decorative purposes.

**Cases 61–51.** Graeco-Roman terracottas from Capua, Rome, and other Italian sites.

The large terracotta statues and busts in Cases 58–54, and in the angle of the room (over Case 40), were found together in a dry well near the Porta Latina at Rome, about 1765, and were mended and restored by the sculptor Nollekens.

**Cases 50–38.** Terracottas of the later Graeco-Roman period, often noticeable for their bright colours and extravagant decoration. See, for instance, the large vases in Cases 40–43 and on Table-case D; which also serve to show how terracotta statuettes were

occasionally employed for decoration. On the middle shelf of Cases 43 and 44 will be noticed four figures in pink drapery, all of which have been produced from the same mould; but the heads have been posed, and the arms attached, in different attitudes.

Table-case A. Archaic terracottas, including :—(1) a series of votive figures of deities, and of figures bearing offerings, in the rudest style and gaudily painted. Found in a cave, near Lapethos in Cyprus, and presented by Sir W. F. Haynes Smith, 1900; (2) terracottas excavated at Amathus in Cyprus (under the Turner bequest; cf. p. 114). Among them is a series of terracotta boats (fig. 31), which recall the legend that Kinyras, the king of Amathus, in the time of the Trojan War, sent to Troy terracotta models of ships as the fleet which he had promised to Agamemnon. The largest of the fleet shows a considerable amount of detail, such as the socket for

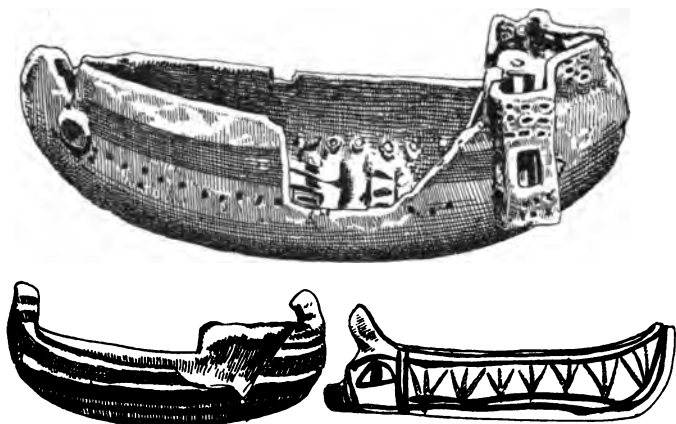


Fig. 31.—Terracotta vessels from Amathus.

the mast and the arrangement of the thwarts; it also has the remains of an iron steering paddle. This case also contains a war-galley from Corinth, with armed warriors seated in it. (3) A series of archaic reliefs, already described above (p. 104). (4) **Toys and models.** These include a number of small dolls, with movable limbs, which were fastened by strings or pegs, as the common dolls of to-day; also figures of women kneading bread, a camel with wine-jars, mules with panniers carrying provisions, etc. (5) Small decorative masks and palmettes from the walls of a tomb at Capua.

On the top is a vase from Athens, ornamented with lion-headed Gryphons, and containing ashes. Within it was found a small silver coin, which had been placed in the mouth of the dead person to pay the passage over the Styx. The coin is attached to a fragment of the jaw-bone. The same shade covers a figure of a Siren tearing her hair, which was found in the vase.



Table-case **B** contains (1) various moulds, as described above (p. 103), for casting terracotta figures. One mould gives the back of a woman's head, with the hair, being one of the comparatively few examples in which the back is moulded like the front. A mould for the relief on a lamp (with a subject of two gladiators) shows the rapid and easy way in which the Roman clay lamps (see Case C) were produced. (2) The gilded rosettes and several Gorgon's masks were found attached to the outside of wooden sarcophagi in the cemetery of Naucratis. (3) The comic and other masks may be compared with the subjects above the case. On the top are, (1) a shade with grotesque figures of comic actors with masks and artificial paunches; (2) two statuettes of **Athenè** and **Poseidon**, both in the manner of the advanced archaic period, about 500 B.C., remarkable for their fine preservation and the careful elaboration of the details. Athenè must be completed with a spear raised in the right hand, and Poseidon with a trident or sceptre, held in the left hand.

Table-case **C**. Roman lamps. In one side of the case are lamps illustrating mythological and legendary subjects; in the other, scenes from daily life and from the contests of the amphitheatre and circus. This case also contains clay impressions of seals; clay moulds for making scarabs; clay moulds for casting counterfeit Roman coins.

Table-case **D**. A series of vases in fine red clay with subjects in relief, usually known as **Arretine** ware, from the famous potteries of Arezzo (Arretium), at which the earliest and finest specimens were probably produced (about the second century B.C.). Among the examples probably made at Arezzo itself is the fine vase, with figures symbolical of the seasons, which was found at Capua. *Bequeathed by Mr. Felix Slade.*

Several moulds are also shown for the production of these vases, including one with a scene of Alexander's lion hunt. The later red wares (also shown here), which seem to have been made in all parts of the Roman empire, have a rougher surface, more conventional decoration, and (often) gladiatorial subjects and the like.

The name of '**Samian** ware' is often applied to the whole of this group, but it is a misleading term, since this pottery has no connexion with the island of Samos.

On the top of this case are:—

A beautiful group (of the fourth century) of two girls kneeling and playing at the game of knucklebones (Plate XVII.); a large vase, in the shape of a wine-skin (*askos*) decorated in florid profusion with statuettes, Victories, Medusa heads and horses; a vase in the form of a female figure seated on the prow of a ship.

[The door at the West end of the Room of Terracottas leads to the Etruscan Saloon. The left or Southern wing of this saloon is, however, devoted to a continuation of the collection of terracottas, and to miscellaneous antiquities.]

## THE ETRUSCAN ROOM (SOUTH WING).

**SUBJECT:—TERRACOTTAS AND MISCELLANEOUS  
ANTIQUITIES.**

Cases 1-18. A series of **terracotta slabs**, with moulded reliefs, used for the decoration of walls of houses. In most of the panels are holes, made in the soft clay for the nails with which the reliefs were fixed. The methods of production were substantially those already described in the introduction to the Terracotta Room. The date assigned is the close of the Roman Republic, and beginning of the empire, as may be inferred from the fact that many of these panels were found at Pompeii. In several cases also they have the names of Roman artists, *e.g.*, in Case 2 of Marcus Antonius Epaphras.

The subjects are in part purely conventional and decorative ; in part mythological ; in part derived from life. The following are worthy of note :

Case 1. View of a colonnade, with a Bacchic term (such as that in the Third Graeco-Roman Room), a prize vase, and a statue of a boxer, with the palm branch of victory.

[Cases 1-3 also contain three examples of relief work in stucco.]

[Case 4. Mummy. See below.]

Cases 5-6. Frieze with the four **Seasons**. Summer with corn ; Autumn with kid and fruits ; Winter with a wild boar and game ; Spring with flowers.

It is interesting to note, as an example of the adoption of designs for different purposes, that these figures occur on the vase of red Arretine ware mentioned above (Terracotta Room, Case D).

Case 6. The infant **Zeus** (his name is inscribed), and the Cretan Curetes, who clang their armour to prevent his cries being heard by his father, Cronos.

Case 7. **Theseus** (his name is inscribed) raising the rock, beneath which the arms of his father, Aegeus, were concealed.

Case 9. **Athenè** directing the construction of the ship Argo for the voyage of the Argonauts in quest of the Golden Fleece.

Case 10. **Dionysos** visiting Icarios. This is interesting as an abridged rendering in terracotta of the marble relief in the Third Graeco-Roman Room (see above, p. 84).

Case 15. A Roman burlesque imitation of a hieroglyphic inscription.

Cases 15-18. A series of panels with figures of Victories sacrificing bulls.

Case 18. A comic scene on the Nile with Pygmies and Nile animals.

Cases 19-20 contain sundry pieces of mural decoration, in terracotta relief, stucco, fresco, and mosaic. Among the latter, observe a mosaic from Pompeii, worked in unusually small stones, with Cupids binding a lion.

## MISCELLANEOUS ANTIQUITIES.

(Case 4, and Table-cases M, N, O.)

Case 4. A mummy of a boy of a late period (3rd to 4th century A.D.) has been placed here to illustrate the Roman method of **encaustic** painting with coloured wax, melted on to the panel with hot tools.

Table-case M. (1) A collection of miscellaneous objects in lead, including statuettes and toys; seals; boxes for drugs; a pair of jumping weights (*halteres*) used by athletes to give an additional impetus to their spring; a collection of cast sling bolts, usually with an inscription added in the mould, consisting either of a name or of an ironical message, such as "Take this."

The lead collection also includes a series of incantations and **imprecatory tablets**. To write such formulæ on leaden tablets was a well-known practice of ancient superstition. It is, for instance, recorded that at the time of the illness of Germanicus, 'songs and incantations against him, and his name inscribed on leaden tablets' were found with other apparatus of witchcraft, in the floor and walls of the house. Some of these tablets were found in the sanctuary of Demeter and Persephonè at Cnidos. In one, for example, Artemeis solemnly dedicates to the deities 'the person, whoever he was, who borrowed and did not return the garments I had left behind, the cloaks, and tunic and short smock.' Another group of the tablets was found near Curium in Cyprus. These have more magic jargon. For instance, a dedicator invokes all the gods below to take away the anger of Soterianus, and also to take away all his strength and courage and life itself, and says 'I invoke you by the great gods,' followed by a long string of nonsense. Several bronze nails are also exhibited, inscribed with magical formulæ, and it may be noted that nails from a wreck were part of the equipment of an ancient witch.

(2) A collection of Greek **weights**, for the most part made of lead, but also of stone or bronze.

(3) **Wooden tablets** covered with wax for writing. A raised margin of wood protects the surface of the writing from abrasion.

(4) A few specimens of corn, walnuts, and other fruits, found at Pompeii.

Above table-case M are :—

(1) Vases, in **glazed porcelain**, including one with an Eros (Cupid) riding on a goose, from Tanagra in Boeotia. Objects in

this ware are rare, especially of the size and elaboration of the present specimen.

(2) A case of Roman **steelyards** (carefully graduated) and steelyard weights. In some instances the weight is in the form of a head of Mercury as the god of commerce.

(3) A leaden cup, with reliefs and inlaid glass pastes, given, according to the inscription, by one Domitilla to her husband Statilius.

Table-case **N** contains objects in **ivory, bone, crystal**, etc.

Compartment 1. An ivory stylus, with a sharp point at one end, for writing on a wax tablet (see Case M), and a broad edge at the other for erasing the writing on the wax.

Several handles of clasp-knives and fixed knives imitating a human leg, a terminal figure, a dog and other forms.

A relief in jet, with Ulysses standing in his ship deriding the Cyclops. Jet is a substance seldom used by the ancients.

A small fragment of an '**Iliac table**,' with the dragging of the body of Hector by Achilles; Achilles conversing with Athenè; and a shield. These tables were compilations of the Epic stories, made by grammarians, probably for use in schools. Another inscribed tablet somewhat akin can be dated at 15 A.D.

2. Dice, and imitation knucklebones (for playing the game of knucklebones) in ivory, bronze, crystal, agate, etc.

3. Reliefs in ivory and bone, including two dolls, whose limbs were movable.

4. Specimens of work in ivory and wood, including fragments of ivory cut for inlaying; ivory used for spoons, flute stops, a balance (for testing coins?), etc. Fragments of wood carving, including a finely designed chair-leg from Kertch. Such specimens of wood-work are, from the perishable nature of the material, somewhat scarce.

5. A wooden casket, and fragments of wood turned on a lathe.

6. A lyre made of sycamore and tortoiseshell, from Athens, and two wooden flutes, found in a tomb near Athens.

7. A carved ivory casket and three flutes.

8. **Tickets and tesserae.** The circular tickets usually have a head, or other subject on one side, and on the other a low Roman number, which must be the number describing the block of seats to which the ticket gave access.

The most interesting of the oblong tickets or tesserae are those which were the property of gladiators. They are inscribed (1) with the gladiator's name; (2) with the name of his master, in the genitive; (3) with the letters SP and a date of the day and month; (4) with the consuls of the year. The tickets certify that the gladiators had reached a certain point in their career, the SP being taken to represent either *Spectatus* (approved), *Spectator* or *Spec-tavit* (one who watched instead of fighting), or *Spec-tavit* (intransitively 'made his trial').

9. Carved work in ivory. Note a plaque with a subject exquisitely drawn in incised lines. A nymph is kneeling to wash at a pool of water which flows from a lion's head fountain. A young Satyr comes up from behind the rocks and snatches at her drapery. The green tint is due to the accidental nearness of bronze while the object was buried in a tomb.

10. Ivory busts and statuettes, including a realistic figure of a deformed dwarf.

Table-case O. The contents of the case include various materials used by painters, specimens of colour, pallets, and an alabaster stand for mixing the colours; moulds in soft stone for making gold ornaments (see p. 116); and fragments of fresco painting. There are also specimens of encaustic painting on wooden panels (compare wall-case, No. 4). In one case the panel is contained in a **picture frame**, singularly modern in the details of its construction. It is of the kind known as an 'Oxford' frame, with keyed double mortice joints, a groove for a pane of glass, a half-mitred inner frame, and a rough cord for suspension.

The case also contains fragments of decorative work in painted stucco, and examples of **glazed ware**. Most of the latter is late provincial work. It includes some curious models, a seat, a boat, a gladiator, and a lamp in the form of a gladiatorial helmet.

[A door in the South side of the Etruscan Saloon leads, by a Corridor, to the Room of Gold Ornaments and Gems. Immediately adjoining are the Study of the Keeper of the Department, and the Departmental Library and Students' Room.]

## ROOM OF GOLD ORNAMENTS AND GEMS (WITH CORRIDOR).

**SUBJECT:—FRESCOES, PORTLAND VASE, GOLD ORNAMENTS, SILVER PLATE, ENGRAVED GEMS, PASTES, ETC.**

### THE CORRIDOR.

[The cases in the Corridor are occupied with the collections bequeathed to the Museum by the late Sir A. Wollaston Franks, K.C.B., which form a part of the Department of British and Mediaeval Antiquities.]

On the walls are six mural paintings, which formed a part of the decoration of the ceiling of the tomb of the Nasones, discovered in 1674, on the Flaminian Way, near Rome.

The principal subject is a scene of the rape of Proserpine by Pluto, who carries her off in his chariot. The other paintings in the corridor include a scene of a music lesson, from Herculaneum; also a fresco recently discovered at a villa at Boscoreale (near Pompeii). The young Bacchus leans on the shoulder of an old Silenus (who plays the lyre) and pours out wine for his panther.

## ROOM OF GOLD ORNAMENTS AND GEMS.\*

This room contains a large part of the works of art in precious materials of two Departments—namely, of Greek and Roman, and of British and Mediæval Antiquities. Those of the former, with which only this Guide is concerned, occupy (subject to rearrangement) the wall-cases A—H; also the upper part of wall-cases J—L; cases P (lower part) and R; two sides (T and U) of the U-shaped table-case, the central case (X), and the smaller cases before the three windows.

### THE PORTLAND VASE.

To the right end of the room, above table-Case T, is placed the celebrated glass vase, deposited by its owner, the Duke of Portland, in the British Museum, and popularly known as the **Portland Vase** (Plate XVIII). It was found in a marble sarcophagus in the Monte del Grano, near Rome, and was formerly in the Barberini Palace. The sarcophagus is a work of the Third Century of our era, but the vase must be assigned to the beginning of the Roman Empire. The ground of the vase is of blue glass; the design is cut in a layer of opaque white glass, after the manner of a cameo. The whole of the white layer, and parts also of the blue underneath, were cut away in the spaces between the figures. On account of the difficulty of carving in glass, and the brittle nature of the material, which might at any moment break in the hands of the artist, works of this kind are of great rarity.

\* The engraved gems (Greek and Roman) are described in the *Catalogue of Engraved Gems*, by A. H. Smith, 1888 (3s.).

The interpretation of the subjects is doubtful. That on the obverse, with a woman seated, approached by a lover led on by Cupid, is supposed to represent Thetis consenting to be the bride of Peleus in the presence of Poseidon. That on the reverse, with a sleeping figure and two others, is supposed to be Peleus watching his bride Thetis asleep, while Aphrodite presides over the scene.

On the bottom of the vase, which is detached, is a bust, probably of Paris, wearing a Phrygian cap.

The Portland Vase was wantonly broken to atoms by a lunatic in February, 1845. A water-colour drawing is exhibited showing the fragments to which it was reduced. The vase was made familiar by copies issued by Josiah Wedgwood, the potter. The vases first issued were finished by handwork, and specimens are of great scarcity [see a specimen in the Ceramic Room] but the subsequent copies, cast from moulds, are of no particular value.

## GOLD ORNAMENTS, ETC.

### *Greek, Phoenician, Etruscan and Roman.*

Of the period antecedent to the historical age of Greece (see above, p. 2), and now commonly known as the **Mycenaean period**, several groups of gold ornaments are exhibited, namely:—

In Table-Case T, compartments 1, 2, and in the corresponding divisions, nos. 37, 38, on the reverse slope of the case, is a series of objects which were found together in a tomb in one of the Greek islands. The treasure includes six pendant ornaments, a bracelet, a large number of beads, in gold, sard, amethyst, etc., which have been strung in necklaces, a series of finger-rings, inlaid with blue paste, in imitation of lapis lazuli, a number of stamped rosettes, each pierced with a hole for securing it to a dress, some gold diadems, stamped and plain, and a gold cup. None of these objects is of actual Egyptian manufacture, but in several cases they reflect the influence of Egyptian art, as, for example, in the pendant in which a figure in Egyptian costume and attitude holds a swan by the neck in each hand, and in the inlaid finger-rings. On the other hand, they repeat themes already familiar in objects from Mycenae, such as the elaborate spiral ornaments on the gold cup. For some objects the nearest parallels adduced belong to the early Italian culture (cf. p. 132). In some respects too, such as the maeander pattern on one of the rings, there are resemblances with the early products of the subsequent periods. Hence it is thought that this treasure marks the transition from late-Mycenaean to the post-Mycenaean period.

Compartments 34, 35 contain further specimens of the gold work of the Mycenaean period, principally from the cemetery of

Ialysos in Rhodes and from Crete. A kneeling figure of a Cretan goat, with pendants attached, resembles the pendants in the treasure just described. A hawk from Crete is prepared for inlaying in the Egyptian manner. A porcelain scarab of Amenophis III. (about B.C. 1450), which was found in the cemetery of Ialysos, is shown in compartment 34. Regarded as an aid to fixing a date, it is obvious that the name of a particular king necessarily gives a superior limit, but does not fix the inferior limit of date. It is well known that the royal cartouches were used long after the time of the owner.

Compartment 6, and the greater part of the table-cases before the three windows, contain a remarkable series of objects of the late Mycenaean class, obtained from the excavations carried on at Enkomi, near Salamis (in Cyprus), with funds bequeathed by Miss E. T. Turner.\* These excavations were made during the spring and summer of the year 1896 on a site that had not previously been touched in modern times. Among the finds are:—

Numerous gold diadems, plain or stamped with patterns, gold mouth-pieces, earrings, rings, beads and other ornaments, engraved stones and cylinders, carved ivories, etc.

In compartment 6:—pins of a singular form, with an eye in the middle of the shaft, probably used like a brooch, for fastening drapery; gold ring with hieroglyphics, forming an invocation of the goddess Mut, of genuine Egyptian work; circular bronze mirror, set in an ivory handle, carved with a lion attacking a bull. In the small shade above is a similar mirror handle in a better state of preservation. On one side an armed warrior, whom later Greek legend more definitely specified as an Arimasp, is engaged in combat with a Gryphon, who has large wings, an eagle's head, and a lion's body and legs. On the reverse a lion is attacking a bull, nearly as in the mirror handle already mentioned.

The shade above compartments 10, 11 contains an ivory draught-box, with reliefs. On the top is the board, divided into squares; the central row has twelve squares, and on each side are two rows of only four squares each, grouped at one end. (Draught-boards similarly divided may be seen in the Third Egyptian Room.) On one side a man in a chariot drawn by galloping horses pursues a herd of deer and ibex. He is drawing his bow, but most of the deer are already transfixed with his arrows. On the opposite side are more varied scenes of hunting. The figure in the chariot pursues cattle (one of the bulls has turned against him), deer and ibex. A figure on foot is spearing a lion. At the closed end of the box are two bulls reclining, and at the other end is a smaller relief of a pair of ibex standing on each side of a sacred tree.

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\* For the excavations at Enkomi, see *Excavations in Cyprus*, by A. S. Murray, A. H. Smith, and H. B. Walters (30s.).



This ivory box is the most remarkable specimen of its kind that has yet been found. It has several affinities with ivory reliefs from Assyria, shown in the Assyrian galleries (about 800 B.C.).

Further objects from Enkomi are shown in the windows. In the first window on the right are a pendant in pomegranate form, covered with minute globules of gold (fig. 32) and a singular double ring with four animals carved in intaglio.

In the middle window are a large pectoral ornament, in the Egyptian style, with rows of pendant ornaments, and two pendant lotus flowers divided into compartments filled with blue, pink and white paste, in the manner of Egyptian inlaid work; a ring with twelve heads of lions in relief; some beads of amber, probably brought across to the Mediterranean by trade routes from the Baltic, and hitherto little found in Mycenaean deposits.

In the third window, the objects on the left of the case are from Enkomi, and from other Mycenaean sites in Cyprus. Those on the right were acquired by purchase, but are believed to have been found at Enkomi.



Fig. 32.—Pendant from Enkomi.

Compartments 4, 5 of Case T contain gold ornaments of the period immediately subsequent to those above described. They are for the most part derived from seventh century cemeteries of **Cameiros**, in Rhodes. The principal objects are a series of plaques, with repoussé-work designs. The types include a winged goddess holding lions by the tails; a winged goddess between two rampant lions; a winged figure terminating in a bee-like body; an archaic Centaur (with human forelegs, according to the archaic type) holding up a kid; a Sphinx, and other subjects. In some cases these figures are richly ornamented with minute globules of gold, which have been made separately and soldered on. This process is seldom found in Greece, but is frequent in the early goldsmith's art of Etruria (Case C) and also occurs on the globular pendant from Enkomi. From the rings above the plaques it is evident that they were worn threaded on a string, probably about the girdle.

A porcelain scarab found with the plaques, and exhibited in Compartment 4, contains the name of the Egyptian king **Psammetichos I.** (B.C. 666–612), and supplies a date to the find, perhaps as early as the middle of the seventh century (about 650 B.C.). Compartment 5 also contains a gold bowl, for making libations, with figures of bulls in repoussé-work. From Agrigento (Girgenti) in Sicily.

The collection of jewellery is continued in the **Wall Cases A–H**, which follow as nearly as possible a chronological order, beginning with Case A. It contains a small gold cup, of the Mycenaean period; objects of **Phoenician** character (*i.e.* free imitations of

Egyptian work) found chiefly in Cyprus and at the Phœnician settlement of Tharros in Sardinia (compare p. 124). Observe a silver vase from Cameiros, on which are Phœnician imitations of Egyptian cartouches; also part of a silver girdle from Cyprus, with plaques in relief, similar to those described above from Cameiros. In this instance, however, the plaques are hinged together at the side. A coin found at the same time gives the date as the close of the sixth century B.C. This case also contains a collection of jewellery from Amathus in Cyprus, derived from excavations carried on in 1893, under Miss Turner's bequest.

**Case B.** A series of archaic objects in **amber**, with accessories, in gold, silver, bronze, and porcelain. From various sites in Italy, especially from Etruria and Latium. With the exception of some porcelain beads, the types are throughout archaic Greek, not Phœnician or Oriental.

**Case C.** Archaic and **early Etruscan** ornaments, in which the process of employing minute globules of gold to form patterns or otherwise to enrich the design is carried out to a very great extent. Among these objects may be noted a large *fibula* or brooch, along the back of which are small figures of lions; and another smaller *fibula* in the shape of a safety-pin, on which the minutest patterns are executed by means of globules of gold. In many instances these globules are almost as fine as gold-dust. The date is seventh to sixth century B.C.

Note also (near the middle) a fine pendant, with a Greek warrior in combat, in relief; a chain with a pendant in the form of a Satyr's head covered with the granulated work; a brooch (*fibula*) with a figure of the Chimaera and a horse; a pendant ornament (*bullæ*) with a figure of the winged Medusa decapitated, and two Pegasi springing from her neck. [For other representations of the subject, compare the cast of the metope from Selinus in the Archaic Room (p. 10) and the archaic terracotta from Melos (p. 103).]

**Case D.** Greek gold ornaments of the finest period about 420-280 B.C. The figures have for the most part been made by pressing thin gold plates into stone moulds. [One such mould, for an earring, is shown in the case.] Instead of the Etruscan globules fine threads of gold (filigree) are here employed with an extremely delicate effect. The process of enamelling frequently occurs, but the enamel is always in very small quantities, as may be seen in the beautiful necklace from Melos. In the centre of the case is a handsome pin found in the temple of Aphrodité at Paphos, in Cyprus. The head of the pin, which is surmounted by a large pearl, is in the form of a capital of a column with projecting heads of bulls and circular vases towards which doves are looking down. On the stem is engraved a dedication to the Paphian Aphrodité. Extremely delicate and refined in workmanship is a small pendant from Cyprus, showing two winged genii engaged in cock-fighting. For examples of filigree see the fine series of earrings, pendants, and necklaces from Kymè in Æolis.

In the middle of the case (and in the wall case above) is a portion of a treasure found in Calabria (South Italy), with a diadem, earrings, etc. A bronze coin (exhibited), which is said to have been found with the treasure, was issued by Hiketas of Syracuse (B.C. 287-278).

**Cases E-F. Later Etruscan** ornaments, in which the taste of the time takes the form of largeness and display, as in huge necklaces with pendant bullae, or in earrings of unusual size. But in Case E there are also several gold wreaths of singular beauty. In Case F may be seen two flint arrow-heads mounted as pendants to necklaces.

**Case G.** Gold ornaments of the **later Greek** period (third to second centuries B.C.), together with a few objects of a later period. In the centre is a highly ornate gold crown in filigree and enamel, from South Italy. Among the earrings, the club of Heracles is playfully employed, perhaps for its incongruity with the purpose. Cupids occur playing on pipes, making libations, or offering wreaths. With the gold ornaments is also a series of ornaments of terracotta gilt, made for funeral purposes. Though cheap in material, these articles are as fine as those of gold in an artistic sense. They have, in fact, been made from the same moulds as the gold ornaments. Observe a small pendant representing a group of Leto, Apollo, and Artemis, and several medallion heads of Athenè.

This case also contains a gold tablet in which **Ptolemy Euergetes I.** and Berenice (B.C. 242-222) dedicate the sacred enclosure of a temple to Osiris. This tablet had formed part of a foundation deposit for a temple at Canopus in Egypt. It was found in 1818 and presented by Mehemet Ali to Sir Sidney Smith; and was acquired by the Museum in 1895.

**Case H.** Ornaments of the **Roman** period. The work is less minute, the designs become more commonplace, and there is a strong tendency towards the use of precious stones and pearls.

Among the inscribed plates of gold leaf note a small tablet on which are directions (in Greek) for finding the way in the lower world, addressed to the soul of one of the initiated: 'And thou wilt find to the left of the house of Hades a well [Lethè] and beside it a pale cypress. Approach not even near this well. And thou wilt find another, cold water flowing forth from the lake of Memory. Before it are warders. Say to them, "I am child of earth and heaven, but my race is of heaven. . . . I am parched with thirst, I perish. Give me quickly cold water, flowing from the lake of Memory." And they will give you drink, etc.' This tablet had been rolled up, and placed in the cylinder exhibited above it, to be worn as a charm. From Petilia, in South Italy.

Observe also a complete gold bar, and a fragment of a second, which were found in a hoard of sixteen such bars at Kronstadt in Transylvania. On the upper surface are stamps impressed on the metal: (1) *Lucianus obr(yzum) I sig(navit)*, i.e. Lucianus stamped the fine gold. The meaning of the *I* is unknown. (2) *Fl(avius)*

*Flavianus pro(curator) sig(navit) ad digma*, i.e. Flavius Flavianus, procurator of the mint, stamped the metal, according to sample. From data furnished by other bars the hoard must be placed between 367 and 383 A.D.

Late imperial coins, as of Philip and Gallienus, are inserted as ornaments in some of the most recent pieces of Roman jewellery.

Immediately below the Portland Vase (Compartment 36) is a gold vase of the Roman period, dredged up off the coast of Asia Minor. It has an inscription on the foot, stating the weight as two pounds and half an ounce. The vase is perfectly plain, but of graceful shape.

Cases J-L (upper parts) contain Roman silver objects from France, for which see below, p. 120.

[Cases J-L (lower parts) and M, N contain gold ornaments—British, Irish, barbaric, Byzantine, Anglo-Roman, and savage—forming a part of the collections of the British and Mediæval Department.]

Cases O-P. Series of antique, mediæval, and later finger-rings, and cameos mounted as rings. Those with which we are concerned occupy Case P, and the right-hand portion of Case O.

Case P. Greek, Etruscan, and Roman gold finger-rings, set with engraved stones, or having designs engraved on the gold bezel.

The first row contains principally late rings, set with a plain stone or paste.

The second and third rows contain the earlier and later Etruscan rings respectively. They illustrate the various methods in which the scarab could be mounted, either on a plain wire swivel, or in an ornate box setting on a swivel. The second row also contains some Etruscan rings, with the devices engraved, or in relief on the gold bezel of the ring, which is made in the form of an elongated cartouche to receive them. In one instance the bezel actually serves as a cartouche, having the name of Thothmes III. Some of the later Etruscan rings have large engraved stones, set in coarse and florid mounts corresponding in character to the other later Etruscan jewellery in Cases E, F.

The fourth row includes the Greek designs, engraved in gold, of the finest period, and includes some of the best work of this kind that has been discovered. Among them are: a pendant in the form of a ram's head, engraved at the back like the bezel of a ring, with a combat between a man-wolf and a lion (from Cyprus); a ring with Odysseus, preparing to escape from the Cyclops, under the belly of a ram; a very delicately executed female head; a Victory nailing a shield to a tree to form a trophy; a Victory driving a four-horse chariot; an Amazon on horseback, charging, executed with great spirit.

The fifth row has similar engravings of rougher execution and

slighter character; also some subjects in gold in relief, and some rings with twisted snakes, etc.

The sixth row has a series of rings with subjects in relief in gold, mostly of a late period; also various snake rings, and other forms, all of them late.

The seventh row has on the left rings with mottoes and inscriptions; on the right and in the eighth row are rings of the Roman period, set with stones engraved in intaglio. The eighth row also contains two rings set with gold coins of the late Empire, like the jewellery in Case H.

## SILVER PLATE AND ORNAMENTS.

The objects in silver are for the most part grouped in the upright case R, between two of the windows, and in the upper parts of the cases J-L.

From the perishable nature of silver, which readily oxydises when exposed to damp, extant works in this metal of the older period are comparatively rare, for although silver objects frequently occur in the tombs, they are usually in a state of advanced decay. The following objects in silver, which are in Case R, unless otherwise described, are deserving of notice:—

**Archaic Etruscan Period.**—Fragments of reliefs in silver plate, beaten out from the back (*repoussé*) and gilded. These fragments include (1) two Amazons (?) riding over a fallen figure; (2, 3) two lions attacking a boar, and a seated Sphinx; (4) an elaborate pattern of intertwined palmettes. These objects are part of a great find of reliefs in bronze and silver, which was made in 1812, near Castello San Mariano, about four miles from Perugia. The remainder of the find is at Perugia and at Munich. Several of the bronze reliefs undoubtedly formed the decoration of a large chariot, and it is probable that the present silver plates served a like purpose. The nearest analogies among Greek works are the friezes of Ionia, as represented, for instance, by the sarcophagi of Clazomenae (p. 170), but it does not therefore follow, as some writers have supposed, that these reliefs are importations from Ionia, and not work, in the archaic Greek style, produced in Etruria.

**Greek Silver Work.**—Among the Greek silver vases, which are distinguished by the simple refinement of their shapes, and the delicately chased ornaments, note a silver vase from Athens, and a two-handled cup from Chalkè, near Rhodes. Another two-handled cup, with a finely-chased internal pattern, is said to have been found at Boscoreale (near Pompeii), but it has the character of Greek work. A silver pin, from Argolis, is dedicated to the goddess Hera, with the archaic inscription, Τὰς Ἡῤαας ('Ἡρας): 'I am Hera's.'

**Roman Silver Plate.**—Roman silver services, numerous, substantial, and showing signs of long domestic use, have been

found from time to time. The Roman vessels lack the delicate and graceful outlines of the Greek silver-ware; but they are well designed for their respective purposes and richly decorated with reliefs, embossed designs, niello (an inlaid black alloy) and gilding. The principal groups in the British Museum are:—

1. (In Cases J and L). A silver service found in 1883 at Chaource, near Montcornet (Aisne) in France. It consists of thirty-six vases of various shapes. With them were found brass coins of Domitian, Trajan, Hadrian, Marcus Aurelius and Postumus, from which it is inferred that the date of the deposit is the latter part of the third century. The service includes a bucket-shaped vessel (*situla*), with a rich floral frieze in silver-gilt; three bowls with richly-adorned rims; a handsome ewer. Observe also a wine-strainer, pierced with holes in geometrical patterns, and a pepper-caster, in the form of a negro slave, asleep, seated on his burden.

2. (In Case K). Part of a service found at Caubiac, near Toulouse, in 1785, which included also a large circular dish, surrounded by masks and Bacchic emblems, in Case R.

3. Vases found at Chatuzange, near Romans (Drôme), one of them having a handle very beautifully chased with floral patterns. In the middle of the principal bowl is a medallion group of the three Graces.

4. Two vases, a ladle, and a strainer perforated with an elaborate geometrical pattern. The plate is inscribed with the names of Titus Utius and Utia. From Arcisate, near Como.

Among the miscellaneous silver objects are: A bucket-shaped vessel (*situla*) from Vienne (Isère, France), with a fine frieze of the seasons in relief; a small amphora, of very graceful shape, surrounded by wreaths of vines and ivy; two *phialae*, or libation dishes, with reliefs representing Heracles being driven in a chariot to Olympos. One of these is broken at the edge, but is much finer in style than the other. Beside them is placed a terracotta *phiale* having the same decorations, and showing how the types were disseminated, and used for various kinds of products with slight variations. The silver bowls are from France, and are said to have been found at Èze, near Nice.

105\*. A very fine portrait bust, thought to be of **Antonia**, the wife of Drusus, and mother of Germanicus. Compare with the bust of the 'Clytiè' (p. 83) supposed to represent the same person. This bust originally formed a projecting boss in a silver bowl, and was found in 1895 at Boscoreale, near Pompeii, along with a great treasure of silver vases now in the Museum of the Louvre.

Among the silver **statuettes** observe a finely modelled head of a dog.

106\*. A figure wearing a mural crown, which marks her as the personification of a city, while the wings suggest Victory (*Nikè*), and, it has been suggested, the city of **Nicopolis**. This, however, is doubtful, as the figure may be merely endowed with the attributes of Victory and Fortune (the cornucopia). Above

her head is a row of deities, representing the seven days of the week, beginning on the left with Saturn (Saturday), followed by the Sun (Sunday), Moon (Monday), Mars (Tuesday), Mercury (Wednesday), Jupiter (Thursday), and Venus (Friday). The four divinities last named are remembered in the French and Italian words, for their respective days. A similar series occurs on the shanks of a pair of barnacles in the Anglo-Roman collection. The figure is making a libation over an altar. Above her head are busts of the two Dioscuri, Castor and Pollux. In her left hand she has a cornucopia, from which issue busts of Apollo and Diana. This figure was found near Macon, on the Saone, in 1764. With it were found the following silver figures, which are shown beside it, and which may be distinguished by the similar form of their bases: four statuettes of Mercury; a figure of Jupiter with the thunderbolt, and accompanied by a goat, which would be more properly attached to a figure of Mercury; a figure of Diana, and one of a Genius with a bowl and a cornucopia.

107\*. A figure of a boy, playing with a goose, was found at Alexandria, with silver coins of the earlier Ptolemies (third century B.C.).

108\*-110\*. (On the right and left sides of Case R.) Three silver-gilt votive tablets, addressed to Jupiter of Dolichè (in Commagene 'ubi ferrum nascitur'; compare one of the tablets). Two of the tablets have small shrines, within which is a figure of Jupiter Dolichenus. In one he resembles the Roman Jupiter, with eagle and thunderbolt; in the other he is of a special type—a barbarous figure with axe and thunderbolts, standing on the back of a bull. He is crowned by Victory, and a female figure makes a libation at an altar. These votive tablets belong to a group found at Heddernheim, near Frankfort, and are closely paralleled by a series of dedications to Mars and Vulcan, which were found at Barkway, in Hertfordshire, and are exhibited in the Anglo-Roman collection. They are the only objects, hitherto discovered, which seem to offer any analogy to the silver shrines of Diana, made by Demetrius and the Ephesian silversmiths (*Acts* xix. 24).

## ENGRAVED GEMS.

The gems exhibited in this room represent most of the known stages of the glyptic art (or art of engraving gems) as practised by the Greeks, Etruscans and Romans, from the beginning of civilisation in Greece, in the Mycenaean period, down to about the third century A.D., or even later.

[Gems of the Renaissance and of more recent times are also exhibited in adjoining cases, but these form a part of the collections of the British and Mediæval Department, and are therefore passed over in this Guide.]

The principal classes of engraved gems are **Intaglios**, **Cameos** and **Scarabs**. **Intaglios** (Italian, *intagliare*, to cut in) have the

design sunk below the surface, and are primarily intended to be used as seals. **Cameos** (derivation unknown) have the design carved in relief, and are used as independent ornaments. **Scarabs** (scarabaei, beetles) combine the characteristics of both the cameo and intaglio. The back is carved in relief, in imitation of a beetle (see below, fig. 33), while the base bears a design sunk into it in intaglio. **Scaraboids** are of the general form of the scarab, but no attempt is made to indicate the beetle (fig. 33). A plaster impression is placed beside each intaglio, showing the design as it appears in relief. The intaglios having been intended for use as seals, this was the way in which the engraver intended his work to be seen, as is shown by the inscriptions, and by the fact that in intaglios the figures are usually right-handed in the impression.

With the exception of the early gems in steatite—a very soft material—the engraved stones are harder than a metal tool, and the different kinds of gem engraving depend on the various methods adopted for applying minute fragments of a very hard material, in order to produce the desired effect on the gem to be engraved. This might be done either by setting splinters of diamond in a

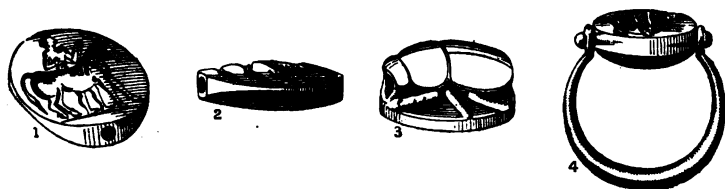


Fig. 33.—Shapes of Gems.

1. Lenticular Gem.

2. Glandular Gem.

3. Scarab.

4. Scaraboid.

metal pencil, or by rubbing in minute dust of diamonds, or emery mixed with oil, by means of a hand-worked tool, or a revolving drill or wheel. In the earliest and the latest gems the marks of the tool are conspicuous. In the early gems much of the work is done with a tubular drill, which leaves a circular ring-like depression. In the late Roman work the rough cuts of the wheel are unconcealed.

Table-case U 7, 8. Earliest examples of gem engraving in intaglio, including the 'Island gems.'

These gems were at first obtained from the Greek Islands (whence they obtained their name), and more particularly from Crete. They have also been found, however, at Mycenae, and other sites of the 'Mycenaean' culture on the mainland. In general, where a record has been preserved of the objects with which they were found, those objects, whether consisting of pottery, bronze implements, ivory or glass ornaments, all bear the mark of a high antiquity, and present the same class of subjects as those seen on the gems. In some instances, however, these gems have been found in company with early Greek inscriptions, vases and terracottas of the historical period—say between the seventh and fifth centuries B.C. Mythological



subjects also occur, though seldom. On these grounds the class of Island gems is important as supplying an undoubted link between the arts of the Mycenaean period and those of historical Greece. The Island stones are mostly in two forms. They are either *lenticular*, *i.e.* of the shape of a broad bean, or *glandular*, *i.e.* shaped like a sling-bolt (see above, Etruscan Saloon, Table-case M). The materials employed were either *steatite* (see above), *jasper*, *rock crystal*, *sard* or *haematite*.

In general the engraving is rude and primitive, the subjects represented being marine animals, such as the octopus and tunny; plants; animals, such as the lion, bull, Cretan goat, dog; fantastic creatures, such as Pegasus, the Chimaera, the Gryphon; or a combination of the human figure with animal forms; and lastly, human figures pure and simple. But these latter are in a minority. It will be frequently noticed, among the designs of bulls, goats, and other animals, that the head of the animal is twisted round so as to fill in the vacant space between its back and the upper edge of the gem, the aim of the engraver having been to avoid vacant space at whatever cost. This characteristic occurs also in the early coins, where the same artistic conditions influence the design. Among the noteworthy gems of this class are:—

Case U 7, row *h*. Sard, with a group of goats. An example of unusually spirited design and careful engraving.

Case U 8, row *e*. Two men leading a bull (*haematite*). The artist has only been able to express the man on the other side of the bull by placing him as if performing an acrobatic feat above it. The same arrangement occurs on a fresco of the Mycenaean period found by Dr. Schliemann, at Tiryns.

Two lions (*sard*) heraldically grouped, with a column between them. The composition recalls that of the famous Lion-gate at Mycenae. Found at Ialysos, in Rhodes, and presented by Mr. John Ruskin.

Horse-headed monster (*sard*) standing between two men. These grotesque combinations frequently occur in Mycenaean art, particularly in this class of gems. Several examples may be found in the two compartments.

Centaur (*steatite*) and Heracles wrestling with Nereus, the Old Man of the Sea (*steatite*). Two examples of Greek mythological subjects on gems of the lenticular and glandular form (see above).

Draped female figure, standing on water, with two swans (green *jasper*); vulture devouring a prostrate man (*steatite*). In these two last gems we have examples of artistic types inherited from early times, but it is doubtful whether a definite mythological meaning had yet been attached to them. The former may be compared with the gold pendant from the Greek Islands, in Compartment 1; but, interpreted as a mythological type, it has been called Leto, Aphrodite, or the goddess Cyrene. The latter is the type of a vulture and a slain warrior, but it was adopted for the mythological type of Prometheus chained and devoured by the vulture.

**Case U 9-12.** The next oldest stage of gem engraving is to be seen in the **Scarabs**, or stones which have one side carved in the form of a beetle, and the **Scaraboids**, which are approximately of beetle form. The origin of the use of the scarab must be sought in Egyptian theology, in which the Egyptian beetle rolling a ball of mud containing its eggs was emblematic of Kheper, the principle of light and creative power, and so the scarab became a sacred emblem and amulet. As a rule, the base of the Egyptian scarab had some simple hieroglyphic or other design, and hence it was adopted as a convenient form for an engraved stone by nations to whom the beetle had no religious significance. The Phoenicians employed both the scarab and its simplified form the scaraboid. The Etruscans used the scarab constantly, but not the scaraboid. The Greeks, on the other hand, seem to have seldom used the scarab, while they favoured the scaraboid at the finest period.

Among the scarabs and scaraboids two classes are to be distinguished. The one bears designs in which the Egyptian and the Assyrian elements prevail over the Greek (Compartments 9, 10 *a-c*). These have been found for the most part in Phoenician colonies, and in regions where Phoenician commerce extended. The other (Compartments 10 *d-12*) has designs obtained from Greek art. The scarabs of this class are mostly found in Etruria, and in many cases have Etruscan inscriptions. They are therefore presumed to have been made by Etruscan artists. The scaraboids are found in Greek sites, and are in some instances signed by Greek artists.

**Case U 9, rows *a-d*.** Scaraboids and scarabs, showing Oriental influence.

Row *b*. Large scaraboid (pebble), with a wolf or dog; above, the Egyptian winged disk.

Large scaraboid (burnt sard), with a lion.

Rows *c, d*. Several of the specimens in these rows are made of porcelain and glass, materials which were employed both by the Phoenicians and by the early Greek settlers in Egypt—as at Naukratis—to imitate the scarabs of the Egyptians.

Rows *e, f* (left half). Gems of various periods, obtained in recent excavations at Curium and Amathus, in Cyprus.

Rows *f* (right half)—*i*. A large series of scarabs, from Tharros, in Sardinia, mostly engraved in green jasper. Tharros was a Phoenician colony, and its gems have the characteristic marks of the Phoenician style. Egyptian and Assyrian motives are freely borrowed and used for decorative purposes, with no reference to their original significance. Pure Greek motives also occur, however, such as Heracles (row *f*) and the warrior (row *g*), which make it probable that the gems of Tharros are comparatively late.

**Case U 10, rows *a-c*.** Series of gems from Tharros continued, with some from kindred sites.

Rows *d-i*, and Compartments 11-12. **Etruscan scarabs.** Here the Egyptian and Assyrian subjects no longer occur. Deities also are comparatively rare. The most frequent subjects are figures

or groups derived from the heroic legends of Greece, while animal and athlete subjects are also common. An ornamental border, called a cable-border, usually surrounds the subject, but this was adopted by the Etruscans with the scarab form, since it also occurs on porcelain scarabs from Naucratis and Cameiros, and on the stones from Tharros. The materials used are generally sard, banded agate, or rock crystal. The best examples appear to date from the sixth century B.C., and are characterised by great refinement in the execution, with a flat rendering of the figure which corresponds with the treatment of Greek bas-relief in marble of this period.

Row *g*. Selected specimens of heroic myths.

(Beginning on the left.)

Perseus cutting off the head of the Gorgon Medusa. The Medusa-character is here only indicated by a snake, which she holds in one hand.

Heracles slaying the giant Kyknos with his club. The names are inscribed in Etruscan, and, as usual, only approximately resemble the Greek forms, being written *Herkle* (compare the Latin *Hercules*) and *Kukne*.

Capaneus, one of the Seven Heroes who went against Thebes, putting on his armour.

Capaneus struck down by the thunderbolt. He had presumptuously challenged Zeus himself to stop him from taking Thebes, and was struck by the thunderbolt as he mounted his scaling-ladder.

Another of the same subject.

Achilles in his retirement. Inscribed *Achle*.

Achilles wounded in the heel by the arrow of Paris.

Case **U** 11. Etruscan scarabs (continued). Among the later scarabs there is a marked tendency towards greater roundness of the figures, and in the rougher specimens the figures are composed of little more than hemispherical, cup-like depressions hastily drilled out.

Case **U** 12. Rows *c-g* contain 'cut-scarabs'—that is, thin slices of stone with a cable border and intaglio design, such as might be found on the base of a scarab. In some cases the scarabs may have been cut down to accommodate them to a later system of mounting in rings, while other designs may have been engraved originally on a thin stone in imitation of the base of a scarab.

It is probable that some of the scarabs or cut-scarabs in Compartment 12 are late imitations of older work, dating perhaps from the close of the Roman Republic.

[The historical sequence is continued in the large central Case **X** with the Greek gems.]

Case **U** 13, 14. A selection of Graeco-Roman Intaglios, grouped according to their subjects. The series begins with Zeus (Jupiter) and myths connected with him, and continues with Posei-

don (Neptune), Athenè, Hermes, Apollo and Muses, Artemis, Ares, Aphroditè, Eros (Cupid), Dionysos and Bacchanalian subjects, etc.

Case U 14, row *e*. A late gem inscribed as the 'Assembly of the gods in Olympus,' in which the principal deities can be distinguished.

[Cases U and W 15-27. Mediæval, Renaissance, and modern gems, etc., forming a part of the collections of the Department of British and Mediæval Antiquities. For Case W 23, see p. 129.]

Case U 28-33. Graeco-Roman intaglios (continued). The series begins on the right (in 33) with deities (continued from 14) and proceeds with legends and heroes, such as Medusa and Perseus, Bellerophon, Heracles, the Theban and Trojan cycles. These are followed by Roman legends, masks and dramatic subjects, subjects from life, ships, animals, devices, mottoes, etc.

Case X, in the centre of the room, contains the finest specimens of Greek and Roman gem-engraving. On the side nearest the door are the intaglios, which range from the sixth century B.C. down to the Roman Empire, classed in compartments:—

Case X 39-40. Intaglios of the best Greek workmanship. Many of the gems in these two compartments are in the form of the scaraboid; the scarab, which, as was pointed out above, is a form that found little favour with the Greeks, occurs but seldom. In some stones, however, variety is given to the plain surface at the back of the scaraboid by some device in relief, such as the Satyric mask which occurs on the scaraboid in Compartment 39, row *c*. On the face is engraved a lyre-player, and an inscription with the name of the artist who engraved the gem, probably to be read as Syries.

Case X 39, rows *c*, *d*, *e*, contain other examples of the finest Greek gems, among which the following are specially deserving of notice:—

Row *c*. Scarab from Amathus (Cyprus) in a fine gold setting, mounted on a silver ring; Athenè with the spoils of Medusa, her head, wings and snakes.

Scaraboid from Greece: a Satyr carrying a full wineskin on his back. A remarkably vivid piece of Greek work.

Scaraboid from the Punjab (India): Heracles, after the defeat of the Nemean lion, is offered water by the local Nymph. It is unknown how this early Greek work reached India, but it might well have been carried there in the army of Alexander.

Row *d*. A female head in broad and simple style, inscribed Eos.

Head of a youth in a peaked hat. A work of great beauty in the same broad style.

A finely executed crystal scaraboid of a lion attacking a stag.

Row *e*. An agate bead, flattened on one side, with a figure of a nude athlete twisting the thong of his *caestus* (a device to increase the effect of a boxer's blow) about his wrist.

A bead of burnt sard, shaped as the last, with a seated youth playing on a triangular lyre.

It is to be noted that in the foregoing and other works of the fine Greek style the work is not conspicuously minute in detail. It is indeed less so than in some of the earlier gems. The treatment is broad and free, and calculated for the general effect of the work seen as a whole.

**Case X 40.** Greek gems (continued), including a series of large scaraboids, with figures of animals broadly and naturally worked. Note also:—

Row *b*. A girl writing on tablets.

Row *d*. A scarab with a wild goose flying; very finely and delicately engraved.

Giant falling in combat; finely engraved.

Scaraboid, winged River-god; an archaic work in a minute and formal manner.

**Case X 41–43.** Selected Graeco-Roman gems, produced by Greek engravers working in Rome towards the end of the Republic and in the first centuries of the Empire. The subjects are mainly mythological. The favourite material is the sard, in tints varying from pale yellow to orange red. Other stones used less frequently are the banded onyx, nicolo, amethyst, etc.

**Case X 44–45** (except 44, row *a*). Gems which are signed, or purport to be signed, by ancient engravers.

**Case X 45, row *d*.** A fine head of the dying Medusa, with the name of Solon.

The gems which profess to be thus signed are very numerous, and in some cases (*e.g.*, the scaraboid of Syries already mentioned, Compartment 39, row *c*) the authenticity of the signature is absolutely beyond dispute. In most signed gems, however, there is doubt and controversy with respect to the signatures, since the lamentable habit of adding the names of ancient artists to gems, in order to invest them with a fictitious value, is known to have prevailed from the Renaissance onwards, but especially during the eighteenth and early nineteenth centuries. For the convenience of students most of the signed gems in the collection have been brought together in these two compartments. In some examples, however, the signature must be regarded as a recent addition to an ancient engraving, while in others the whole work is equally suspect. Compare, for instance (Compartment 44, row *e*), the fine blue beryl head of young Heracles with the name of Gnaïos and the crystal counterfeit beside it accurately imitating the fracture of the original.

For a further discussion of the authenticity of the several signatures, see the *Catalogue of Engraved Gems*.

**Case X 46, 47.** Portraits in intaglio. Among them the following are specially noteworthy:—

**Case X 46, row *b*.** An elderly man, nearly bald, and with a wart on his chin. An admirable piece of minute and vivid portraiture.

Row *c*. A portrait, wearing the winged cap of Perseus, and set in its original rough iron setting.

Row *e*. Two heads of Julius Caesar, with the name of

Dioscorides, a known gem-engraver of the time of Augustus. The pale sard from the Payne-Knight collection is the finer of the two. The dark sard, from the Blacas collection, appears to be a replica, and the signature is illiterate in form.

Row *f*. Head of Antonia (?). Compare the silver bust from Boscoreale (p. 120), and the so-called 'Clytiè' in the Third Graeco-Roman Room (p. 83).

Rows *f*, *g*. Forceful portraits in the later Roman style of Vespasian and Titus.

Case X 47. Row *c*. Vigorous portraits of Septimius Severus, Caracalla, and Trajan Decius. The last is still in its original iron setting.

Case X 48-56. In the opposite side of the case are the Cameos or gems in relief, belonging almost exclusively to the Roman period, and engraved on precious stones, consisting of layers of different colours, which the engravers have utilised to obtain rich and varied effects. As already mentioned, the Cameo is complete in itself, while the Intaglio is primarily intended to serve as a seal. Hence the Cameos are of a larger size and more brilliant effect. It also follows that the figures are right-handed and the inscriptions are not reversed.

Case X 48. The subjects are mainly Bacchanalian, with figures of Satyrs, Maenads, Silenus, etc.

Case X 49. Bacchanalian subjects, figures of animals, etc. At the bottom is a roughly executed bust of Heracles, wearing the lion's mask, from the Punjab, in India.

Case X 50. Heads of Medusa, Minerva, etc. The amethyst head of Medusa in the centre, winged and intertwined with serpents, is of exceptional size and brilliancy for this material.

Case X 51. Portraits, chariot groups, etc. In the middle is a large sardonyx portrait of Julia, daughter of Augustus, partially idealised as Diana. [The pale sard background is modern.]

Case X 52. Roman portraits, etc.

Row *a*. Head of Messalina, wife of Nero.

Row *c*. The combined heads of Trajan and his wife Plotina.

Fragment in sard of an emperor (perhaps Tiberius), wearing an oak wreath. A small fragment of what must once have been a splendid work.

Bust of Caracalla. A characteristic portrait.

Row *d*. Fragment from a vessel of rock crystal, with part of the figure of a dancing Maenad. A piece of the rim of the vase is preserved above the Maenad's head.

Busts of Julia, the daughter of Augustus, partly idealised, and wearing the helmet and aegis of Minerva, and of Livia, the step-mother of Julia, side by side. [The ground is modern.]

Below is a late Roman cameo, with a figure of Victory carrying the bust of an empress (?).

Case X 53. Roman portraits, etc.

Row *b*. A small fragment of a once splendid cameo contains a

figure of Livia as Ceres, enthroned, seated on a cornucopia held up by the hand of a figure now lost, probably Tiberius.

In the centre is the splendid bust of **Augustus wearing the aegis**, formerly in the Strozzi and Blacas collections. It should be observed that the gold diadem is probably mediæval, and that the stones set in it are of trifling merit. Originally the head was bound with the plain fillet, of which the ends are seen behind the head.

Row *d*. A head of Germanicus has the signature, probably genuine, of Epitynchanos.

Row *e*. Two cameos, one a head of Augustus, the other of a boy, in beautiful sixteenth century settings of gold and enamel.

Case **X** 54-56. Miscellaneous cameos.

Case **X** 54. Venus, Cupids, etc.

Row *c*. Cupid leading the panthers that draw the chariot of Bacchus. Signed by Sostratos.

Row *f*. Actæon, attacked by his hounds. A fragment of a fine cameo.

Case **X** 55. Miscellaneous subjects, actors, masks, etc.

Case **X** 56. Mottoes and devices—*e.g.* in row *a*, a hand twitching an ear, and the motto 'Remember'; row *c*, 'They say what they like. Let them say. I care not.'

At the end of the central case are objects of the Roman period, in hard materials and gems, such as agate, chalcedony, onyx, crystal, etc. Among them may be noticed a small circular dish, found in the Punjab, with reliefs, representing two stages in the myth of Diana and Actæon, viz., Actæon looking on while Diana is bathing, and Diana causing him to be attacked by his own dogs.

Immediately opposite, in Case **W**, compartment 23, are four fine cameos, acquired in 1899 at the sale of the Marlborough collection, including:—

Sardonyx cameo. Two busts, confronted, of Jupiter Ammon and Isis. The Ammon wears the aegis, and an oak wreath, and has the ram's horn on his temple. The Isis has a wreath of corn and poppies, and her mantle has the special Isiac fringe and knot. It is probable that the heads are those of a Roman emperor and empress, but there is no authority for the names of Didius Julianus and Manlia Scantilla, engraved on the modern gilt mount. This cameo ranks fourth amongst those now extant, in respect of size. The extreme flatness of the treatment is due to the artist's desire to make use of the coloured layer of the material.

Chalcedony cameo, worked in the round. Apotheosis of Marciana, the sister of Trajan. Her half-length figure is borne up on the back of a peacock.

## PASTES.

The frames which are placed in the windows contain a series of glass pastes, ancient and modern. The pastes (Italian *pasta*, a  
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piece of dough) are casts in glass from gems, or from clay moulds made for the purpose.

For the most part probably they were employed innocently, as cheap imitations of favourite and costly engraved gems. Pliny speaks of 'glass gems from the rings of the multitude.' Also, no doubt, they were occasionally used for purposes of fraud, and in another passage he speaks of imitations by lying glass (*mendacio vitri*). The middle and right hand windows contain ancient pastes. The left hand window has a selection of modern pastes made in the eighteenth century by James Tassie, the publisher of a very extensive series of pastes taken from gems in public and private collections.

### FRESCOES.

Cases **A-H** (upper part). A series of **fresco paintings** from Pompeii, Herculaneum, and elsewhere, of the period of the early Roman empire.

[On leaving the Gold Ornament Room, we return to the Etruscan Saloon. The Roman terracottas and miscellaneous antiquities in the South wing have already been described above, p. 108.]

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## THE ETRUSCAN SALOON.\*

**SUBJECT:—ETRUSCAN AND EARLY ITALIAN ANTIQUITIES, IN BRONZE AND TERRACOTTA.**

The people who were called by the Romans Etrusci, or Tusci, by the Greeks Tyrrheni, by themselves Rasena, and by us **Etruscans**, principally occupied the region bounded by the Apennines, the Tiber, and the Gulf of Corsica. The affinities of the Etruscans in respect of race and language are still uncertain. As regards the latter, we have a large number of inscriptions, written in an alphabet slightly different from the Greek, and but little else. The inscriptions are mainly taken up with names of persons, and bilingual documents are scarce. For these reasons the known vocabulary and facts of grammar are at present very incomplete, and no connexion with any known language has yet been validly established.

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\* The bronze objects in this room are described in the *Catalogue of Bronzes* by H. B. Walters (80s.).



The Etruscans made their appearance in Italy, probably entering from the north, before the beginning of written history. After the foundation of Rome they are best known for their struggles with that state. Their territory lay close to that of Rome, and they had existed as a considerable power when as yet Rome was but striving to acquire ascendancy over the Italic tribes in her neighbourhood. As Rome gathered strength, the wars with Etruria set in. To the legendary stage belong such stories as the march of Lars Porsenna, of Clusium, to replace the banished Tarquin on the throne. After the beginning of the fifth century the Etruscan power began to decline. Their sea strength was broken by the battle of Kymè or Cumæ (474 B.C. ; cf. p. 134). The struggle on land ended in the conquest of Etruria, the last great acts of which were the battles at the Vadimonian Lake, B.C. 310 and 283. Although politically extinguished, the Etruscans maintained a separate national character and art until the beginning of the empire.

In religious belief and ritual the Etruscans exercised a deep influence upon Rome ; but since their literature, such as it was, has perished, they are chiefly of interest to us in connexion with the remains of their art.

The original basis of **Etruscan art** is a primitive form of culture which they shared with the Italian peoples on both sides of the Apennines, and which was one branch of the European Bronze Age civilisation. Egyptian influences can only be traced occasionally and in accidental importations. (Cf. p. 132.)

This is followed by the period of archaic Etruscan art represented by the Polledrara tomb (p. 133), in which Egyptian influence is strong and importation is frequent. Greek influences also begin to be felt, but so far only faintly.

To this succeeds a period of active intercourse between Etruria and Greece. The Etruscans import the wares of the Athenian potters (p. 153), and a large proportion of the best Greek vases in the Second and Third Vase Rooms was found in Etruscan tombs. In pottery they never imitated the Greek wares with any success (p. 176), but they adopted Greek motives and mythological types with zeal, and used them on their engraved gems (p. 124), jewellery (p. 116), and bronzes. In the latter branch they were particularly skilled, and their bronzes appear to have been exported freely to Greece. Though bronzes certainly known to be Etruscan have so far been seldom found on Greek soil, the comic poets Critias and Pherecrates (in lines preserved to us by Athenæus) testify that Etruria had the pre-eminence in all bronzes for domestic use ; and there are many objects of which it is hard to say whether they are of Greek or of Etruscan origin.

It was formerly supposed that the Etruscans alone practised the characteristic engraved work on bronze, such as occurs on the mirrors and *Cistæ*, and though several examples of Greek work

have now been found, they are still few in number compared with those of the Etruscans.

The art of Etruria and Greece proceeded on parallel lines, until Greek art reached its full ethical perfection in the fifth century B.C. Etruscan art had no such culminating point, and in the subsequent periods Etruscan art loses its interest, though it maintains an independent existence to the beginning of the empire. In the greater part of its products it adopts but vulgarises the character of later Greek art. Its outlines become loose, its execution careless, and its spirit gross. Some of the engraved work on metal can alone be excepted from this condemnation. It seems probable also that the Roman art of portraiture, with its strong individualising power, was acquired from the Etruscans.

#### ITALO-ETRUSCAN PRIMITIVE WORK.

Such examples as the Museum possesses of the primitive Italian culture described above are grouped at the back of the two bays next the Bronze Room (Cases 82-87 and 68-70, together with the lowest parts of cases 65-68).

Cases 82-87. Early bronze work of the primitive period, including a series of perforated and engraved disks, work in twisted bronze wire, horse trappings, etc.

Case 87. Some singular models, with groups in the round of figures ploughing, etc. The birds which surround these groups are a very common characteristic of this primitive work, and may be seen also attached to the *fibulae* (brooches) and horse trappings.

Cases 65-67 (lower part), 68-70. Pottery, etc., of the primitive period, consisting of plain red and black ware, with simple ornamentation in relief or incised.

Cases 65, 66. Two urns in the form of a primitive hut, from Monte Albano, used for burial. One of the two contains calcined bones. The form chosen for the urn must be due to the desire, universally felt in early times, to make the tomb an imitation of the dwelling.

[In the upper part of cases 65-67 are groups of antiquities, such as brooches, amber beads, and the like, from tombs in the valley of the Ticino. These, however, are not necessarily older than the close of the Roman Republic.]

Cases 68-70. Archaic pottery from a tomb at Falerii. The large caldron on the stand is decorated with four Gryphons' heads, as well as with white paint. The Gryphon type was adopted from Assyria by European art long before it had acquired mythological significance among the Greeks. A large quantity of pottery, similar in character to that shown here, has been excavated in recent years at Falerii, and is now exhibited in the Papa Giulio Museum at Rome.

## EARLY ETRUSCAN PERIOD.

Cases 126-135. The principal group of antiquities of the early Etruscan period is that from the **Polledrara Tomb** (otherwise known as the Grotta d'Iside or Grotto of Isis), which was excavated at a place called La Polledrara, near Vulci, in 1840.

The date of this tomb can be determined as not earlier than the reign of the Egyptian king Psammetichos I. (666-612 B.C.), whose cartouche appears on one of the porcelain scarabs that were found. On the other hand, everything points to the high antiquity of the tomb, which may therefore be placed about the end of the reign of Psammetichos (612 B.C.). The contents of the tomb are partly imported and partly of local manufacture. Among the former are the carved ostrich eggs, the ivory spoon, the porcelain scarabs and flasks with hieroglyphic inscriptions of greeting. In the latter there are blunders in the inscriptions which suggest a non-Egyptian intermediary between Egypt and Etruria.

Such agents might be Phoenicians; but the fact that Greek letters occur on some of the ostrich eggs suggests the Greek colonists settled at Naucratis, in the Nile delta. A further confirmation of this fact has been sought in the character of the painted pottery, which has been attributed to Naucratis; but the suggestion has not been accepted without controversy.

The principal vase is a pitcher (*hydria*) in black ware, with designs in red, blue and white. The colours, however, are now so faint, that the subject can only be made out by prolonged examination. In the upper tier the principal subject is Theseus slaying the Minotaur, and Ariadne with the clue of thread. Centaurs, chariots, etc., are added to complete the band. In the lower tier Theseus and Ariadne lead the dance of rescued Athenian youths and maidens.

The bronze work is probably of local manufacture. It is for the most part made of thin beaten plates riveted together, and it is plain that most of the utensils could never have been used except for show at funeral ceremonies and as furniture for the dead, so thin and slight is the bronze.

Among the bronze objects may be noticed a three-quarter length female bust (434) in which the metal is beaten up in plates, which are then riveted together in a manner characteristic of the oldest bronze works. About the lower part are two tiers of friezes of Oriental animals and chariots, perhaps in imitation of an embroidered skirt.

The exceedingly archaic female figure holding a bird is said to be carved in the limestone of the Polledrara district, and is also, therefore, a local work.

## ETRUSCAN ART.

*Archaic and Later Periods.*

[For the various objects in this Saloon, not already described, we proceed in order round the room, beginning at the right of the Bronze Room door.]

Cases 76-80. Etruscan archaic **candelabra**. The candelabra terminate in four branches, for the suspension of hanging lamps. In the centre is usually a small archaic statuette standing on its own pedestal. Note *e.g.* in Case 76, the wrestling of Peleus and Thetis (compare above, p. 104). The transformations of Thetis are represented by the snake on the arm of Peleus.

Cases 76-81. Projecting heads of **Gryphons**, foreparts of horses, etc., which must have been used to mask the ends of the wooden bars of some object, perhaps a throne.

For similar decorations, but on a much smaller scale, and differently applied, see the braziers from the Polledrara tomb. Somewhat similar decorations also occur at the end of a chariot pole; but the obvious occurrence of pairs is against this explanation in the present instance.

Cases 82-87. See above, p. 132.

Cases 88-97. Etruscan bronze **weapons**—helmets, spears, swords, greaves, etc.

Cases 92, 93. Two ornate **tripods** from Vulci. 588 has the foreparts of horses conjoined in pairs, where the supports join the central ring. Between them are a series of archaic groups, thought to represent the story of Alcestis (*cf.* p. 77), namely, Hermes running with a sword; Death carrying a woman in his arms; Heracles running and brandishing his club.

Case 93. 250. Bronze Etruscan helmet, with a Greek inscription recording that it was dedicated to Zeus by **Hiero**, son of Deinomenes (*i.e.* Hiero I., of Syracuse), and the Syracusans,

ΘΙΑΡΟΝΟΔΕΙΝΟΜΕΝΕΟΣ  
ΚΑΙΤΟΙΣΥΡΑΚΟΣΙΟΙ  
ΤΟΙΔΙΤΥΡΑΝΑΠΟΚΥΜΑΣ

Ἱέρων ὁ Δεινομένηος καὶ τοὶ Συρακόσιοι τῷ Διὶ Τύρ(ρ)αν' ἀπὸ Κύμας.

as Tyrrhenian (booty) from Kymè. This helmet was found at Olympia, and is a relic of the battle fought at Kymè (Cumae, near Naples), in 474 B.C. The people of Kymè were hard pressed by the Etruscans, who had command of the sea. Hiero came to their aid and broke the Etruscan sea power, the battle of Kymè marking the turning point in the political history of Etruria.

The large central shield with embossed patterns is of very thin metal, and must have been intended for sepulchral purposes only.

Case 95. 554. A circular *cista*, with an admirable piece of archaic decoration, perhaps intended to be humorous—namely, a frieze of running Gorgons, repeated indefinitely by impressions from a single mould. (Fig. 34.)

In the first bay is (111\*) a large terracotta sarcophagus † (Plate XIX.) found at Cervetri, of the archaic period. A grotesque pair, a man and woman, recline on the cover. The man is nude, and seems to be wearing a mask. The woman is draped, and wears thin embroidered stockings beneath her sandals. The four sides of the chest are decorated with subjects in low relief. Front side: A battle between two warriors, who cannot be named. On each side are two women and a man. At the angles are youthful winged figures, probably the souls of the warriors, the soul of the wounded man being perhaps represented as bounding off to Hades. The lion



Fig. 34.—Frieze of Gorgons.

which takes part in the combat reminds us of the lions which sometimes take part in battles of gods and giants, but it is hard to explain its presence in this combat. Rear side: A man and woman recline at a banquet, as on the lid above, attended by two cupbearers and two musicians. At each end is the furniture of the banquet, consisting of vases, wreaths, mirrors and keys. The caldron on a high stand closely resembles the vase from Falerii, in Case 70. At one end is a scene of leave-taking by warriors, and at the other are two pairs of mourning women.

The Etruscan inscription has not been interpreted, and some critics have questioned the authenticity both of the inscription and of the sarcophagus, since it is clear that the two cannot be separated. For these doubts, however, there are no valid grounds.

Cases 98–102. Archaic Etruscan black pottery, of the kind known to archaeologists as '*Bucchero nero*' (Italian *bucchero*, a

† See *Terracotta Sarcophagi, Greek and Etruscan, in the British Museum*, by A. S. Murray, folio, 1898 (28s.).

vessel of fine clay). The patterns are partly incised lines, partly moulded reliefs, and partly reliefs impressed upon the soft clay by rolling along it an engraved cylinder.

A singular pair of masks, one male and one female, were placed upon the faces of the dead. [Compare the figure on the large sarcophagus, mentioned above.]

Cases 103-107. Bronze bowls with handles in statuette form, like those attached to mirrors; vases for suspension in the shape of human heads, and probably intended for ointments; various implements, such as many-pronged forks for drawing out flesh from a caldron, ash-rakes, and ladles for drawing wine.

In Case 103 is a bronze tablet (888), inscribed on both sides with an **Oscan** inscription. The iron chain and staple by which the tablet was suspended are preserved. The tablet was found in 1848 at Agnone, and is an important monument of the Oscan language. It contains an enumeration of the statues and altars dedicated to various deities in a certain garden.

Cases 108-115. Etruscan bronze **statuettes**. The figures in these cases belong to various periods of Etruscan history, but as already stated the majority are strongly archaic, while a few belong to a late period. When the Etruscans left off working in the archaic manner, they adopted the later Greek style, but did not themselves pass through a stage corresponding to the great period in Greece. The arrangement of these cases is roughly as follows:—

Cases 108, 109. Female figures, for the most part draped and winged. Both drapery and wings are treated with formal archaic simplicity.

Cases 110-113. Male figures of deities, warriors, athletes, Heracles, Pan, Satyrs, etc.

Case 114. A figure of Mars or a warrior (no. 459) was found in 1838, with various other bronzes in this case (450, 463, 614, 615, 679), in a lake on the Monte Falterona, near the source of the Arno. They formed part of a deposit of more than 600 bronzes that had evidently been thrown into the lake as votive offerings. Many of the bronzes were votive offerings of single limbs (such as the leg, no. 615), while others were complete statuettes.

Case 115. The bronzes in this case are of a late period, with free attitudes, flaccid forms and careless work. The chasing and engraving of the surface is no longer practised.

Cases 121-125. Etruscan black ware (*bucchero nero*). Compare above, cases 98-102.

[Cases 126-135. The Polledrara Tomb. See above, p. 133.]

The standard-cases and table-cases in this bay are distinguished by the letters of the alphabet.

Standard-Case **A**. Select pieces of Etruscan bronze work, namely:—

665. A **strigil**, or instrument for scraping oil from the limbs. The handle is composed of a figure of Aphrodite, herself represented

as using the strigil. At the back she is supported by a stem of acanthus. From Praeneste.

656. A wine jug, with handle terminating at one end in a mask of Pan, and at the other in a Sphinx. (The body of the vase is modern.)

666. A female figure, seated on a chair in an easy pose, forming the base of a small candelabrum. From Chiusi (Clusium). These three objects are placed here as having been found in Etruscan districts. But in their easy grace they are more Greek than Etruscan, and, if not actually imported from Greece, they were produced under a strong Greek influence.

Below are—

637. Circular casket (or *cista*) from Praeneste, the source from which nearly all objects of this class have been obtained. On the cover are groups of combatants incised. The scene seems to be a serious combat, though the fantastic attitudes of the figures are more suited to a dance.

742. Plain *cista*, with a group of two comic actors standing on the cover; of a late date.

Case B. 447. An archaic female figure, perhaps Aphrodite, made of bronze cast upon an iron core. The swelling of the iron has split one side of the bronze. The forearms were separately cast, and are riveted on. Fine patterns are incised on the drapery. An excellent example of primitive casting where no attempt is made to economise weight and material. From Sessa, on the Volturno.

3212. The bronze head adjoining is also a fine specimen of early casting, acquired (in 1898) from the Tyszkiewicz collection. This also is cast about an iron core.

This case also contains :—

557. A finely designed two-handled vase (*amphora*). The nude male figures supporting two animals, which in an erect position are a favourite device as a mirror stand (as in Case 112), are here strongly recurved to make vase handles, the anatomy being modified throughout on account of the strained position. Below each is a delicately-composed Siren upon a palmette.

Five caldron-shaped urns (*lebetes*), viz. :—

558. Caldron. On the cover are an archaic female figure and four youths performing exercises on horseback, alternating with figures of Sirens. On the body is an incised lotus pattern.

559. Caldron. On the cover is an athlete preparing to throw the disk.

560. Caldron. In the centre of the cover is a group of a man and woman, perhaps Hades carrying off Persephonè, a minutely elaborated piece of archaic work. The male figure might be a Heracles, but if so, he has no distinguishing attribute. Four mounted Amazons drawing their bows surround the rim. Round the body is an incised frieze, with Heracles driving away the cattle of Cacus, various groups of animals, a chariot race and wrestlers.

561. Caldron. On the rim are four mounted archers, drawing their bows, etc.

257. Caldron, inscribed below the rim with an archaic Greek inscription (difficult to distinguish) which seems to mean that the *lebes* had been offered as a prize in athletic games.

Case C. 638. *Cista*. Round the body is engraved a frieze, representing the sacrifice of Trojan captives at the funeral pyre of Patroclus. On the cover are engraved three Nereids, riding on marine monsters, and carrying the armour of Achilles. The whole is surmounted by a group in the round of a Satyr and a Maenad. This *cista* is remarkable for the masterly drawing of the figures in the frieze and the interest of the subject, the grim character of which is well suited to Etruscan taste.

Below are a handsome dish, from Chiusi, with the handle in the form of a figure of Victory, and two braziers, with fire tongs and rakes.

Case D. 745. A *cista*, engraved with an obscure subject, perhaps a travesty of the **Judgment of Paris**. The figures which readily fit in with this interpretation are those of the three goddesses and Eros. The nude figure with an apple would be Hermes, the grotesque figure with Satyr's ears Paris, and the nude female figure with the sword Eris (Strife). The subject is also explained as the race of Atalanta and Meilanion.

The whole of the contents of the lower part of this case are said to have been found together at Praeneste in 1786 in a crypt near the Temple of Fortune. The *cista* (no. 743) has two subjects connected with Neoptolemos, son of Achilles. (1) Preparations for the sacrifice of Polyxena (?). A nude maiden is held by one of a group of three heroes. (2) Neoptolemos slain by Orestes at the altar at Delphi, in the presence of the three Delphic deities—Apollo, Artemis and Leto.

Case E. 746. *Cista* engraved with designs: (1) Combat of Paris and Menelaos, Aphrodite intervening between them. (2) Combat of Greeks with Amazons, as allies of the Trojans. Achilles stands over the body of the Amazon Penthesilea, while Thersites advances to insult the body, an outrage in return for which he was slain by Achilles.

639. *Cista*. On the cover are four Nereids, riding on sea-monsters, finely incised. In the lower part of the case are various articles of toilet—combs, pigment-boxes, etc.—found in the *cistae*, which were usually employed for this purpose.

Table-case F. Bronze instruments, and various parts of *cistae*, such as the feet, handles, etc. Several sets of *cista*-feet may be noticed cast from one mould.

749. A finely composed archaic relief of a Nereid riding on a hippocamp, with the helmet of Achilles.

Above is (650) a richly adorned bronze bucket (*situla*). The reliefs include two Harpies (?) carrying human figures, as on the Harpy Tomb.



Case **H.** 640. *Cista*. On the body are: (1) Bellerophon leading Pegasus by a halter, and conversing with Stheneboea (or according to Homer, Anteia), the wife of Bellerophon's host, Proetos; (2) Paris (?) and Victory about to make a libation; (3) Menelaos and Helen (?) On the cover are Nereids riding on sea-monsters.

741. An oval *cista*. Round the body is a battle scene. The frieze has at some time been cut down to half its proper height. Of the scene on the lid, which has been thought to represent the meeting of Aeneas, Latinus and Lavinia, after the death of Turnus, a supposed continuation of the narrative as told in the *Aeneid*, the greater part is probably modern.

Case **I.** Etruscan sepulchral chair. A series of archaic incised designs has been reconstructed to form a chair, for the support of a cinerary urn of human form. There is conclusive evidence for this usage. (Cf. *Museo Italiano* i., pl. 9, figs. 7-10.)

The collection of Etruscan bronzes is continued in Table-cases **K, L** with the mirrors.

Table-cases **K** and **L**. Etruscan mirrors and mirror-cases. On one side the surface of the metal was highly polished, but it is rare for the mirrors to retain any reflecting power to-day. On the other side was an incised design, in many instances representing subjects derived from Greek art, mythology and legend, but usually accompanied by Etruscan inscriptions, giving in Etruscan form the names of the persons represented. The mirrors are sometimes circular disks, enclosed in mirror-cases, of which there are several examples in Case **K** (compare the figure of Seianti in Case 59), and sometimes they have long handles. These may be either completely finished in bronze, or may have been inserted in handles of wood or bone, now for the most part lost. (See two examples in Case **L**.)

The older examples (speaking generally) are exhibited in Case **L**, and the later in Case **K**. Those that belong to the archaic period are comparatively few. The greater part may be assigned to the fourth and latter half of the fifth centuries B.C. In the older examples the drawing is more careful and restrained, the field is more completely filled, and the inscriptions are more numerous than in the later mirrors, where the drawings are slighter and freer.

In Case **L**, No. 542 is a remarkable specimen of archaic Etruscan work in low relief. Heracles is carrying off a female figure, whose name is inscribed as Mlacuch, which may represent a Greek form of Malachè, but the subject is not otherwise known. The type suggests the wrestling of Peleus and Thetis.

In the centres of Cases **K** and **L** are groups of early Etruscan black *bucchero* ware (see above, p. 135). In many cases the vases are decorated with patterns obtained by rolling an engraved cylinder over the soft clay.

Table-cases **M, N, O**. See above, p. 109.

Wall-cases 136-139, 1-18. See above, pp. 108, 109.

Cases 23-25 are temporarily occupied with painted grave-stones of a very unusual character, from Amathus in Cyprus.

Cases 26-37. The upper part of these cases contains architectural and other fragments in **terracotta**, excavated by the late Lord Savile, at Civit  Lavinia, the ancient Lanuvium. The principal fragments are part of a terracotta cornice and pediment of a temple. These remains, which belong to the sixth century B.C., illustrate the archaic method of constructing roofs of wood, and protecting the wood by enriched terracotta work.

The groups in terracotta relief, of a Satyr and Maenad, etc., masked the ends of circular tiles, in the same way as the two heads which are above the restored cornice.

On the floor of these cases are **Sepulchral Chests** of limestone, adorned with reliefs in an archaic style of sculpture, which refer for the most part to the funeral of the deceased or to scenes in his life. They include scenes of combat, scenes of the chase, banquets, and the laying out of the corpse. The covers are preserved of two of these chests, and imitate a tiled roof, which may be compared with the restored structure immediately above them.

Cases 38-51 contain unpainted Greek pottery, mostly of a late date; on the upper shelf is a series of Italian terracotta heads, probably sepulchral.

[The upright stands in this bay, numbered I.-VIII., contain a series of select electrotypes from the Greek coins in the Department of Coins and Medals (central door). For the exhibitions of this Department see the 'Guide to the Department of Coins and Medals' (6d.).]

Cases 53-63. **Terracotta chests and sarcophagi**, of about the second century B.C. In Cases 58 and 59 is the sarcophagus of a lady, named in the inscription '**Seianti Thanunia**, wife of Tlesna'; within is a skeleton, no doubt that of the lady; and on the cover reclines her effigy, gazing into a mirror which lies within its open case. Her earrings are painted to imitate amber set in gold, and some of the six rings on her left hand appear as if set with sards. Suspended from the walls of her tomb were vases and other objects of silver and silver-gilt, including a mirror and strigil, which, however, were only of the nature of sepulchral furniture. The date is fixed, by coins discovered in a companion sarcophagus now at Florence, about the first half of the second century B.C. From Chiusi.

The smaller terracotta chests are cast from moulds, and roughly coloured, the names of the deceased being occasionally added. Certain favourite subjects, such as the combat of Eteocles and Polyneikes before Thebes, and Echetlos fighting with his plough at Marathon (?), are repeated with great frequency.

Case 64. Large urn for ashes, in the form of a male figure with a movable head.

Cases 65-70. See above, p. 132.

Cases 71-75. Archaic **paintings** on panels of terracotta, which appear to have lined a part of the walls of a tomb. The subjects include two Sphinxes which probably flanked the doorway, and a procession of figures busied with funeral ceremonies. They carry a standard, perhaps that of the deceased person, a wreath, and various vases. The figure on the right seems to be unfastening a long metal girdle. These panels were obtained from Cervetri (Caere), and are probably to be dated about 600 B.C.

On the upper shelf are archaic terracotta roof ornaments, also from Cervetri.

Case 75. Sepulchral chest, in the form of a couch, on which a dead body is laid. The front is elaborately carved with a relief of two lions attacking a bull, and two recumbent figures.

[We leave the Etruscan Saloon by the North door, and enter the Bronze Room.]

## THE BRONZE ROOM.\*

### SUBJECT:—GREEK AND ROMAN BRONZES.

The bronzes exhibited in this room are in part derived from tombs, in which, like the pottery and gold ornaments, they had been buried as appurtenances of the dead. In part they are relics of the religious and ordinary life of the Greeks and Romans, found wherever by chance it might happen that they had been hidden and preserved. Those that have been obtained from tombs are usually in the form of armour, weapons, vases, mirrors, with or without cases, *cistae* (caskets), and personal ornaments, such as *fibulae* (brooches) and armlets. It is noticeable that the bronze of some of the vases is so thin that they can do little more than stand and support their own weight (cf. above, p. 135). They must have been produced expressly for purposes connected with the tomb.

The Greek temples were rich museums of bronze work, whether in the form of statues on a large scale or of small votive offerings and inscribed tablets. Large deposits of the kind were found, for example, at Olympia and on the Athenian Acropolis. For the most part we only have the record of the bronze **dedications** in

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\* Described in the *Catalogue of Bronzes* (1899), by H. B. Walters (30s.). A copy can be borrowed in the room. See also A. S. Murray's *Greek Bronzes*, London (Seeley), 1898.

the temples, since the metal was too valuable to be neglected, and the temple treasures were only spared if they were buried. Two votive helmets, however, originally dedicated in temples, are now in the Museum collection (pp. 134, 150), and some of the inscribed tablets were originally intended to form a part of a temple's archives.

The original **statues** made by the great Greek sculptors were in many cases in bronze, but, for the reason just mentioned, the value attached to the metal in the dark ages, the surviving examples of fine sculpture in bronze are very rare. The Museum possesses a few fine fragments from very various localities, but no complete life-size bronze statue of the first rank.

A considerable part of the collection in this room consists of small **statuettes**. Some of these are made to perform a decorative purpose, as the handles of mirrors and dishes, while others stand as ornaments on candelabra. The free-standing statuettes, performing no such office, are comparatively rare from Greece. From Rome and the Roman Empire they abound, having been much used in Roman houses to place in small domestic shrines (*lararia*).

Work in bronze **relief** was actively practised in Greece, as also in Etruria, before and during the fifth century B.C. The best examples, however, of Greek relief (in which the Museum is particularly rich) belong to the beginning of the fourth century B.C., and consist of mirror-cases and pieces of armour, portions of metal vases, etc. These reliefs, which are sometimes cast from moulds, but more often beaten up from the back (*repoussé*), reach a high degree of perfection (see below, p. 143).

As we have seen, the Etruscans practised largely the use of an **incised line** on bronze for their mirrors and caskets. Examples of similar line engravings on Greek works of the fine period are comparatively rare, although the Greeks used the incised line to a large extent on their pottery, and in the earlier periods of bronze work. Thus large numbers of early incised bronzes have been found on the Athenian Acropolis at Olympia, and at Dodona; but subsequently the art does not appear to have been practised, and few examples survive such as the mirror, No. 289, in Case A. So far as is known, the Greeks did not use bronze *cistae*.

The collection includes a great variety of objects of the **daily life** of the ancients, such as their locks, keys, instruments, taps, and any other objects, for which bronze was the most convenient material and which chance has preserved.

The series of bronzes exhibited in this room begins with Greek bronzes of the late archaic period, say about 520 B.C. Such earlier Greek works in bronze as the Museum possesses are in the First Vase Room, and some of doubtful origin are in the Etruscan Saloon. This room contains the Greek bronzes from the fifth century onwards, and the collection of Roman bronzes. Those, however, of the latter which have been found in this country are placed together in the Anglo-Roman collection, in the Department of British and Mediæval Antiquities.

**Pedestal 1.** (In the centre of the room.) 266. The head of a goddess, who has been identified, but not with certainty, as **Aphroditè**. (Plate XX., fig. 1.) This fine example of a Greek bronze, sculptured in a large commanding style, is said to have been found at Satala in Armenia Minor. The eyes had been inlaid with some material imitating their natural colours, such as a vitreous paste, ivory and ebony, or gems. The head has been violently broken off from a colossal statue. A left hand holding a piece of drapery, which was found at the same time, and which may well have belonged to the statue, is exhibited in Case 45.

**Pedestal 2.** Select Greek **statuettes**, mostly of the archaic period. They illustrate admirably the careful and refined precision of artists working in the archaic manner.

The following are specially worthy of notice :—

188. A figure of **Eileithyia** (the goddess who helped women in childbirth), or perhaps of **Aphroditè**. An inscription incised on it tells that it was a votive offering to Eileithyia, made by a woman, one **Aristomachè**.

209. Figure of **Apollo**, with a fawn on his right hand, and once, probably, holding a bow in the left. There is strong reason for thinking that this statuette is a copy of the statue of **Apollo Philaios** at Branchidae (cf. p. 3) by the early artist **Canachos**. It closely resembles a type of figure on the late coins of **Miletos**, believed to be copied from the same original.

192. Female statuette, very daintily worked, inlaid with silver, and with small diamonds in the pupils of the eyes.

1051. Statuette of **Athenè**, recalling in its general spirit, and especially in the triple crested helmet, the **Athenè Parthenos** of **Pheidias** (compare Plate I).

242. Mirror with a support, composed of a figure of **Aphroditè** and two flying **Loves**.

303. Large mirror, with stand. A fine piece of decorative work, and inlaid with silver. Below is a relief, with **Aphroditè** and **Adonis**; above are two **Loves**, with a cup, among **acanthus** leaves.

**Table-Case A.** Above the case are a set of **bronze cups**, of refined outline, from **Galaxidi**, the port of **Delphi**.

The case contains select bronzes, for the most part **reliefs**, produced by the process of *repoussé*-work. The thin plate of bronze is bedded with its face on a yielding material, such as pitch, and is then beaten out from the back with suitable punches. The front of the plate is then cleared, while the back in turn is supported, and the work is finished by punching, chiselling or engraving the face.

285. The **Bronzes of Siris** are famous examples of the process just described. They are two groups in high relief which were originally attached to a cuirass, and served as enriched shoulder-bands. In fig. 35 they are shown, for the sake of illustration, in connexion with the back plate of a cuirass formerly in the

Dodwell collection. The lions' heads probably held rings, which would be tied to the plate below. Each group represents a Greek victorious over an Amazon, whom he drags by the hair. The details are varied throughout, but the lines of the groups are symmetrical in relation to the central line of the cuirass. These bronzes are said to have been found near the River Siris, in Magna Graecia, whence their name. They were purchased by public subscription, organised by the Society of Dilettanti, and presented to the British Museum, in 1833.

286. Youthful heroic figure, seated. This relief, which is cast nearly solid, was riveted to some surface. The figure is in excellent preservation, and very finely treated. It has been assigned to the time of Lysippos; that is, the second half of the fourth century B.C.



Fig. 35.—The Bronzes of Siris. (*After Broendstedt*).

290. Mirror-case, with a delicately worked relief of Victory sacrificing a bull. This was a favourite subject with the Greek artists. Compare the terracotta panels mentioned above (p. 108).

289. Mirror-case and cover. The external relief may perhaps represent Phaedra declaring her unlawful love for Hippolytos. On the lower side of the cover is one of the few extant examples of a Greek design, incised in the manner of the Etruscan mirrors. Aphrodite, accompanied by Eros, is playing a game of Five Stones with a squatting goat-legged Pan. There is a humorous contrast between the graceful goddess and her grotesque opponent.

311. Relief, with Dionysos and Ariadne, standing. They wear thin transparent draperies, expressed with extraordinary skill, in *repoussé*-work. This relief, which was found in the island of Chalkè, near Rhodes, was originally affixed to the base of the handle

of a pitcher. Other portions of the same vase, and also complete examples of the same kind, are shown in Case 24.

310. Relief, derived, like the foregoing, from a vase, with Boreas carrying off the Athenian maiden, Oreithyia. The story is discussed by Socrates at the beginning of Plato's *Phaedrus*. Found in a tomb in Calymnos.

On the opposite side of the case are other examples of bronze reliefs, bronzes inlaid with silver, etc.

Case B contains select bronzes of a larger size, all of which are deserving of study, especially the following :—

847. Male portrait head, probably of a Greek poet, but not certainly identified. The head was formerly called Homer, but (since the eyes were inlaid) it has not the plain indications of blindness which mark the heads of that poet (cf. p. 91). This fine bronze was brought from Constantinople at the beginning of the seventeenth century, and once formed a part of the collection of the great Earl of Arundel.

1453. Meleager (?), a young hero, poised as if taking aim with a spear. From the Pulsy collection.

284. Silenus, carrying a basket. The whole forms a base for a candelabrum, which sprang from the calyx of leaves above the basket.

269. Figure of Marsyas, drawing back in surprise. The motive is probably connected with a group by the Attic sculptor, Myron, of Athenè rejecting the flutes (which disfigured her face) in the presence of Marsyas. He picked them up and thus incurred the curse of the goddess. From Patras, 1876.

848. Seated philosopher, in an attitude of thoughtful repose. Said to have been found in dredging the harbour at Brindisi.

268. Portrait head of an African. The race characteristics are vividly expressed. The eyes have been enamelled, parts of the substance still remaining in the sockets. Found at Cyrenè, on the original floor of the temple of Apollo, and buried deep below a later mosaic pavement.

267. Winged head from a statue of *Hypnos*, Sleep. (Plate XX., fig. 2.) The remaining wing is said to be that of a night-hawk. The type of the complete figure is that of a youth half running and half hovering, with a poppy seed-vessel, and a horn in his hands. The present bronze has been associated with the art of Praxiteles. Found near Perugia, but evidently a Greek and not an Etruscan work.

248. An athlete's disk, for throwing (compare the statue of Myron, p. 89). On each side is an incised figure of an athlete, in a severe and slightly archaic manner. On the obverse he is swinging two leaping-weights before jumping; on the reverse he holds out a measuring tape at the full stretch of his arms.

In this case are two important inscribed bronze tablets :

262. Tablet, inscribed with a law passed by the Hypocnemidian or Eastern Locrians, regulating the status of certain colonists pro-

ceeding to Naupactos, a town of the Ozolian Locrians (near the entrance of the Gulf of Corinth). The document provides with great care for the religious privileges of the colonists when at home; defines and restricts their liability to taxation; arranges for the enforcement of debts due to the colony, in the mother country; provides for succession to property in the colony by heirs in the mother country, and *vice versa*, and makes various arrangements as to procedure. The date of the tablet must be previous to 455 B.C. It was found at Galaxidi, a town not far from Chaleion, which is mentioned at the end of the document as sending out a band of colonists subject to the same conditions. It was formerly in the collection of Mr. Woodhouse at Corfu, but was not included among the antiquities received by the representatives of the Museum after Mr. Woodhouse's death, in 1866; it was acquired by purchase in 1896.

263. Oblong tablet with a ring at one end, containing a treaty between the cities of Oeantheia and Chaleion, restricting the practice of reprisals as between citizens of the two states. In the absence of a special treaty, it was necessary for the citizen of one state who conceived that he had a claim on the citizen of another, to enforce it by a physical seizure of his property or person. The treaty provides, reciprocally, for the substitution of a judicial process for the primitive method of reprisal so far as concerned seizures by land or in harbour, and at the same time appoints penalties for violations of the treaty.

This tablet was found at Oeantheia (Galaxidi), and was formerly in the Woodhouse collection. It was acquired, like the preceding, in 1896.

Case C contains a collection of smaller objects used in the daily life of the ancients, such as surgical instruments (in some cases of patterns still employed); writing implements, both *styli* for writing on wax tablets, and ink-pots; netting needles and bodkins; handles of knives, both clasp and fixed; fish-hooks, nails, locks, keys, etc.; also a scourge with bronze beads on the lashes.

The case also contains parts of two double-cylindrical **force-pumps**. They differ slightly between themselves, but both are based on the system invented by Ctesibius of Alexandria. The two plungers in the cylinders were worked with a reciprocating motion, by means of a rocking beam now lost. They alternately draw in water through valves at the bottom of the cylinder, and force it into the vertical pipe in the middle, from which a continuous delivery is obtained. In the one case the valves are simple flap-valves—called by the Greeks *assaria*, farthings, from their obvious resemblance to coins. In the other, they are the more advanced spindle valves, in the form of cones, which fall back into their seat, by their own weight. Double pumps, worked on this principle, were used as fire engines. Found among the remains of a foundry at Bolsena.

On the top of the case is a series of select figures, mainly of the



Roman period. Among them are : 1077, a figure of Ares, in the attitude of the Doryphoros, a famous statue by Polycleitos ; 1611, figure of a Roman soldier in full armour ; 849, a very late portrait of a seated Philosopher, with a book.

**Pedestal 3.** Roman or Gallo-Roman bronzes, chiefly found in France, together with Gaulish subjects. The collection consists mainly of figures of deities and of Hercules, found in France. Note especially 825, a very delicately worked figure of Hermes, standing on a plinth inlaid with silver. He carries the purse, and wears a twisted Gaulish torc about his neck. The drapery on the left arm is modern. Several figures are also shown of Gaulish combatants, captives, etc.

**Pedestal 4.** (On the West side of the room.) Greek mirrors, supported on the heads of female figures, and other select bronzes, chiefly from Greece. Amongst them are : 1084, a figure of Aphrodite, with her hands raised as if to tie a fillet round her head ; and 1032, a characteristic figure of Hephaestos (Vulcan) in working dress. The feet are restored.

**Case D.** Bronze stamps, for stamping on soft clay, amphorastoppings, dough, etc. They consist partly of names, partly of devices, or of the two combined in one stamp. The inscriptions are nearly always in reverse, and, for the most part, the letters are in relief, so as to give a sunk impression.

Finger rings, of the commoner sort, of bronze, gilded or plain, some set with stone intaglios, and others incised with intaglio designs in the bronze.

A collection of brooches (*fibulae*), for the most part from Italian sites, and of various periods. They illustrate the antiquity of the principle of the modern safety-pin, namely, that of coiling a part of the pin, to make a spring, which presses the point against its protection. Ornaments of the late Roman period, with coloured enamels. There is reason for thinking that the process of enamelling was mainly practised by the western Celts.

Above the case are figures of animals.

**Pedestal 5.** Right leg of a colossal male figure wearing a greave. This splendid fragment, which was found in that part of Southern Italy called Magna Graecia, belongs to the middle of the fifth century B.C. The archaic head of the Gorgon on the greave illustrates the survival of an archaic type, when it performs a purely decorative office. The pose of the original figure is uncertain. Sir E. Poynter, after comparing the fragment with the nude model, has argued that the right leg was advanced, but only supported a part of the weight of the body, as in a figure running, with both feet touching the ground.

**Pedestal 6.** 828. Bronze statue of Apollo, with inlaid eyes. From Zifteh, in the Egyptian Delta. This figure is the only example of a fairly complete bronze statue of this scale in the Museum collection. The feet are restored.

**Case E.** On the south side of this case is a series of votive and

other inscriptions in bronze. Amongst them, the following are deserving of mention :—

237. Votive figure of a hare, represented as struck while running, with an inscription in which one Hephaestion dedicates it to Apollo of Priene.

264. Tablet inscribed with a treaty between the people of Elis and the citizens of Heraea in Arcadia. The treaty is to be for a hundred years. The parties promise to stand by one another, whenever help is needed, but particularly in war. A penalty is appointed of a talent of silver to be paid to Olympian Zeus by the party that fails to observe the treaty. The same fine is appointed for anyone, whether a private person, an officer, or a community, who injures the tablet itself. From Olympia.

252. A highly ornate axe-head, with an inscription in archaic Achaian letters, to the effect that it is the sacred property of 'Hera in the plain,' and that it was dedicated as a tithe, by one Kyniskos, 'the butcher.' It is thought that Kyniskos was one who killed beasts for sacrifice, and that the axe indicates his occupation.

253. Votive wheel, said to have been found near Argos. It probably commemorates a victory in a chariot race in the Nemean games.

3207. An athlete's disk inscribed with two hexameters\* written in archaic letters, supposed to be in the character of Kephallenia. One Exoidas (†) dedicates to Castor and Pollux the disk with which he claims to have defeated 'the lofty-souled Kephallenians' (a Homeric epithet). Acquired in 1898, from the Tyszkiewicz collection.

329–332. Tickets of Athenian jurymen (dicasts). Each ticket is inscribed with the name and deme of the owner, together with a letter indicating the number of his section, and usually with one or more stamped devices, including the owl of Athens. Thus, for example, no. 332 has the name of Thucydides of the deme of Upper Lamprae,‡ of the ζ' (or 7th) section, together with the owl and a Gorgon's head.

333–4. Two tablets, containing decrees of *Proxenia*, granted by the city of Coreyra to one Dionysios an Athenian, and Pausanias an Ambrakiote. The Greek *Proxenoí* nearly corresponded to modern consuls, being charged with the duty of assisting such citizens of the state they represented as needed their help. The tablet (333), appointing the Athenian, is adorned at the head with the owl of Athens.

Among the Latin inscriptions are :—

902. A slave's badge, giving the name and address of the owner, Viventius—*Tene me ne fugia(m) et revoca me ad dom(i)nu(m)*

\* Έχσοιδας μ' ἀνέθηκε Διὶ Φαίῳ πρὸν μεγάλοις  
χάλκεον, ὃ εἰκόσθη Κεφαλ(λ)ῶνας μεγαθύμου(ν)ς.

† Θεουκιδίδης Λαμπρ(α)ίων[ς] καθ(η)μέριος.

*meu(m) Viventium in ar(e)a Callisti.* 'Hold me, lest I escape, and take me back to my master Viventius in the area of Callistus.'

904. Tablet with an inscription in honour of one Sextus Pompeius Maximus, a priest of the Sun (Mithras). It is headed with a bust of the Sun, and with a libation bowl and sacrificial knife.

Beside it is a military diploma of the Emperor Philip (246 A.D.). Marriage was not permitted to soldiers in the Roman army until they had completed their principal term of military service. They were then granted the *jus conubii*, or right of contracting a valid marriage, with the citizenship secured for their children, whatever the status of the mother. The present diploma grants this privilege to the veterans of certain cohorts, and in particular to one Tullius of Aelia Mursa, for whose use the copy of the general law exhibited at Rome was prepared. Found in Piedmont. Acquired in 1901.

On the opposite side of the case are examples of weapons, principally spears and swords. Among them are:—

867. An iron sword, with a sheath, covered with reliefs in beaten bronze. The Emperor Tiberius enthroned, and attended by Victory, receives Germanicus. On the shield of the emperor is the motto *Felicitas Tiberi*, and on the shield of Victory is *Vic(toria) Aug(usti)*. This sword, sometimes known as the 'Sword of Tiberius,' was presented by Felix Slade, Esq.

868. A knife with an iron blade, inlaid with a hunting scene. Above the case are bronze vases of various forms.

Pedestal 7. A collection of bronze *statuettes* forming a part of finds made at **Paramythia**, in Epirus.

Paramythia is about 15 miles from the ancient Dodona, and the same distance from the coast opposite to Corfu. The bronzes were discovered in 1792 and 1796. The greater part were rescued from the hands of a copper-smith at Jannina, who had bought them for old metal, and were taken to Russia, where some of them have remained. Those here exhibited were acquired by Mr. Payne Knight. The relief, of which a cast is shown at the back of the case, and which was a part of the same find, is in a private collection in England.

The whole group is approximately of one and the same period, such inequalities as appear being due to the different hands, and is probably to be assigned to the close of the fourth century B.C. Specially noteworthy are 274, Poseidon, and 275, Zeus.

Wall-cases 1-5. Candelabra, lamps, scales and steelyards. In Case 4 is a candelabrum, which can be raised and lowered at pleasure.

Cases 6, 7. Tripods, etc. Two of the tripods are constructed to fold up when the upper part is removed. This case also contains dowels and dowel sockets from the Mausoleum, the Athenian Propylaea, and the temple at Prienè.

Cases 8-11. Objects connected with the bath, fountains and water supply, including bronze stop-cocks of excellent construction,

Cases 12-19. Helmets and armour. 251 (Case 17), a helmet found near Olympia, with an inscription stating that it was dedicated by the Argives to Zeus as a part of spoil taken from Corinth.\* Probably of the middle of the fifth century B.C.

Cases 20, 21. Bronze objects of various periods, from excavations at Amathus and Curium in Cyprus.

Cases 22, 23. (In course of arrangement.) Bronze and iron weapons.

Cases 24, 25. Large pitchers (*hydriae*) with beaten-out reliefs attached (see above, p. 145).

Cases 26-30. Bronze vases of various forms. See especially (Case 28) the handsome *crater* from Locri.

Cases 31-41. (Above and below.) Bronze vases and dishes. (In the middle.) Bronze *statuettes*, arranged according to subjects, and mostly of the Roman period.

Cases 31, 32. Venus, Cupid, animals.

Cases 33, 34. Jupiter, Minerva, Mars, animals, etc.

Case 35. Apollo, Diana, Neptune, Hecatè, etc.

Cases 36, 37. Bacchus, Silenus, Satyrs, etc.

Cases 38, 39. Satyrs, Bacchic subjects, Mercury.

Cases 40, 41. Mercury, Hercules, etc.

Cases 42, 43. Isis, Harpocrates, Atys, etc. The large goose (1887) was found in the Hippodrome at Constantinople. 1450. A heroic figure, perhaps Orestes, takes refuge at an altar. The figure must have been originally designed for a larger altar than that to which it is now attached. 1447. An effective head of Polyphemus, the Cyclops. The artist has added a central eye, and treated the human eyes as if they were withered by blindness.

Cases 44-47. Mainly occupied with select bronzes and specimens of a larger size.

Case 44. 282. Aphroditè, lifting her left foot, and bending over as if to unloose her sandal, which, however, is not represented. This figure is of the type known as Aphroditè Euploia, Aphroditè who grants good passages to sailors. In the complete composition she usually supports herself with a steering paddle, under her left hand.

1327. Bacchus as a boy. This figure, which was bequeathed by Sir William Temple, was found at Pompeii.

Case 45. 826. Figure of a boy playing at the Italian game of *Morra*. In this game the players simultaneously throw out their hands, with some of the fingers extended, and guess the total number of fingers exhibited by the two players together. In this case the boy is about to throw forward his left hand with the thumb and two fingers extended. From Foggia.

Case 46. 987. Apollo. It has been conjectured that he is here represented at the moment when he orders the flaying of Marsyas.

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\* Τὰργ(εῖ)οι ἀνέθεν τῷ Διὶ τῶν ῥορνθόθεν.

Case 47. 882. Bowl (*patera*) with a handle terminating in a ram's head. In the middle is a medallion of Scylla and her dogs (which issue from her waist, as in the statue in the Ephesus Room, p. 79) destroying the companions of Odysseus. From Boscoreale, near Pompeii.

827. Hercules, standing beside the tree of the Hesperides, with three of the golden apples in his hand. The slain serpent is twined about the tree. Found at Byblus, in Syria, in 1775.

909. Zeus enthroned. Slightly restored in parts, but, on the whole, in admirable condition. Found in Hungary.

Cases 48, 49. Smaller statuettes (continued) arranged by subjects. Figures of Fortune and Victory, masks.

Cases 50, 51. Figures of *Lares*, the Roman domestic deities, in the form of youths, with a short tunic closely girt, in the act of making a libation. Figures sacrificing, and in civil costume, etc. Below, bronze lamps.

Cases 52, 53. Figures of gladiators and actors.

874-876. Symbolic hands, covered over with the attributes of numerous deities and other objects in relief, intended to serve as a protection against the evil eye.

Cases 54, 55. A Roman seat, richly inlaid with silver, with palmettes, scrolls, etc. It is also adorned with mule-heads, in the round. Other examples of such heads are placed near it. Below is the figure-head, with metal casing of the prow, of an ancient galley, found on the site of the battle of Actium. *Presented by Her Majesty Queen Victoria.*

Case 56. 2513. An elaborately designed lamp, intended either for suspension or to stand alone. Above are two dolphins. Two heads of Silenus and two lions project from the body; the two former form the nozzles. From the Roman baths of Julian at Paris.

2695. A model of a two-horse chariot, and various lamps of eccentric forms.

Cases 57-60. Candelabra and lamps. Also the frame of an ancient lantern.

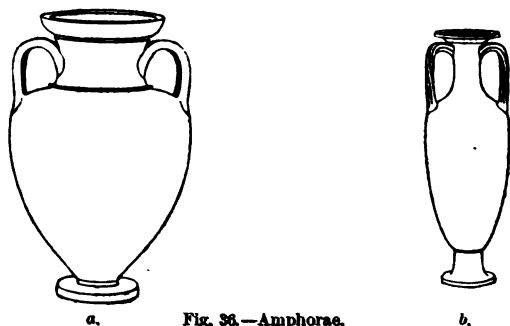
[Leaving the Bronze Room, we enter the last of the series of Vase Rooms; but, in order to examine the collection of vases, as arranged in historical order, we pass to the further end, and begin our study of Greek vases with the First Vase Room.]

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## INTRODUCTION TO THE VASE ROOMS.

A collection of Greek vases is apt to be somewhat unattractive to those who visit it but rarely. In the earlier periods the grotesque details and methods are more readily perceived than the interest which attaches to all primitive and archaic work in which the craftsman, by slow degrees, becomes master of his art. The meaning of the subjects is often unfamiliar; moreover, the language employed by the vase painters is so terse, the economy of subordinate details, independent of the figures, is so strict that some acquaintance with vases is necessary to enable us to accept the conventions employed—such as a column for a building, a branch for an outdoor scene, a line of dots for broken ground.

The points of interest, however, in connexion with a collection of vases are many. They show the progress of art at times and



places for which other records are scanty or non-existent. At the best period they have an unequalled purity and simplicity of drawing, combined with extraordinary grace of form. The mythological scenes and the scenes from life are equally interesting, especially when studied in connexion with ancient literature. Sometimes they serve to illustrate and supplement the written story, while at other times they show curious discrepancies between the literary and artistic traditions. Not infrequently the vases give representations of myths, which in literary form are only preserved to us by the allusions of late writers.

The vases exhibited in these rooms have been found in the course of excavations in Athens and other sites in Greece proper, but mostly in those islands and shores of the Mediterranean which had been taken possession of by Greek colonists in or before the sixth century B.C., and for several centuries formed the Greek-

speaking world. Thus we have groups of vases from Rhodes, Cyprus, Cyrenè, and Naucratis. In the later periods there was an active manufacture in the Greek cities of Southern Italy. In addition, a very large number of vases were imported from Greece, or from Greek colonies, by the Etruscans—a people whose art was deeply influenced by that of Greece in the sixth and fifth centuries B.C. From the circumstance that Etruria was the first country in which vases of this kind were discovered in striking abundance, the name **Etruscan vases** came to be wrongly

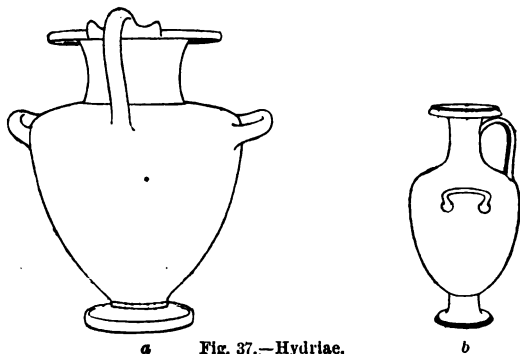


Fig. 37.—Hydriae.

attached to the whole class. The true name for them is **Greek vases**. The few that can be called strictly Etruscan will be noticed hereafter.

The Greek vases have been for the most part found in tombs. According to the primitive conception they doubtless held food and drink for the spirit of the deceased. Later they were employed for

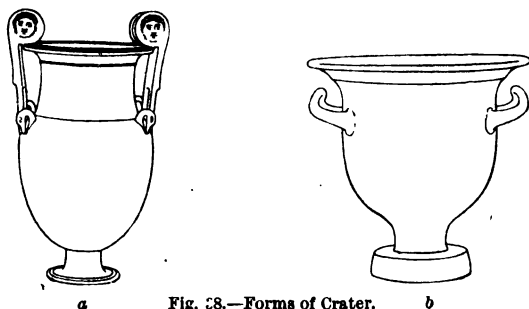
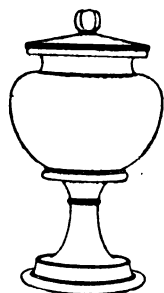


Fig. 38.—Forms of Crater.

ceremonial libations and offerings at the tomb, but in a great measure they must have been regarded as part of the furniture of the tomb, without any special thought of their original significance.

Vases were also used for dedications in temples, and in some cases large deposits of fragments of pottery from such dedications have been discovered by excavators. Thus Naucratis, a Greek city estab-

lished in the Delta of Egypt, apparently in the seventh century B.C., has furnished a large number of fragments of pottery which were found in heaps close to the ruins of the temples of Apollo and Aphroditè. Many of these fragments bear incised inscriptions recording the dedication of the vases of which they formed a part to



*a*  
Lebes on stand.

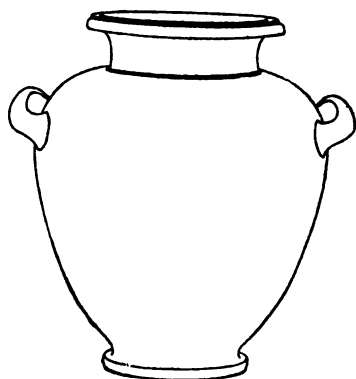


*b*  
Lebes.

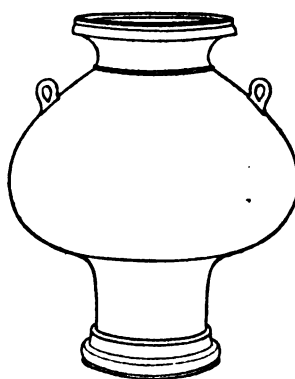
Fig. 39.

those deities (see p. 168). So also excavations on the Acropolis of Athens and beside the great altar at Delphi have brought to light many remains of painted vases.

There is also evidence that painted vases were used in daily life, for the banquet, and other purposes, and no doubt many vases that have been preserved to us in the tombs were originally so used. Of



*a*  
Stamnos.



*b*  
Psycter.

Fig. 40.

one group of vases, we know that they were given as prizes to the victors in the Panathenaic games (see below, p. 188).

The shapes of the vases vary considerably in the different periods of the art. Certain shapes that are familiar in the earliest stage disappear altogether, and are superseded by others of a more elegant form. On the whole, as the art progresses there is a tendency



towards vases of a larger size, and more fanciful handles. The accompanying illustrations will serve to show the principal type forms, and their technical names. The use of the technical names is convenient, since they give a more precise idea than the corresponding English words. There is considerable doubt as to how an ancient Greek would have used some of the more unusual

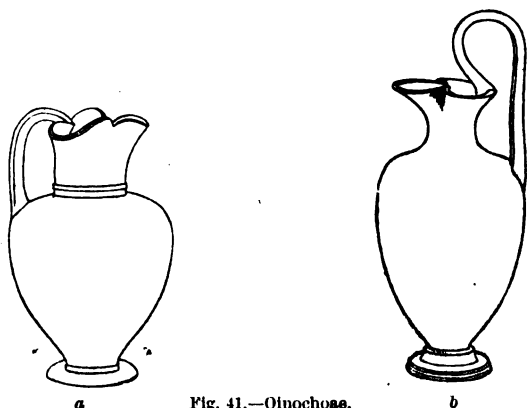


Fig. 41.—Oinochoe.

names, but a fair uniformity of practice has been established among archaeologists.

The **Amphora** (fig. 36) is a two-handled vase for storing liquids.

(a) Earlier type. (b) Late Campanian Amphora.

The **Hydria** (fig. 37) is a pitcher for carrying water (cf. p. 184) and has three handles. (a) Earlier form. (b) Later form.

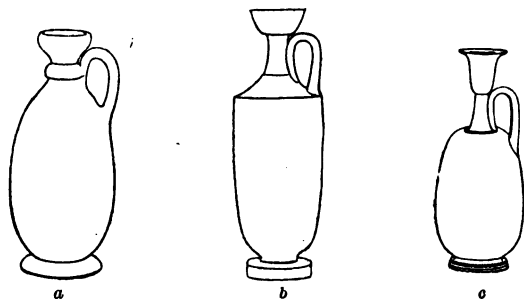


Fig. 42.—Lekythi.

The **Crater** (fig. 38) is a wide-mouthed vessel in which wine and water were mixed for immediate use. (a) The Crater with medallion handles (late Italian). (b) Bell-crater.

The **Lebes** (fig. 39a, b) is a bowl, often but not necessarily supported by a stand. The **Stamnos** (fig. 40a) is a rather squat jar with two handles.

The **Psycter** \* or wine-cooler (fig. 40b) is a peculiar and rather rare form.

Among the smaller vases, the most frequent shapes are :

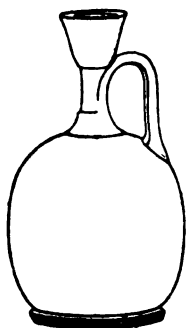


Fig. 43.—Aryballos.



Fig. 44.—Alabastron.

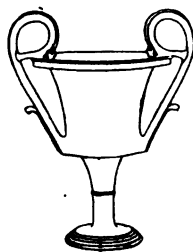


Fig. 45.—Cantharos.

The **Oinochoè** (fig. 41), a jug for pouring out wine.

The **Lekythos** (fig. 42), a slimmer jug, with a narrow neck for pouring liquids slowly. The form *c* is intermediate between the Lekythos and the Aryballos.

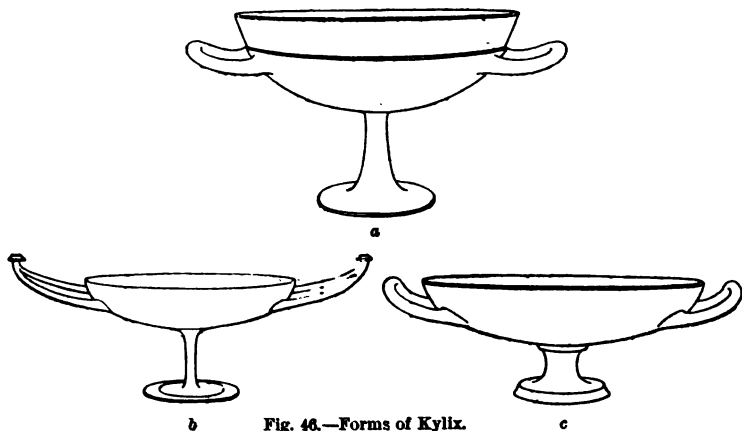


Fig. 46.—Forms of Kylix.

The **Aryballos** (fig. 43) is a small round-bellied jug, used for oil. The **Alabastron** (fig. 44) is a long narrow vase, with small ears,

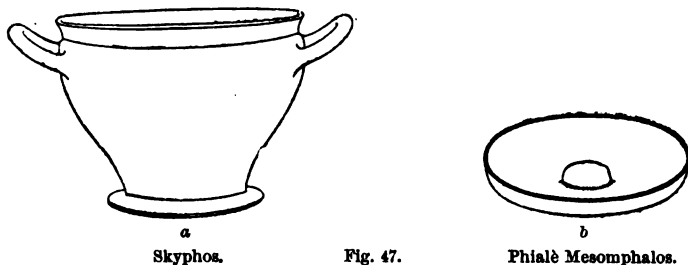
\* Amphora, ἀμφορεύς = ἀμφι-φορεύς (φέρω), 'with two handles'; Hydria, ὕδρια, 'water-pot' (ἕδωρ); Crater (κρατήρ), 'mixing-vessel' (κεράννυμι); Lebes, λέβης, caldron; Stamnos, στάμνος, a standing-vessel (root στα-); Psycter, ψυκτήρ, cooling-vessel (ψύχω); Oinochoè (οἰνοχόη), wine-pourer (οἶνος, χέω); Kylix, κύλιξ (cf. κυλίειν, to roll); Skyphos, σκύφος, perhaps as last; Phiale Mesomphalos, φιάλη μεσόμφαλος, a cup with central navel (μέσος ὀμφαλός); Lekythos, Aryballos, Alabastron, Cantharos, Cotylè, words of doubtful origin.

for holding ointment or perfume. The **Cantharos** (fig. 45) is a drinking cup with a tall stem and two high handles.

The **Kylix** (fig. 46) is also a drinking cup, but wide and shallow.

The **Skyphos** or **Cotylè** (fig. 47*a*) is a deep bowl for drinking wine.

The **Phialè Mesomphalos** (fig. 47*b*) is a shallow bowl with a central boss, used for making libations. The central boss enables the tips of the fingers to obtain a hold underneath the phialè.



The **First Vase Room** shows the beginnings of the potter's art in Greek lands. Many localities are seen separately developing a style of vase painting. These are superseded in the sixth century B.C. by a single style, mainly practised at Athens, of black figures on a red ground. These occupy the **Second Vase Room**. About the end of the sixth century the black figure style was in turn superseded by red figures on a dark ground. Vases in this style to the end of the fifth century, that is to say, of the finest period of Greek art, occupy the **Third Vase Room**. In the **Fourth Vase Room** we have the later vases of Athens, together with the late and florid productions of the Italian potters, who took up and practised the art when it had almost ceased to be one of the industries of Athens.

## THE FIRST VASE ROOM.

**SUBJECT: GREEK POTTERY FROM PREHISTORIC TIMES TO ABOUT 600 B.C.**

Most of the vases exhibited in this room belong to that early period of Greece which is the field of archæology rather than of authentic literary history. They must, in fact, themselves supply the information by which their respective periods, and the relations

of the various groups, are determined. While the development of Greek pottery is perfectly clear in its main outlines from the seventh century onwards, our information for the earlier periods rests mainly on excavations carried on during the last few years at Mycenae, Rhodes, Tiryns and elsewhere. There are still many gaps in the record, and many differences of opinion as to the interpretation of the evidence. It would be outside the scope of this guide to discuss the doubtful questions of chronology and succession of styles which a complete study of the contents of the First Vase Room would involve. It must suffice to point out the characteristic features of the various groups which compose the collection.

**Cases 1-4. Prehistoric ware.**

In some of the northern islands of the Greek Archipelago, in the Cyclades, in Cyprus, and especially at **Hissarlik**, the supposed site



Fig. 48.—Hissarlik type of Ware.

of Troy, excavated by Dr. Henry Schliemann, a class of antiquities has been found, under circumstances which point to a remote age. The pottery is hand-made, and of a very primitive decoration, consisting of lines incised in rough geometric patterns (fig. 48).

In Cases 1, 2 is exhibited a series of objects, chiefly from tombs in Paros and Antiparos, which illustrate this 'Hissarlik' period. Besides the pottery, the objects which specially mark the period are the vases and rude human figures in marble. The knives and implements are usually of obsidian; bronze and silver are sparingly employed, principally for ornamentation.

In Cases 3, 4 are vases of the 'Hissarlik' class found in Cyprus. Those on the lower shelves seem somewhat later in type than the others, and exhibit a brown glaze with patterns incised through it or painted above it.

Cases 5-13, Table-cases A-C, and Cases 20-26, 54, 55. 'Mycenaean' ware. This ware has been so called because Schliemann's excavations at Mycenae gave a name to the whole civilization with which it is associated. (Compare p. 2 for the sculpture, and pp. 113, 122 for the gold ornaments and engraved gems of the Mycenae period.) The remains of this class of pottery are found through a considerable area, especially in the eastern parts of the mainland of Greece, and in a considerable number of the southern islands, especially Rhodes, Crete and Cyprus. Examples are found as far as Egypt and Sicily. The vases of this group are distinguished, both by their peculiar shapes and by their systems of decoration, from those which precede and follow them. They are made on the potter's wheel and for the most part are decorated either with a dull brownish colour, or with a lustrous glaze of fine quality.

The group is marked by characteristic decorations, consisting principally of groups of parallel lines, lattice work arrangements,



Fig. 49.—Mycenaean Ware.

and systems of spirals and wave patterns. The natural objects represented are few in number, and consist of marine and vegetable forms, such as the cuttle-fish, a shell, probably the murex, and a few plant forms, all highly conventionalised. The forms are also peculiar, including a vase with a globular body, spout, and two handles, but with a closed neck (this form is commonly called the 'false-amphora'), a *kylix* on a tall stem, and other shapes which do not appear in the later pottery.

Case 5 contains fragments illustrating the earliest stage of the 'Mycenaean' ware, in which the patterns are painted in a dull colour on a pale ground. The case contains also specimen fragments from some of the chief sites from which the Mycenaean ware has been obtained, such as Mycenae, Tiryns, Mitylene, etc. Together with these are fragments of corresponding wares from Egyptian sites, namely, Kahun, Gurob, Tell-el-Amarna and Abydos.

Cases 6-11 contain Mycenaean vases, excavated by Sir Alfred Biliotti at Ialysos in Rhodes. The excavations were in part carried

on at the expense of the late Mr. Ruskin, who presented the vases and objects found with them to the Museum.

Case 6 (first and third shelves). Two large vases of the Mycenaean period from Curium in Cyprus.

Case 11. A vase from Egypt, in which the marine objects (among them a nautilus) are less conventionalised than in the vases of the same class from Aegean sites.

Cases 12, 13. Groups of vases in this ware from various sites, especially from Calymna and Carpathos. In some cases figures of quadrupeds are introduced.

In Table-case A are further examples of the pottery just described, from Ialysos (in the centre). Also (1) other antiquities found in tombs at Ialysos, along with the pottery just mentioned,



Fig. 50.—Bronze stand for a vessel.

and consisting of bronze swords, knives and spear-heads, ornaments in gold and glass pierced for attachment to dresses, beads of carnelian, rock crystal and amber, porcelain scarabs, objects in ivory, and casts of several engraved gems, the originals of which are in the Gem Room. (2) A few examples in bronze and iron from other early sites. The iron objects are from excavations in Caria.

On the case are two large vases from Maroni, in Cyprus, of the Mycenaean period.

The two large cases (B, C) contain objects of the Mycenaean class, derived from the excavations at Enkomi, near the ancient Salamis, in Cyprus.\* For the more precious objects in gold, ivory

\* See *Excavations in Cyprus*, by A. S. Murray and others. Folio, 1900. (£2.)

and gems, from this fruitful site, see above (p. 114). The collections here shown include objects in silver, bronze, iron, porcelain and glass, ivory, bone, pottery. *Silver objects.* These include a large silver bowl, and a mug, very similar in form to the famous mugs of Vaphio, now at Athens, with scenes of bull-hunting in relief. *Bronze objects.* These include numerous weapons, utensils, and tools. Among the weapons see a pair of bronze greaves, which are worthy of remark, because metal greaves have not as yet been discovered in the Mycenaean deposits of Greece proper. Among the utensils, observe a singular support for a circular vessel, of elaborate design, in twisted bronze work (fig. 50). The tools and the large bronze ingot were found in the remains of a metal foundry. While most of the deposits were of bronze, iron was also found intermixed (see the two specimens exhibited). *Iron* was found in a few instances, used in knives, pins, and small objects, but not in quantities sufficient to show that its use had become general. *Porcelain and glass.* Numerous pieces of porcelain were discovered, in part of a strongly



Fig. 51.—Porcelain Vase.



Fig. 52.—Pottery and Porcelain from Enkomi.

Egyptian character (see fig. 51, and fig. 52, no. 1042) and in part naturalistic (see the human heads and the head of a horse). The glass found was not numerous, but of a strongly Egyptian character. *Ivory and Bone.* For the principal objects in these materials,

see above p. 114. *Pottery.* The pottery, which was found in great abundance, at Enkomi, and other Mycenaean sites, resembles, in its simpler forms, that already described from Ialysos. There is, however, a greater variety of subject in the more elaborate works, and we find representations of chariot groups, cattle, birds, etc., in a singularly rough and frankly conventional style. *Terra-cottas.* A few primitive female figures were found, in some cases carrying a baby.

Wall-cases 20-26, and 54, 55 (top). Antiquities from excavations on various Mycenaean sites in Cyprus, similar in their general character to those already described.

Cases 20, 21. Objects from Maroni (midway between Limassol and Larnaka).



Fig. 53.—Dipylon Ware.

Cases 22, 23. Objects from the neighbourhood of the Hala Sultan Tekké, a Mahomedan mosque of great sanctity on the Salt Lake, near Larnaka.

Cases 24-26. Objects from Klaudia, about six miles from Larnaka. Among them are two moulds for casting bronze implements.

Cases 54, 55 (upper shelves). Objects, also of the Mycenaean period, from Curium.

After surveying the collections of the Mycenaean period in this room we turn to the vases of the succeeding period.

Cases 14-19. Examples of pottery of the 'Dipylon' style (fig. 53). This ware was contemporary with and posterior to the



later Mycenaean fabrics. It derives its name from the fact that many examples of it have been found near the Dipylon gate at Athens. The vases are stiff and ungraceful in form. The decoration consists of geometric arrangements of straight or curved lines, and especially of variations of the maeander (or key pattern) and of the square or diamond chequer. A few animal forms, such as those of birds, horses, and occasionally of men, are gradually introduced in panels. Certain inscriptions which have been found on vases of this class cannot be older than the seventh century B.C., and since in two cases they were painted before the vase was fired, the Dipylon method of decoration must have continued in use to that date.

Cases 14, 15 contain the earlier, and Cases 18, 19 the later examples of this ware from Athens. The later vases are marked, on the whole, by smaller work and greater elaboration of the pattern. As a connecting link between the Dipylon and Mycenaean styles, the two vases A 410, A 411 may be noted, in which the glazing and colour is similar to that of Mycenae, though the ornament is 'Dipylon.'

Cases 16, 17. Pottery from Rhodes, slightly different in texture from that of Athens, but presenting the same elements of decoration. A 439, a fragment of a large vase, introduces a mythical subject, namely a Centaur of the primitive form with human forelegs. These cases also contain bronze brooches from Thebes, with similar decorations incised.

A fine *lebes* from Thebes in the later Dipylon style (acquired in 1899) is placed above Case D. On one side is a large galley with two banks of 19 and 20 rowers. A man (drawn on a quite different scale) is stepping on board at the stern to act as steersman. He either leads a woman, or clasps her wrist on departure. On the other side is a procession of two chariots and a horseman.

With it are two incised *fibulae* from Thebes, having geometric patterns, and also a ship, a hunting scene, etc. A mythological subject also occurs, of Heracles and the Hydra.

Cases 30-32. Miscellaneous pottery from various sites, showing later developments of the geometric style. Among them are a group of vases found together in an early tomb at Corfu, identified by the inscription as the tomb of one Menecrates of Oeantheia. Menecrates was drowned at sea, and his tomb was erected by the people of Coreyra (Corfu), for whom he had acted as *Prozenos* (Consul, cf. p. 148).

See also examples of early Lydian pottery, found in the tombs of Bin Tepé ('Thousand Mounds') near Sardes. The wave pattern which surrounds them seems directly imitated from the variegated glass vases, of which a specimen is shown here for comparison.

The imitation of glass in pottery is also shown in the compound vases (or *kernoi*), with groups of small *alabastra*, which are plainly imitated from the variegated glass bottles of the same shape.

Case D. Up to this point the traces of oriental influence have

been few and doubtful in the potter's work. The seventh century brought with it a more intimate connexion with the East, as Greek colonies established themselves on the coasts of Asia Minor, and generally around the shores of the Mediterranean. The importation of Oriental embroidery, stamped metal and engraved cylinders had the effect of changing the form, the colouring, and the character of the drawing; the figures on the vases are no longer restricted to square panels, but are arranged in continuous friezes, the forms of the vases being shorter and rounder. New decorative themes are introduced, such as the palmette, and the whole system of ornament gains increased richness and variety. But naturally this change had not everywhere an immediate effect; we see it earliest in islands like Rhodes and Cyprus, which were nearest the East, and in towns like Corinth, whose colonising activity was greatest; but at Athens, where a local pottery was already famous, the change was more gradual, and probably was brought about through the medium of Corinthian commerce at



Fig. 54.—Phaleron Ware.

about the middle of the seventh century B.C. This transition state is represented in a class of vases called **Phaleron ware**, from having been first found on the road to Phaleron\* from Athens. In this group, which is not strongly represented in the Museum, it is plain that we have a development of the Dipylon style. The same geometrical motives are continued, but they are combined with figures of animals, and smaller objects filling the empty spaces of the field, as on the early wares of Corinth.

Table-case D (end nearest gangway) contains **Phaleron** and **early Corinthian** vases. A notable example of Phaleron ware from Athens is on Pedestal 1, with a strongly Oriental design of two lions confronted. A good example is also placed on Table-case E. It is an *oinochoë*, with the mouth in the form of a Gryphon's head, and painted with the design of a lioness devouring a deer. This vase appears to have been found at Aegina.

\* The ancient Phalêron, pronounced by the modern Greeks Pháleron.

Case D (end furthest from gangway) contains a series of objects from different sites in **Boeotia**, in which the transition stage from the geometric style of ornament is clearly marked; among the smaller objects are several bronze *fibulae* engraved with geometric designs, and a porcelain scarab with Egyptian hieroglyphics.

Case 27. Besides the painted vases already described, the side of the room contains some examples of vases with ornaments in relief. The vases thus adorned are either of a black ware, varying to grey, which has been already referred to above under the name of 'Bucchero nero' (p. 135), of a hard, red ware found in Italy (Bucchero), or of a coarse, reddish ware mainly found at Rhodes.

The patterns in relief are impressed by means of a stamp, or by the rolling of an engraved cylinder, like those of Assyria, which leaves a raised impression of its design, repeated over and over, in a band round the body of the vase. Among the subjects thus impressed are geometrical patterns, Centaurs, charioteers and banqueting scenes. The examples here shown are partly from Cameiros in Rhodes (with these must be grouped two large vases in the angles of the Terracotta Room), and partly from Etruria. The most notable Italian examples have, however, been placed in the Etruscan Saloon.

Cases 28, 29 (upper part). Early vases of the black-grey ware described above. (Lower part.) Specimens of the greyish ware from Naucratis in Egypt, inscribed with dedicatory inscriptions, and having patterns in relief, such as raised palmettes, imitating the plate for attaching the handle of a metal vase.

[We cross to the opposite side of the room, and begin next the door to the Egyptian galleries.]

Cases 33, 34. Smaller vases, imitating the forms of objects, such as seated figures, heads, busts, birds, etc. These examples were for the most part found in Rhodes, but with them are grouped similar vases found elsewhere, as at Naucratis in Egypt, and in various Italian sites.

Three small *lekythi* belong to a class (sometimes called '**Proto-corinthian**') which appears to be connected both with the later geometric (or '**Phaleron**') wares and the wares of Corinth. Whether these so-called Protocorinthian vases were actually produced at Corinth is uncertain.

The finest of the three is a *lekythos* (A 1050) of great delicacy and beauty, presented by the late Malcolm Macmillan. The upper part of the vase is in the form of a lion's head, with open mouth. At the junction of the handle with the head is a minute Gorgon's mask. Round the body of the vase are three friezes: (1) Seventeen spearmen in combat, each with a device upon his shield; (2) Race of six horses; (3) Man and dogs hunting a hare. This *lekythos* is unrivalled for the extraordinary minuteness of its decoration.

Cases 35-37. Vases of a style sometimes called '**Fikellura**,'

after the modern name of one of the cemeteries of Cameiros in Rhodes, at which they have principally been found. Some of the class here shown were found at Daphnae in Egypt, and this has given rise to doubt whether the seat of manufacture was in Rhodes, Egypt or elsewhere. So far, however, it is only in Rhodes that these vases have been found in considerable numbers. The name 'Fikellura' indicates this fact and nothing further.

The characteristic decoration consists of friezes of birds and animals, with smaller ornaments (such as rosettes, etc.) sown about the field, and more particularly of large volutes under the handles, and a peculiar system of bands of crescents, closely consecutive. The friezes and scattered ornaments occur also with variations on the wares of Corinth, and on other Rhodian groups.

Table-case **F** (adjoining). Vases from **Cameiros** in Rhodes,



Fig. 55.—Vases from Cameiros (Rhodes).

including jugs (*oinochoae*), plates (*pinakes*), and cups (*kylikes*) (fig. 55). The decoration consists partly of bands of animals and interspersed ornaments, such as those already described, and partly of mythological subjects.

A 748. Plate, with a Gorgon of Asiatic form. She has the protruding tusks and tongue of the Greek Gorgon, but holds a swan in each hand, and these do not occur in the normal Greek type.

A 749. Combat of **Hector** and **Menelaos** over the body of the fallen Euphorbos. The three figures are identified by inscriptions, which are assigned to the beginning of the sixth century B.C. The form of the  $\Lambda$  is that of the Argive alphabet, but this alphabet is thought to have been used in early times in Rhodes. As regards the subject, the scene on the vase only partially corresponds with the Homeric account (*Il.* xvii. 59, etc.), in which Menelaos strips Euphorbos of his armour and then retreats on the approach of

Hector. Such variations as this show how little the early artists were sometimes guided by the Homeric text in the form in which we know it. On each side of this plate are vases imitating various natural forms, such as human heads and busts, and heads and figures of animals. At the opposite end of the case are examples of coloured porcelain objects, with Egyptian elements of decoration, such as those more fully described below (in Case E).

Cases 38-45. Vases of the **Corinthian** style, chiefly obtained from Corinth and Rhodes (fig. 56). The Corinthian vases are marked by profuse ornamentation, consisting of bands of real and fabulous animals, such as lions, panthers, oxen, Sphinxes, Gryphons, etc., and having rosettes, flowers, etc., sown in extraordinary abundance in every vacant space in the field. Fantastic combinations also occur, such as winged and snake-legged monsters. Human figures and mythological subjects are comparatively rare.



Fig. 56.—Corinthian Vases.

The subjects are usually painted in black and purple on a yellow ground. It will be observed that the outlines and details are emphasized or defined, with incised lines drawn in the coloured glaze and the surface of the clay with a sharp point. This method, which occurs occasionally on the Rhodian vases, as in the Gorgon plate (A 748, see above), and on the plate with a ram (A 750 in Case F), is fully developed in the Corinthian style. It afterwards became of great importance throughout the period of the black figure vases (see below in the Second Vase Room), and did not cease to be used until after the introduction of the red-figure style (Third Vase Room).

Cases 44, 45 also contain examples of porcelain vases, such as those described in Case E (p. 171).

Cases 46, 47 and 50, 51 contain fragments of pottery, obtained by excavations at Naucratis, and belonging for the most part to the second half of the sixth century B.C. (cf. above, p. 9).

The pottery of Naucratis was found mostly in heaps of potsherds, consisting of the fragments of vases dedicated in the temples, and afterwards broken (to prevent desecration) and buried. Most of

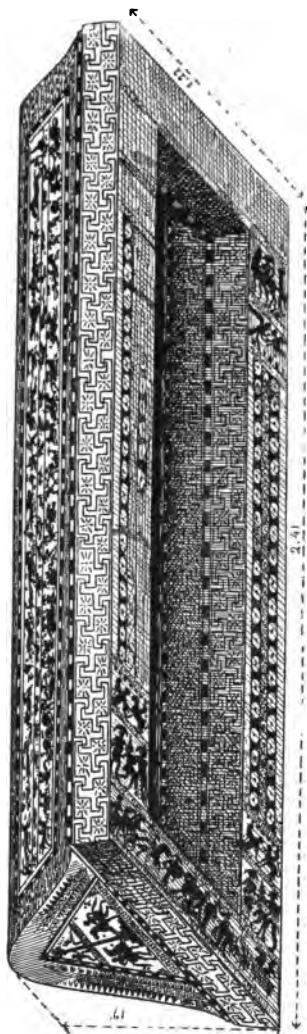


Fig. 57a.—Cover of Sarcophagus from Clazomenae.

the fragments have dedicatory inscriptions incised upon them, such as *Σώστρατος μ' ἀνέθηκεν τῇ Ἀφροδίτῃ* ('Sostratos dedicated me to Aphroditè') on the large bowl in Case 46.

As might be expected at a trading centre like Naucratis, the

pottery found is of many kinds. The wares especially characteristic of the place are a group of polychrome vases, painted on a creamy white ground. In the method in which parts of the figures, especially the heads, are drawn in outline only on the white ground, there is much in common between the wares of

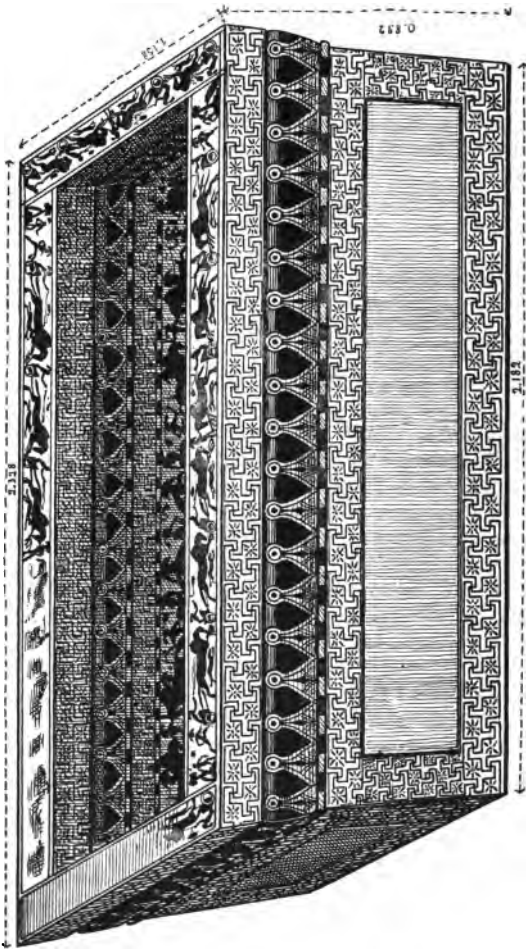


Fig. 57b.—Sarcophagus from Clazomenae.

Naucratis and those of Rhodes, described above, and a common place of manufacture has been suggested for both groups. In some of the fragments from Naucratis there is an advance upon the simple method of drawing the subject in outline. Its inner surface is carefully painted with the natural colour of the flesh, drapery, etc. (a method also attempted in the Rhodian plate of

Menelaos, Hector, and Euphorbos), and there is thus a nearer approach in respect of colour to pictorial effect than is obtained by the conventions of the black-figure and red-figure styles. The result is an anticipation of the methods of the white Athenian vases (see below, p. 191).

Among the Naucratis dedications in Case 50 are fragments of a large vase of black ware inscribed with a dedication by one Phanes, who appears to be the person of whom Herodotus (iii. 4 and 11) relates that being a mercenary under Amasis, the then king of Egypt, he deserted to join the Persian army of Cambyses, then on its way to invade Egypt. When the two hostile armies were drawn up for battle, the other Greek mercenaries, who had remained true to Egypt, took the children of Phanes, whom he had left behind, shed their blood into a large vase, within sight of their father, and after adding wine and water to the vase drank of it.

Cases 48, 49 and the two large standing cases (see also above, 48, 49 and in Case 47) contain terracotta Sarcophagi, obtained for the most part from Clazomenae, a town at the entrance of the Gulf of Smyrna.

The two standing cases contain the cover and the body of a large terracotta sarcophagus\* from Clazomenae (fig. 57, *a* and *b*).

The sarcophagus is richly adorned, both within and without, with geometric patterns and figure subjects. On the cover are: long side, (A) three friezes: (1) Odysseus and Diomedes are slaying Dolon, in the middle. On each side of the central group are three two-horse racing chariots approaching the centre. (2) Sphinxes and Sirens. (3) Combat between Greeks on foot and mounted barbarians, probably raiding Cimmerians. Long side, (B) three friezes: (1) In the middle, a combat over a fallen warrior. On each side stationary chariots. A warrior mounting one of the chariots seems to be leading a female captive by the wrist. (2) Animals. (3) Combat of figures on foot. End, (A) two horsemen and two figures on each side of a central column. End, (B) two Centaurs and two Sphinxes on each side of an Ionic column. On under side of cover: two pairs of Sphinxes; two scenes of the slaying of Dolon; combat of chariots and footmen.

On the body of the sarcophagus are: interior, long sides, scenes of preparation for chariot races, and other sports held as funeral games. In the middle a boy playing on double flutes is significant as showing that the scene is one of games and not of war. Short sides: armed warriors, horses and dogs.

On the upper margin of the body are a series of chariot races. At each end of the long bands is a caldron on a column, presumably a prize vase. The figure beside the column may be the shade of the deceased person in whose honour the games are held.

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\* Illustrated and described by A. S. Murray, *Terracotta Sarcophagi, Greek and Etruscan, in the British Museum*, 1898 (28s.).



This sarcophagus, with its long multitudinous friezes, is a characteristic example of the early art of Ionian Asia Minor. Its date is probably the middle of the sixth century B.C.

Case 48. Small terracotta sarcophagus from Cameiros, painted in the style of the Rhodian vases. The subjects consist of an ox between two lions; two helmeted heads; cable borders and lions.

Case 49. Sarcophagus from Clazomenae. At the head is a Sphinx between two lions. The Sphinx, which apparently has two bodies and one head, is drawn according to a not uncommon convention in early art, whereby the artist attempts to give both sides of an object. [Cases 50, 51. See above, p. 167.]

Cases 52, 53. Imitations, for the most part from Italian sources, of early vases.

Cases 54-64. Vases from Cyprus.

Cases 54, 55. (Upper shelves): Mycenaean vases, from excava-



Fig. 58.—Geometric style of Cyprus.

tions at Curium (see above, p. 162). (Lower shelves): Vases of later periods, from Curium.

Cases 56-58. Vases, mainly of the seventh and sixth centuries, from excavations at Amathus. In case 58 are examples of the Cypriote geometric style in its most richly developed form (fig. 58).

Cases 59-64. Vases from Cyprus, of various wares, but always with a marked preference for geometric decoration.

Table-case E contains smaller objects, of the period of strong Oriental influence, that is, about the seventh century B.C. The objects in question consist of vases of variegated glass, and alabaster; objects in ivory and bone; and especially of vases, statuettes, scarabs, etc., in porcelain. The latter have a strongly marked Egyptian character. They reproduce Egyptian forms of decoration, Egyptian types of deities, and Egyptian hieroglyphics. These, however, are usually more or less blundered and unintelli-

gently rendered, and the porcelain wares found in non-Egyptian sites are therefore for the most part imitations and not genuine Egyptian products.

This Table-case also contains (186) a Phoenician bronze bowl, with subjects incised. In the centre is an Egyptian type of a king seizing his enemies, and slaying them with a mace in the presence of the god Menthu-Ra. Round the margin is a semi-Egyptian rendering of a banquet scene. From Cyprus.

Objects of the class here represented are usually found in Mediterranean sites, to which the Phoenicians had ready access, such as Rhodes and Cyprus, and also in Sardinia and Etruria. They were also found, however, at Naucratis in Egypt, with moulds for the manufacture of scarabs, and in part at least they may therefore be attributed to that town. The theory of a Greek source is confirmed by the porcelain vase in form of a dolphin (in the shade above), which has the name of Pythes inscribed in archaic Greek characters, round the lip.

In the same table-case is a shell (*Tridacna squamosa*), ornamented with a female head, and with an incised design, probably of Phoenician origin. This shell is from a tomb at Canino in Etruria. Beside it is a fragment of a similar shell found at Cameiros in Rhodes; other fragments found at Naucratis, on the site of the temple of Apollo, are in the same case.

Above Table-case E are:—

A shade with select objects in porcelain, including the dolphin already mentioned.

A shade with the *oinochoè* terminating in a Gryphon's head, from Aegina (see above, p. 164).

## THE SECOND VASE ROOM.\*

**SUBJECT:—BLACK-FIGURE VASES, ETC., OF THE  
SIXTH CENTURY B.C.**

The majority of the vases in this room belong to the **Black-figured class**, and the remainder are of an allied character. In the two subsequent rooms the majority of the vases are **Red-figured**. The meaning of this fundamental distinction is illustrated by the annexed cut (fig. 59) after a part of a vase (at Palermo) by the painter Andokides, who has combined the two

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\* Described in the *Catalogue of Vases*, Vol. II., by H. B. Walters, 1893 (24s.). A copy can be borrowed from the Commissionaire.

styles by caprice. It is apparent that on the right side of the illustration the figure is drawn in black on the coloured ground and relieved with lines incised in the black. On the left hand the figure is left in the ground colour of the vase, while the glaze covers the background. The interior lines are drawn in black glaze.

In the Second Vase Room we see the art of vase-painting carried on almost independently in various local potteries, all of which are after a time overpowered by the growing skill and popularity of the pottery of Athens, and only continue to exist for strictly local purposes.

For some account of the non-Attic groups (Wall-cases 1-17) see below.

The general character of the **Attic** black-figured vases may be described as follows: Upon a fine smooth clay, which the Athenian



Fig. 59.—The black-figure and red-figure styles. (From a vase by Andokides.)

potter learnt to make of a rich orange-red colour, the figures are drawn, with a rich, lustrous glaze varying in colour from black to olive-green where the firing has been insufficient, or to reddish brown where the glaze has been too thin. The internal details of the figures are drawn through the glaze with a sharp point, often handled with minute precision. In order to obtain relief from the conventional treatment of all the subject in black, all the visible flesh of the female figures was afterwards painted in white (which might again be incised) and fired at a lower heat. White was also employed for grey hair, linen garments, white horses, pieces of bright metal, and other suitable accessories. Purple was used, like the white, for accessories, but was employed in a conventional manner, to distinguish one mass from another, without much reference to the natural colour of the objects.

By such methods the artists of the black-figure pottery were able to attain a considerable height of artistic achievement. They tell their story with vivacity and directness, and with a remarkable economy of all accessories subordinate to the principal action. On the other hand, much of the drawing is strictly conventional, and the whole system of figures in silhouette involves an element of grotesqueness which necessarily limits what the artists can accomplish.

The black-figure vases have in full measure the interest that attaches to all the productions of a school of art still struggling to reach maturity. On the whole, however, their interest lies more in their historical position, and in the mythology and inscriptions, than in their merit as works of art.

**Subjects.** An examination of the vases contained in this room will show that scenes taken from the epic cycles, and incidents in the Heracles and Theseus legends, are the prevailing subjects. In particular the exploits of Heracles are repeated again and again with slight variations in detail, but with a great persistency of the general type. On the other hand, scenes from daily life are comparatively rare, and such as occur are almost confined to the life of athletes, the banquet, or (for women) the drawing water at the fountain. Among the few exceptions is B 226 (Case A) with a scene of olive gathering.

**Artists' signatures.**—With the development of the black-figure style the potters began to sign their names on their works. The number of known vases thus signed in the black and red figured styles is very considerable (nearly 450), and in recent years the study of the works of the several potters has been actively pursued. The inscriptions\* usually run that so-and-so ἐποίησεν, made the vase, or ἔγραψεν, painted it. Sometimes two persons are named, of whom one 'made' and the other 'painted.' In the latter case the meaning of the inscriptions is clear. Where only ἐποίησεν is used it may, as a rule, be supposed to be a general term, including both operations. In rare cases it may mean that the potter alone is named. Where ἔγραψεν only is used, it is only explicit as to the painting, and the artist may or may not have also made the vase on the wheel. Occasionally, but only rarely, it is stated that the same person both made and painted the vase. The principal signed vases in the Museum are mentioned separately below, and all are enumerated in the appendix.

**Names with Καλός.** It will be observed that a large number of vases are inscribed ὁ παῖς καλός, 'the boy is beautiful' (or καλός alone), and less frequently in the feminine ἡ παῖς καλή or καλή. In many cases a particular name is substituted for the general formula,

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\* As typical signatures, we may instance:

Νικοσθένης ἐποίησεν (or rarely ἐποίηει).

Πολύγνωτος ἔγραψεν.

Ἰσχυλὸς ἐποίησεν, Ἐπίκτιτος ἔγραψεν (sic).

as *Λεάγρος καλός*. The intention of these inscriptions has been much discussed, but primarily it is clear that they are expressions of personal admiration. It does not, however, necessarily follow that there was any near tie between the potter and the person whom he admires. In the romance of Xenophon of Ephesus, the *Ephesiaca*, he describes how the hero Habrocomes was an object of enthusiasm to the whole province of Asia, and when he was seen in a procession, there was a universal cry of *Kalos Habrocomes!* Hence attempts have been made to identify some of the *kalos*-names with those of persons known to history, and thus obtain chronological data. So far, however, all such identifications are very doubtful. Another branch of the inquiry seeks to ascertain the authors of unsigned vases with a *kalos*-name, by comparing them with the signed vases on which the same name occurs. Thus, *Leagros kalos* occurs on signed works of Euphronios, and also on unsigned vases (such as E 46, E 265) which can reasonably be attributed to him. The *kalos*-names, which are of significance from this point of view, and which occur in the British Museum collection, are enumerated in Appendix I., Table II. A third and more complicated branch of the study seeks to place artists in groups, based on the names used.

**Chronology.** The Athenian black-figure vases are supposed to date from the beginning of the sixth century upwards. The transition to the red-figure style, at the close of that century, is discussed below (p. 189). For the late survival of the method in the Panathenaic vases, see p. 204.

The first wall-cases on the left of the door contain various groups of the local wares, which had an existence independent of Athens.

Cases 1-3, and 4, 5 (except 3rd shelf). Vases and fragments excavated at Daphnae in Lower Egypt, by Mr. Flinders Petrie. Daphnae was a frontier station on the road to Egypt from Syria. Its pottery indicates that it was occupied by a Greek population, perhaps identical with certain mercenaries from Asia Minor, whom we know to have occupied frontier camps in the beginning of the sixth century B.C. (Herod. ii., 154).

These vases reflect their origin in their style. The tall narrow form and parts of the decoration are Egyptian. On the other hand, we have fully developed mythological subjects, such as on B 105. On the obverse, Bellerophon mounted on Pegasus; on the reverse, the Chimaera; and the painting is like that on the painted sarcophagi from Asia Minor. Compare B 116<sup>1, 2</sup> figures of mounted Amazons, with the fragments of a painted sarcophagus, in the First Vase Room, Case 47.

Cases 4, 5 (3rd shelf). Fragments of black-figure vases from Naucratis. For the history of Naucratis, a Greek settlement in the Egyptian Delta, see p. 9.

These specimens from Naucratis (of which, however, many must

have been imported from Athens) are very fragmentary, but for fine and careful work, some are worthy to rank with the best black-figure vases extant.

As in the former series (p. 168) many of the fragments are roughly incised with inscriptions to Apollo and Aphrodite. Several are painted with the names (now imperfect) of their authors. Nicosthenes and Sondros are certain. Other fragments give the names of Ergotimos and perhaps also of Clitias, who are already known to us as the authors of a famous vase (the François vase) in the Archaeological Museum at Florence.

**Case 7.** Vases (of a somewhat late style) mainly from Boeotia. In the two upper shelves are some curious vases in a style of coarse burlesque from the shrine of the Cabiri (a group of daemons, associated in this instance with Dionysos) near Thebes. From the inscriptions found on other vases from this site, it is evident that for the special purpose of the local cult, this form of the black-figured style was continued at Thebes till the fourth century.

**2nd shelf.** Burlesque scene of Circe and Odysseus. Circe offers a cup of the magic drink, which Odysseus, however, can drink with impunity. Near her loom is a man half changed to a pig.

**Cases 8, 9.** Etruscan imitations of black-figure vases. The figures are rough and coarse, on a pale ground, and show no skill in the drawing or incised lines. The whole class of ancient vases was formerly called Etruscan, but strictly speaking the term should be applied to a small group of imitations of Greek wares, such as these.

**Case 8.** B 59 (fig. 60) is an example of a class of vases found at Caere (Cervetri) in Etruria, but of uncertain origin—perhaps from Asia Minor. It is marked by the free use of red as a ground colour, and by the decoration.

**Cases 10, 11.** Vases with figures painted in black and purple, on a cream-coloured ground or slip, in an archaic manner.

One group of these vases (in the second and lower shelves) is commonly known as '**Cyrenaic**,' a name applied to it because in two instances (one a vase in the French Bibliothèque Nationale, with a scene of silphium-weighing, and the other here, no. B 4) the subjects appear to be connected with Cyrenè. In the vase B 4, the subject is a standing figure of the nymph Cyrenè (lost from the middle of the thighs upwards). She holds in her hands a branch of silphium (a plant which formed the principal source of wealth of Cyrenè) and a branch of pomegranate, or possibly a branch from the garden of the Hesperides, which was placed at Cyrenè. The winged and flying figures are Boreads and Harpies. It should, however, be noted that this theory of the origin of the ware has not yet been verified by excavations at Cyrenè. The vase described above, and several fragments, were found at Naucratis, where the method of polychrome painting on a white ground was much practised, and whence therefore the so-called Cyrenaic vases may derive their origin.

**Cases 12, 13** (1st, 2nd, 4th shelves). **Imitations** of Greek

vases of doubtful origin, but for the most part found in Italy. One small group, which includes B 54, 55, 56, 57, has been attributed to Asia Minor, possibly to Pontus, because Scythian mounted archers are represented on a vase of the same class at Rome.

3rd shelf. Early Attic *amphorae*. Among them the Sacrifice of Polyxena. She is held out straight and stiff, to be slain by Neoptolemos, as a sacrifice at the tomb of his father Achilles. The names of all the heroes are inscribed.

Cases 14-17. Vases painted in the styles called later Corinthian and Chalcidian. As regards the former, it was seen in the First Vase Room (p. 167) that the Corinthian vases



Fig. 60. B. 59.

are marked by a preference for animals, wild or fabulous, with flowers, rosettes, etc., filling all vacant spaces. Here, in the later Corinthian style, the rosettes and other accessories tend to disappear, and definite subjects are introduced, consisting principally of scenes of combat. The Chalcidian Group, to which B 75, 76 belong, is a small class, which is assigned to Chalcis (in Euboea), on account of the forms of the letters used in the inscriptions, but has not as yet been found on that site. It is also marked by the peculiar borders of lotus buds and flowers, and by the forms of the handles, neck, and foot, which are those of metal work, rather than of pottery.

Cases 18-21. Athenian *amphorae*, with mythological subjects.

B 266 (Case 19), with the Satyr's mask left in the ground colour of the vase, is in effect a step towards the red-figure style of the subsequent period. Compare the Gorgon's head in the middle of B 679 (on Case C).

Cases 22, 23. Vases with black figures on a white or cream-coloured ground, but of a style more recent than those in Cases 10, 11, and belonging for the most part to the close of the black-figure period. Among them are:—

B 620. Peleus confides his son, the young Achilles, to the Centaur Cheiron, for nurture and training. Cheiron is of the archaic Centaur type, with a complete and draped human body. From Vulci.

B 633. Castor and Pollux coming down to take part in the *Theoxenia*, that is, a formal feast which was set out at certain times and of which the gods were invited to partake. From Cameiros.

B 639. Two heroes, perhaps Achilles and Memnon, engaged in



Fig. 61.—Woman Preparing Wool.

combat, while Hermes holds the balance. In each scale is a small winged figure, representing the soul of one of the heroes.

Cases 24, 25. The peculiar objects, B 597, 598, used to be called antefixal roof-tiles, though the manner of their application was by no means clear. It is now ascertained from a representation on a recently found specimen (fig. 61) that they are implements used by women spinning. They were placed on the knee, and the wool was rubbed upon them before it was put upon the distaff. The ancient names are given by the lexicographers as *epinetron*, or *onos*.

These cases also contain a group of vases, in which the painters have sought to overcome the disadvantages of the black-figure method, by painting parts of the figures in opaque colours on a black ground, other parts being expressed by incised lines. For instance, in B 688 (a *lekkythos* from Tarentum) the figure of a running Maenad is partly painted in white and orange, and partly



incised, on the black ground. By this system, the result obtained approaches that of the red-figure vases, although the methods employed are nearer to the black-figure system. At a much later time a similar method was attempted by Italian artists, as a variation from the later red-figure style. (See below, p. 209.)

Cases 26-32. Miscellaneous vases of Attic manufacture. In Case 28 are inferior examples of the method of black figures on a cream ground, already seen above (Cases 22, 23).



Fig. 62.—Peleus and Thetis. B 215.

[Before crossing the room, we turn to the Standard- and Table-cases A-E.]

Standard-case A. Most of the vases in this case have for their principal subject one of the **Labours of Heracles**. The strangling of the Lion of Nemea is a specially favoured subject. Among the other subjects represented are: B 154, the Blinding of Polyphemos by Odysseus and two companions, who thrust the end of the pine-pole into the eye of the Cyclops. B 226, olive gathering. In this scene, which is one of the comparatively few on the black-figure

vases taken from daily life, three persons beat down the olives with long sticks, while a youth picks them up into a basket.

The two-handed cup (or *cantharos*) with departure and combat scenes is painted with unusual minuteness and care. The modern fragment beside it has been removed from the body of the cup, and is an instructive example of the skill of some restorer.

**Standard-case B.** Further Labours of Heracles, and other subjects connected with the heroes, e.g. the Combat of Theseus and the Minotaur; B 248, Perseus, after slaying Medusa, is pursued by the two Gorgon sisters. B 215, Peleus wrestling with the sea-goddess Thetis (fig. 62), who afterwards became his bride and the mother of Achilles. According to the legend, Thetis sought to avoid capture by successive transformations. In the early vases different moments of time are simultaneously represented, as in the present case, where we see Thetis herself and two of her changes, a panther and a lion, in a single group. The figures on each side, combined with the large eyes, have no reference to the subject. On this vase the black figures on a red ground are combined with a black on cream decoration for the neck.



Fig. 63.—Vase by Pasiades. B 668.

**Pedestal 1.** B 147. The Birth of Athenè, from the brain of Zeus, in the presence of Eileithyia, Heracles, and several deities. For a further discussion of this subject see below, p. 182.

**Table-case C.** Drinking cups (*kylikes*). The subjects are for the most part either very small in the middle of the rim, or entirely absent. Selected specimens of this group, all signed with the names of the artist or potter, are placed in the shade above. [Other examples are at the back of Cases 48, 49.] These include vases with the names of Hermogenes, Xenocles, Tleson, and Nicosthenes. The masters of this group, which must be placed near the end of the black-figure period (towards 500 B.C.), are commonly known as the 'Little Masters' (German, *Kleinmeister*), being so called from the analogy between their work and that of the German 'Little Masters' who produced minute copperplate engravings in the sixteenth century.

The remaining vases in this shade are also signed. They include: an early *aryballos*, with incised patterns, and the name of Gamedes; B 631, a jug, with black vine branches on a cream ground, signed with the name of the potter, Charinos, and also with an inscription of most unusual length for a vase, *Ξενόδοκ[κ]η [μοι δοκε]ῖ παῖς καλή.* ('Xenodokè, methinks, is a fair maiden.')

B 668. Small *alabastron* (fig. 63), very finely painted, with two Maenads and a crane, the latter drawn with a Japanese feeling for bird life. By Pasiades, an artist not otherwise known. Found at Marion, in Cyprus.

The smaller shade contains B 679, a large *kylix*. Interior,

four war-galleys at sea. In the middle is a Gorgon's head which (like the mask on the vase mentioned above, Case 19, and the Gorgoneion in the *kylix* immediately below) is in effect a red-figure drawing. Exterior, a banqueting scene, in black on a cream ground.

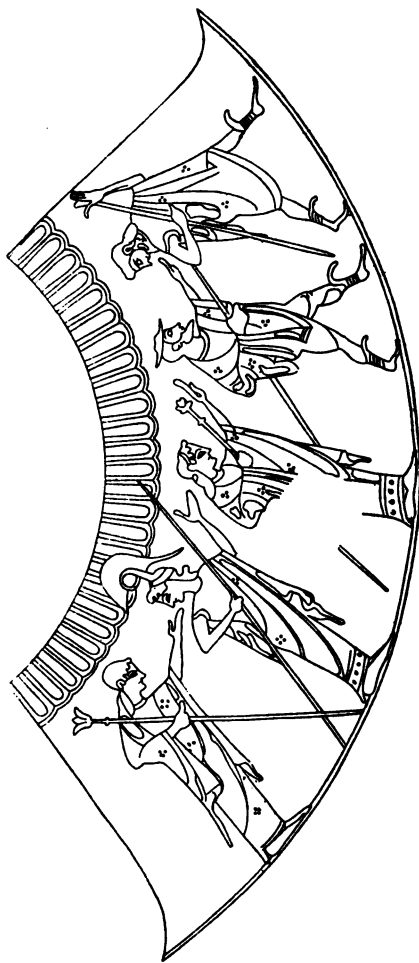


Fig. 64.—The Goddesses coming to Paris. B 312.

**Pedestal 2.** An *amphora* in the style of Andokides (already quoted on p. 173 as a transition artist). The front, with two heroes playing draughts (by which means they passed the time at Aulis while awaiting a favourable wind for Troy), is painted in black figures on a red ground. The back, on the other hand, with Heracles wrestling with the Nemean lion, is fully red-figured.

Standard-case D. *Amphorae* with various myths relating to deities. The subjects include: Hermes leading the three goddesses (Hera, Aphroditè and Athenè) to be judged by Paris. Paris, when shown, sometimes awaits the procession, and sometimes, as in the Vase B 312 (in Case 62 ; fig. 64), flies in alarm.



Fig. 65.—Birth of Athenè. B 244.

The **Birth of Athenè** from the brain of Zeus (B 218 ; B 244, fig. 65 ; compare B 147 on pedestal I, and B 424 on Table-case H). The traditional method in which the subject is represented is of special interest, since some writers have thought that it may throw light

on the composition of the east pediment of the Parthenon (p. 20). It can hardly be supposed, however, that in the front of her own temple Athenè would have been represented of diminutive scale in comparison with Zeus; and it is more likely that she was a standing figure of equal dignity with her father. The principal figures beside Zeus and Athenè are the Eileithyiae, who wave their hands, as if weaving spells; Hephaestus, who clave the skull of Zeus with his double axe, and Hermes.

This case also contains six renderings of the War of the Gods against the Giants.

Standard-case **E**. A group of vases in this case, B 148 to 153, in a rather formal and affected style, with a uniform arrangement of inverted lotus buds, and other decorations, have been thought to be Attic works produced under strong Corinthian influence.

It will be observed that, with few exceptions, the *amphorae* and *hydriae* are divided by the central gangway into two well-marked classes: (1) In Cases 18-32 and A-E, already described, the body of the vase is red all round, and the subjects are only bordered by the palmettes and scrolls below the handles; (2) In Cases 33-64, and F-K, on the opposite side of the room, the body of the vase is covered with black varnish, with the exception of a well-defined panel, which contains the subject, usually within a decorative border. The two classes must have been in a great measure contemporary, and both systems seem to be continued in the red-figure style. It is, however, in the case of the panel subjects that the direct transition from the one style to the other is most obvious. We have already seen that the two styles are combined on the panel *amphora* B 193, and there is the closest resemblance in the treatment of the panel in the black-figure *hydriae* in cases 52-64 and in the red-figure *hydriae* in cases 57-60 in the Third Vase Room. It is therefore plain that the panel vases must have been continued until the conclusion of the black-figure style, but the inferior limit of the red-body vases is less clearly marked, since the systems of ornament under the handles of the red-figure vases have a less direct connexion with those of the black-figure *amphorae* with red body.

Cases 33-41. Miscellaneous black-figure vases of subordinate interest. Among the subjects deserving notice are:—

B 361 (Case 34). Athletes practising their exercises.

B 173 (Case 36). Aeneas leaving Troy, and carrying his father Anchises.

B 485 (Case 39). A wedding party in a mule cart. A quaintly drawn subject.

B 509 (Case 39). Two comic actors, dressed as birds, and a flute-player.

B 502 (Case 40) and another vase, beside it. Odysseus bound beneath the ram approaches the Cyclops Polyphemos. Odysseus beneath the ram occurs also in B 407 (Case 44).

Cases 42-47. Attic three-handled water pitchers (*hydriæ*). Several of the pitchers indicate clearly the purpose for which they were intended, by having scenes of maidens drawing water at a fountain for their subject. Thus in B 331 (Case 47) six maidens with their pitchers are come to the famous Athenian fountain of

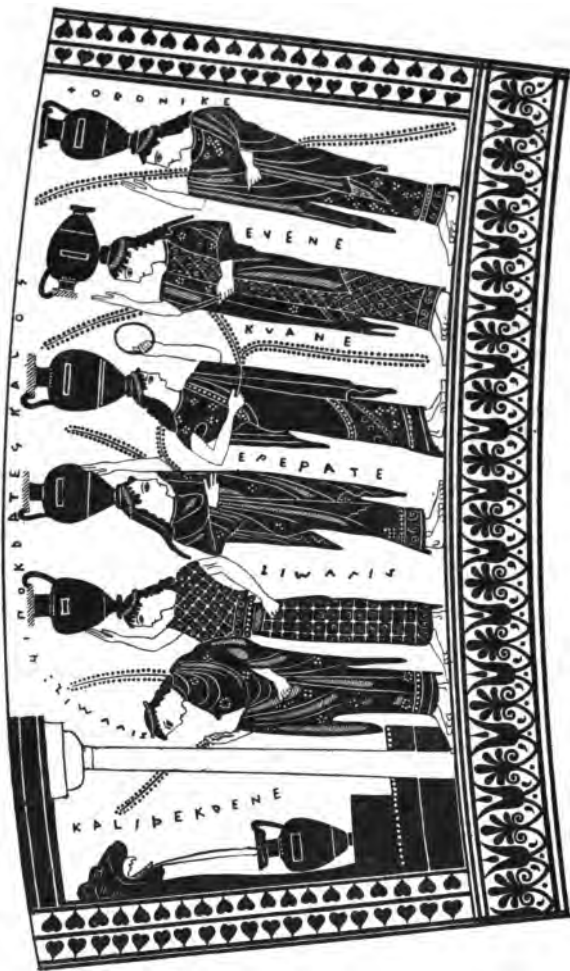


Fig. 66.—Drawing water at Callirrhoe. B 331.

Callirrhoe, which is identified by the inscription Καλ(λ)υ(ρό)η κρίνη, and which is represented as a well-house, with a stream of water flowing from a lion's mask (fig. 66).

Another vase with a noticeable subject is B 507 (Case 46), with the forge of Hephaestus. A nude figure with a pair of tongs places

a piece of iron in the furnace, while a companion stands ready with his hammer.

Cases 48, 49. Select vases, of which the majority are signed. Among the contents of these cases are:—

Several *kylikes* of the 'Little Master' school, referred to above. These include cups with the names of **Archicles**, **Tleson**, and **Hermogenes**; also cups inscribed 'Hail and drink well' (or 'me') *Χαίρε καὶ πίνε εὖ* (or *πίνε ἐμὲ* B 414); and similar cups with meaningless imitation inscriptions.

B 300. *Hydria* signed by **Pamphaios**. The principal subject is **Dionysos** with a train of **Satyrs** and **Maenads**. The incised lines are executed with extraordinary minuteness and care.

Two vases with the name of **Amasis**, namely, B 471, **Perseus** slaying **Medusa**, signed in full, and B 209: (a) **Memnon**, with attendant **Ethiopians**, inscribed with the name **Amasis**, and perhaps with the remains of *ἐποίησεν* 'made'; but it is thought that the vase is probably an imitation of the work of **Amasis**, perhaps by **Exekias**; (b) **Achilles** and **Penthesilea**.

Five vases, of various forms, inscribed by **Nicosthenes**, a transition artist, whose work survives in a larger number of examples than that of any other painter. Chief among the vases here is B 364, a large *crater*, with two friezes of combats: (a) **Heracles** and various deities in combat with the giants (fig. 67); (b) a battle scene, perhaps a continuation of that on the opposite side, although in this case distinctive attributes are wanting.

B 210. *Amphora* signed by **Exekias**, a painter especially noted for the affected minuteness of his engraved work, and for the exquisite quality of his glaze: (a) **Achilles** slaying the Amazon queen, **Penthesilea**; (b) **Dionysos** and **Oenopion** ('wine-drinker'), son of **Dionysos**, by **Ariadne**.

B 400. *Kylix*, signed by **Glaukytes**, with two friezes of complex and crowded combats.

Cases 50–64. Athenian pitchers (*hydriae*) continued, and other vases. On the pitchers are further scenes of water-drawing, similar to those described above, and miscellaneous mythical subjects. Noticeable among the latter is B 324 (fig. 68; Case 57), representing **Achilles** waiting in ambush for **Troilos**, who has come out from **Troy** with **Polyxena** to draw water. The story



Fig. 67.—Battle of Gods and Giants. B 364.

was told in the lost epic of the *Cypria*. Polyxena seems to have become aware of the danger, and makes a signal to Troilos, who is mounted. The scattered inscriptions have no meaning.

Case 62. B 312 has on its shoulder the scene from the Judgment of Paris, illustrated above (p. 181).

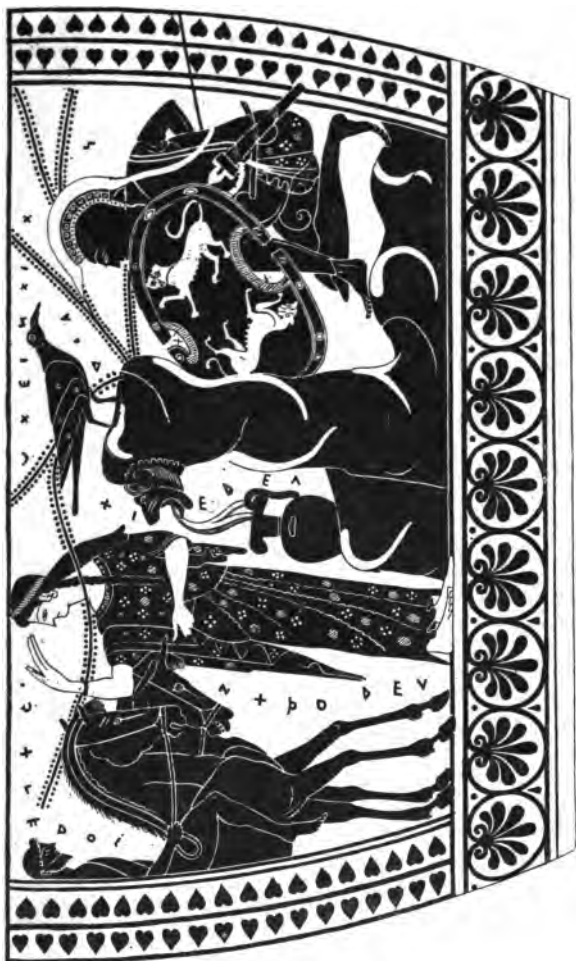


Fig. 63.—Achilles and Troilos. B 324.

These cases (54–64) also contain numerous vases, remarkable for the rough and hasty character of the designs. In part, this roughness is due to the vases being unimportant works carelessly finished; but in part, also, the artist seems to be seeking greater freedom of



expression, which could only be attained by the introduction of the red-figure method.

[We turn to the Table- and Standard-cases in the same half of the room.]

Standard-case **F**. Large *amphorae* with miscellaneous subjects, within panels.

Standard-case **G**. Large *amphorae*, as the last, with subjects relating to the **Labours of Heracles**. Among them, see B 155, Heracles attacking the monster Geryon, who is winged, and triple-bodied from the waist upwards. Two of the bodies are wounded and fallen, while Heracles seizes the third by the helmet. On the opposite side is the curious subject of Perseus receiving the gifts of the Naiads, namely, the winged sandals, the helmet, and the pouch.



Fig. 69.—A Potter at Work. B 432.

Table-case **H** contains various plates, *kylikes*, etc. Among them are :—

B 432. A potter at work. Before him is his wheel, a heavy stone rotated by the hand, and kept in motion by its momentum. At present, however, the wheel serves as a table, and the potter attaches a handle to a *kylix*. On a shelf above are five finished vases (fig. 69).

B 436. Shipping. On each side is a merchant ship, with a high prow, moved by sails only, and a war-galley with banks of rowers in addition to the sails, and a ram at the prow, in the form of a boar's head.

On Table-case **H** is a series of *kylikes*, including two from Rhodes : the one (B 379) represents on the exterior (a) Heracles escorted into the presence of Zeus and Hera by a procession of deities ; (b) combat of warriors ; in the interior is a group of Ajax seizing

Cassandra at the statue of Athenè. The other *kylix* (B 380) has on the exterior (a) Perseus, Hermes, and Athenè pursued by Gorgons; (b) a procession of warriors; in the interior a warrior charging.

Pedestal 4, and Standard-case I. A series of prize vases, won by the victors in the games at the **Panathenaic Festival** at Athens (cf. p. 29). The type used varied little from the very early specimen (fig. 70) on Pedestal 4 (known as the Burgon vase, having been found by Mr. T. Burgon at Athens), to the late examples described below, in the Fourth Vase Room (p. 204). On the obverse is a figure of Athenè standing between two columns,



Fig. 70.—The Burgon Panathenaic Vase. B 130.

and an inscription 'I am one of the prizes from Athens' ( $\tau\omega\nu$  Ἀθηνῆθεν ἄθλων ἐμί. The ἐμί is usually understood). On the reverse are subjects connected with the games, such as representations of boxing, the foot-race, leaping with weights in the hands, throwing the disk and the spear, the horse-race, the race of four-horse chariots, in which the charioteer stands in the chariot; and the race of two-horse chariots, in which the driver sits with his feet resting on a foot-board. Other scenes show the crowning of a victor, and (B 144) a winner, followed by a youth with wreath and tripod, preceded by a herald announcing the victory.

Standard-case K. Further examples of *amphorae*, with the Labours of Heracles.

On the walls, above the cases, in this and the following Room are facsimiles of paintings from the walls of Etruscan tombs, such as those in which many of the Greek vases from Etruria have been found.

The piece of timber (Italian larch) above Cases 48, 49 is a portion of the ancient ship which is submerged in the Lake of Nemi.

## THE THIRD VASE ROOM.

*SUBJECT:—*

*RED-FIGURED POTTERY OF FIFTH CENTURY B.C.;  
WHITE ATHENIAN VASES, ETC.\**

The vases exhibited in this room belong to the red-figured class, and therefore show the complete reversal of method already explained above (p. 172). The change must probably be dated towards the end of the sixth century B.C.

Until the recent excavations on the Athenian Acropolis the dates assigned were a generation later. It is now, however, ascertained that the rubbish strata formed after the Persian sack (480 B.C.) in connexion with the works of reconstruction included numerous signed fragments by the greatest masters of the red-figure style. It follows that some years, perhaps a generation, must be allowed for the introduction and development of the style. On the other hand, excavations made in the tumulus of Marathon (erected after 490 B.C.) yielded many black-figure vases, and only one red-figure fragment, thus showing that at that date the earlier style still prevailed—at any rate, for funeral usages, which are always conservative of old custom.

The design is no longer composed of a series of black silhouettes against a red or white ground, but the figures are left in the ground colour of the vase, and are thrown up by the black glaze with which all the space surrounding them is covered.

The methods followed by the painters of the red-figure vases can readily be discerned by an attentive examination of the vases. A sketch is first made with a blunt point applied to the surface of the vase and lightly marking the clay. The artist thus blocks out his figures, sometimes making repeated trials, and in the first instance drawing the draped figures as nude. A line of black glaze, about an eighth of an inch wide, is next drawn round the

\* The vases in this room are described in the *Catalogue of Vases*, Vol. III., by C. H. Smith, 1896 (26s.). A copy can be borrowed from the Commissionaire. For the White Vases see also *White Athenian Vases in the British Museum*, by A. S. Murray and A. H. Smith, 1896, folio (25s.).

outside of the figures, so as to leave the figures vacant, and the interstices of the background are then filled in. The internal details are then drawn in fine lines of the glaze, and freehand work takes the place of the incised lines of the black-figure style. For special parts, such as the profiles, a thin black line is also drawn along the boundary of the subject in order to correct and refine the profile left by the first broad border. Occasionally some of the internal details, such as the abdominal muscles, are drawn with the glaze thinned out to a light brown, and only faintly visible. In rare cases (e.g. E 12, in Table-case A, fig. 71) the thinned glaze is also used as a local wash.

Among the mechanical aids used by the artist were a pair of compasses, flexible rulers for ruling lines on the curved surfaces, and, perhaps, stencil plates to give the guiding lines for elaborate and repeated patterns. Pursuing these methods, the vase painter was able to reach a higher level of achievement than had been possible in the black-figure style. The grotesque conventions of that method could now be abandoned, the drawing become more free, and the conceptions broader and more noble. It must be remembered that Greek art as a whole reached its culminating point within a few years of the change of style, and that the best red-figure vases reflect that severe and restrained feeling for beauty and simplicity which marks the end of the archaic period at Athens. The red-figure vases in this room, which, speaking generally, cover the fifth century B.C. and the last years of the sixth century, may be divided into groups according to the painters :—

(1.) The early red-figure masters, commonly called, after one of their number, the group of **Epictetos**. These painters developed the new technique towards the close of the sixth century, but, artistically, they retained a part of the stiff mannerisms of the black-figure style. The group consists partly of masters known to have worked in both styles, either in combination on the same vase or separately, and partly of artists closely connected with the foregoing, though not working in the two styles. Among the known masters who worked in both styles\* the Museum collection possesses vases by **Nicosthenes**, **Epictetos** with **Hischylos**, and **Pamphaios**. Of **Nicosthenes**, however, it only possesses black-figure examples; **Epictetos** and **Hischylos** sign a *kylix* E 3, on which the two styles are combined. Of **Pamphaios** alone we have separate works in the two styles, namely, the *hydria* B 300 in black figures, and four red-figured vases (see Appendix). **Nicosthenes** hardly belongs to the group, since most of his work was in the older style. Among members of this group working in the later style only, **Chachrylion** is the most important. Table-case A (see below) contains the vases of the transition style, partly signed and

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\* Namely, **Andokides**, **Chelis**, **Epictetos**, **Epilykos**, **Hischylos**, **Nicosthenes**, **Pamphaios**. **Thyphethides** must be struck off the list, since the handles with the name do not belong to the *kylix* E 4.

partly unsigned. Table-case B contains the works of **Epictetos** and other vases in his style.

(2.) The great masters of the early red-figured style, who may be called the group of **Euphronios**. The work of these masters is more free and unfettered than that of the last group, and includes the best examples of fine and severe drawing. The artists whose works are represented in the Museum who may be grouped with Euphronios are **Duris**, **Hieron** and **Brygos**. These artists were probably in full activity at the time of the Persian wars. Euphronios himself is placed between 500 and 450 B.C. (Table-cases D and E.)

(3.) The later Attic masters (best represented in the Museum by **Melidias**, Pedestal 4) draw with yet greater freedom, but thereby lose the severe restraint that marks the vases of Euphronios and his fellows. At the same time, there is a decline in the interest of the subject represented. Mythological subjects are treated more loosely, with less regard for the strict traditional types, vague personifications are introduced, and scenes from daily life become more numerous.

*Red-figure Style. Artists' Signatures.* Compare the preceding paragraphs, the remarks in the Black-figure section (p. 174), and Appendix I., Table I.

*Names with καλός.* Compare the remarks in the Black-figure section (p. 174) and Appendix I., Table II.

**White Athenian Vases.** This room also contains the interesting and attractive series of Athenian vases painted in outline on white ground (Table-case F, Standard-case C, Wall-cases 41, 42). From early times, and more particularly at Rhodes and Naucratis, attempts had been made to avoid the limitations of the black-figure style by drawing parts of the figure in outline only, leaving its surface of the ground colour of the vase. This method was practised at Athens by several masters of the fine style (see the vases described below), but more especially in connexion with the **White Athenian lekythi** (Table-case F). These are a group of vases made for the purpose of offerings at the tombs. Aristophanes (*Eccl.* 996) speaks of the painter 'who paints the lekythi with figures for the dead.' The subjects are usually connected with death and the tomb, and we often have a view of the tomb, with the vases themselves grouped about it. The designs are drawn in outline on the prepared white ground of the vase, the draperies being occasionally filled in with red, brown, green, or blue colour. The white vases are often very delicately drawn. They are marked as a rule by the same sentiment of placid and gentle melancholy which is characteristic of the Athenian sepulchral reliefs, and, like the Greek reliefs, if examined in considerable numbers, they show a lack of variety in subject and treatment.

The white sepulchral *lekythi* are contemporary with the Attic red-figure vases, and may be assigned generally to the fifth century B.C. Vases painted in the same manner, for use in other



FIG. 71.—Vase by Pamphaios. E 12.

ways, are of less frequent occurrence, but some fine examples are shown on and near Table-case F (see p. 198).

The vases of the transition and early period are placed in the table-cases, with which therefore we begin our detailed description.

Table-case A. Cups (*kylikes*) of the period of transition from the black-figure style, partly signed by painters of the group of **Epictetos**, and partly unsigned, but nearly akin. Among them are :—

E 12. *Kylix*, signed by **Pamphaios** (fig. 71). On the exterior is a beautiful group (which some authorities have assigned, notwithstanding the signature, to Euphronios) of two winged figures raising the body of a dead warrior, under the guidance of Iris. The scene suggests the Homeric incident, in which Sleep and Death carry Sarpedon to Lycia for burial, but it has also been interpreted as two wind-gods, carrying Memnon, a story preserved only by a very late poet. Technically this vase is interesting on account of the unusual method of thinning out the black glaze, to form a yellow wash.

E 3. A transition *kylix*, signed by **Epictetos** and **Hischylos**. The interior has a young Athenian in festal dress in black-figure style, while the exterior is red-figured.

E 2, another transitional *kylix*, has the two styles combined in its interior.

Above this case are :—

E 437. Jar of the kind called a *stamnos*, signed by **Pamphaios**. Heracles is wrestling with the river-god Achelöos, and seeks to break off the horn, which, according to some legends, was identical with the horn of abundance, or *cornu copiae*.

E 15. A rendering, in the red-figure style, of the Birth of Athenè (see above, p. 182).

E 258. Small *amphora*, signed by **Euxitheos**, with Achilles and Briseis on the two sides.

Pedestal 1. E 804. Vase in the form of a knucklebone, with a graceful and playful scene of girls, who seem to hover in the air. Attempts have been made to give an allegorical significance to the figures, and they have been called Breezes; but probably the subject is merely a dance of girls, imitating the flight of birds, under the instructions of a grotesque dancing-master. From Aegina.

Table-case B. Cups and plates, in the style of Epictetos. The *kylix* E 38 is signed by **Python**, as potter, and **Epictetos**, as artist. The principal scene shows Heracles slaying Busiris, a mythical king of Egypt, who practised human sacrifice if strangers came to his shores. Two other *kylikes*, E 24, E 37, the deep cup (*cotylè*) E 139 (potter, **Pistoxenos**), and three plates, E 135, 136, 137, are also signed by **Epictetos**.

Above the case are choice specimens of smaller red-figure *amphorae*, etc. Among them, E 289, a small *amphora* with an interesting scene of the Judgment of Paris. The three goddesses

are received by Paris, a shepherd with his sheep. On the opposite side is Hermes, who has performed his mission of conducting the goddesses to Paris, and now departs.

**Pedestal 2.** E 788. A vase of the kind called a *rhyton* (drinking horn), in the form of a seated Sphinx. This vase combines in a remarkable way the red-figure decoration of the cup, with the opaque white surface (partly gilded) of the Sphinx. For her cap use has been made of the vermilion, which is employed for the draperies on the white Athenian vases (Case F).

**Standard-case C.** The middle part of this case is mainly occupied with choice vases, acquired in 1892 at the sale of the Van Branteghem collection. These include:—

E 438. A fine jar (*stamnos*), in poor condition, with Athenè intervening between Ajax and Hector; signed by **Smicros**.

E 46. A *kylix* in the manner of Euphronios, and inscribed with the *kalos*-name **Leag[ro]s**, which that artist is known to have employed. Subject, youth and running hare.

E 34, and another *kylix* more lately acquired, are both signed by **Hermaios**.

E 719, an unguent-bottle (*alabastron*), is remarkable for the wealth of its decorations. The figures are a youth and a girl. The latter is putting on her girdle, and meanwhile holds the overlap of her dress with her teeth.

D 5-10 are a remarkable group of white vases found together in Athens. Three of them bear the signature of the potter **Sôtades**. The three *kylikes* are extremely fine and delicate in form, while the designs drawn on them are of great beauty. The figure subjects are:—

D 5. The rare myth of Glaucos and Polyeidios. Glaucos, son of Minos of Crete, had died by falling into a jar of honey. The seer, Polyeidios, was shut up by Minos in the boy's tomb, that he might bring him back to life. While thus imprisoned, he slew a snake. A second snake appeared, bringing a herb with which it revived its companion, and by the help of the same herb Polyeidios restored the boy. The scene is a sectional view, showing both the interior and exterior of the tomb. The names are inscribed, and make the interpretation certain.

D 6. Girl standing on tiptoe to pluck an apple.

D 7. Death of Archemoros. When the heroes on their march against Thebes came to Nemea, there was drought. Hypsipylè, the nurse of the king's son, led the heroes to a spring, and in her absence the boy was killed by a serpent. He was buried by the heroes, and the Nemean games were founded in his honour. On the vase we have one of the heroes throwing a stone at a serpent, coiled in a reed-brake, and vomiting out smoke, and also a part of Hypsipylè.

This case also contains an alabastos recently acquired from Eretria, on which men training horses are painted in opaque white colour on the black glaze of the vase. This process we have already



noticed among the archaic vases (p. 178). In this instance much of the white colour has disappeared, leaving only traces on the black glaze. The drawing is extraordinarily fine, and the subject is interesting as an illustration of daily life in Athens about 460 B.C. The *kalos*-names *Carystios*, *Moryllos* and *Smicrion* are incised on the black ground.

**Pedestal 3.** E 424. Athenian vase, of the later part of the fifth century, with the subject of *Peleus* and *Thetis*. *Peleus* seizes *Thetis*, whom he has surprised bathing, and a sea monster attacks the leg of *Peleus*. This is manifestly derived from the archaic method of representing the transformations of *Thetis*, already described; but it may be conjectured that the artist was unaware that the monster is *Thetis* herself, and not a sea beast who gives her his aid. The extensive use of colours, including white, blue, green and gilding, is remarkable.

**Table-case D.** Cups (*kylikes*) by masters of the group of *Euphronios* (see p. 191), in part signed, and in part attributed to the group on grounds of style.

**Signed by Euphronios.** E 44. The most interesting of the external scenes shows *Heracles* bringing the boar of *Erymanthos* to his taskmaster, *Eurystheus*, who takes refuge in a great earthenware jar, half sunk in the ground, while *Heracles* is about to hurl the body of the beast upon him.

**Signed by Duris.** The three *kylikes* in this case, E 39 (athletic scenes), E 48 (labours of *Theseus*; compare p. 201), E 49 (banquet scenes), are all signed by *Duris* (ΔΟΡΙΣ = Δούρις). The *kylix* E 50, though not signed, appears to be in the style of the same painter. Compare the back view of a banqueter shown in E 49. Above is a wine-cooler (*psycter*), E 768, with revels of *Seileni*, also by *Duris*.

**Signed by Chachryllion.** E 40, E 41. The position of *Chachryllion* as one of the earliest members of this group is shown by the fact that he still uses freely the incised lines of the black-figure style. Compare the horse's tail in E 41.

Above this case are the *psycter* by *Duris*, E 768, already mentioned, and another (E 767) of the same form, also with a scene of revel.

**Pedestal 4.** *Hydria*, signed by the later Athenian artist, **Meidias**. Remarkable for fine preservation, elaborate drawing, and rich compositions. Subjects: (Above) *Castor* and *Pollux*, carrying away their brides, the daughters of *Leukippos*. *Pollux* (*Polydeuk(t)es*) has placed *Helera* in his chariot, and *Castor* is seizing *Eriphylê*, while *Chrysippos* holds his chariot. The seated figures in the foreground are inscribed *Zeus* and *Aphroditê*, and the figure on the right is called *Peitho*, that is, *Amorous Persuasion*. A comparison, however, with older representations of the same subject shows that the figures were originally *Leukippos* and terrified maidens, one of whom takes refuge at an altar. We have here an example of the declining importance attached to mythological accuracy in the later Attic work. The signature (*Meδίας*

ἐροίην), which, like the other inscriptions, is only faintly visible, is immediately below the palmette band round the neck.

The lower frieze falls into two main groups, the divisions being under the side handles. 1. Heracles in the garden of the Hesperides. 2. Athenian tribal heroes and others.

Table-case E. *Kylikes* by the later masters of the fine period of Attic painting, namely, Hieron and Brygos, and unsigned vases of similar style.

Signed by **Brygos**. E 65, *Kylix*, with drawings remarkable for vivacity and vigour, and also for their finish. (a) Iris, the divine



Fig. 172.—Game of Cottabos. E 70.

messenger, is seized by Seileni of the following of Dionysos, who stands watching. (b) Hera is threatened by a mob of Seileni, and protected by Hermes and Heracles.

Signed by **Hieron**. E 61, *Kylix*. Scenes of conversation and music. Above is a fine bowl (*cotylè*), E 140, also by Hieron, representing the sending forth of Triptolemos with the divine gift of wheat. Triptolemos is seated in his winged chariot between Demeter and Persephonè, and is about to receive wine for a libation from the latter. Behind Persephonè is the local nymph Eleusis. On the other side of the vase are deities less nearly connected with the event. In the severely restrained and somewhat conventional

drawing of this beautiful vase there is a distinct return to the archaic manner. The elaborately decorated robe of Demeter, with its bands of figures, birds and beasts, reminds one of the Panathenaic peplos prepared by Athenian maidens for the image of Athenè (compare p. 29).

The *kylikes* E 64, E 70 have scenes of Symposia, and singular bands with the boots and some of the vases of the banqueters. The interior of E 70 (fig. 72) illustrates the way in which the *kylix* might itself be used in the game of *Cottabos*, which consisted in aiming the dregs of wine from the *kylix* at a mark (cf. F 273 in Fourth Vase Room, Case 72).

Above Case E are the vase of Hieron, described above, and two vases, E 284 (subject, preparations for a sacrifice and dedication of



Fig. 73.—White Athenian *lekythi*.

tripods), and a jar (*stamnos*) acquired in 1898 from the Tyszkiewicz collection (subject, Heracles and a Centaur). Both are signed by an artist **Polygnotos**, who must not, however, be confused with the great painter thus named.

Table-case F. Athenian vases painted in outline on a white ground (compare above, p. 191). In the table-case the vases are all *lekythi* for use at the tombs. Among them the following are especially noteworthy:—

D 62 (fig. 73). The formal laying out of the body of a dead youth. Three figures stand round making gestures of grief. From Eretria, whither this vase and others of the same kind are supposed to have been exported from Athens.

D 57 (fig. 73). A woman seated in a chair—very finely drawn—and a companion with an ointment bottle. From Eretria.

D 54 (fig. 73). Two youths standing at a tomb. A little winged shade is seen flitting near the tomb.

D 61. Charon, who has pushed his boat to the bank among the reeds, conversing with a girl.

In the shades above are large *lekythi* and other select specimens of white ware. Among them are (in the near shade):—

D 56. Two youths at a tomb, one of whom plays on a lyre. Within the tomb, or perhaps on its lower step, are several vases, a lyre and a wreath. From Eretria.

D 11 (fig. 74). Cover of a circular box (*pyxis*), with a marriage procession towards an altar. The bridegroom leads the bride, escorted by a flute-player and torch-bearers.

In the central shade:—

D 2. Cup, with Aphrodite riding on the flying swan (or perhaps rather a goose), with a curling tendril and flowers in her hand. The drawing is executed with great refinement and precision.



Fig. 74.—Cover of a *pyxis*. D 11.

Cup (D 4), with the same white decoration as the foregoing, but of an earlier and more severe style of drawing. Athenè and Hephaestos are decking out the newly-made Pandora (here called in the inscription Anesidora).

In the further shade:—

D 70. Large *lekythos*, with mourners at a tomb. Remarkable for the rich polychrome effects in black, green, blue, red and yellow.

D 58. A beautiful representation of a young warrior being laid in the tomb by Death and Sleep (Thanatos and Hypnos). The mythical prototype of the scene is in the *Iliad* (xvi.), where Sleep and Death carry Sarpedon to Lycia for burial (cf. the vase of Pamphaios, E 12, fig. 71); but, as used on a sepulchral *lekythos*, the subject may be supposed to have a general allegorical significance (cf. D 59 in another shade).

A recently acquired vase (bought 1897) has a finely drawn figure of an armed youth seated on the steps of a tomb.

Pedestal 5. A bowl (*lebes*), in fine condition, with scenes of combat between Amazons and Attic heroes. This vase, which

was at one time in the collection of Samuel Rogers, was acquired at the sale of the Forman collection, in 1899.

Standard-case G. D 1. Fragments found at Naucratis, of a white vase, drawn in a fine severe style, attributed to **Euphronios**.

This case also contains red-figure vases of the severe style (early fifth century). The subjects are mainly mythological. Among them, E 440 has a curious representation of the Ship of Odysseus passing the Sirens. Odysseus is bound to the mast and rowed past the Sirens, two of whom are perched on rocks, while the third throws herself down. F 478 (subject, three women) is an **Etruscan**



Fig. 75.—Leto, Apollo, and Artemis. E 256.

imitation of a red-figure vase. It includes a drawing of a bronze *cista*, such as those in the Etruscan Room.

Pedestal 6, Standard-case H. Large *amphorae*, etc., in the severe style, mainly with mythological subjects. See, for example, the large *amphora* E 256 (fig. 75) with Apollo standing, playing the lyre between his mother, Leto, and his sister, Artemis.

In the front of Case H are seven very choice vases of the later Attic school, showing the elaborate drawing, rich ornamentation with gilding, etc., and fanciful compositions, which we have already seen on the vase of Meidias (Pedestal 4).

See, for example, the circular casket (or *pyxis*) E 775. On

the cover (fig. 76) the Theban Pentheus (?) is torn to pieces by the frenzied Maenads, in the presence of Dionysos. Round the sides of the cover, two winged cupids are yoked to the car of Aphroditè.

**Pedestal 7.** E 460, *Crater*. A lyre-player, or perhaps a poet, laureate, in the presence of Athenè, a judge, and two Victories. This design has been made familiar as the basis of the 'Apotheosis of Homer' relief by Flaxman and Wedgwood. (An example may be seen on a 'Pegasus Vase' in the Ceramic Room.)

**Standard-case J.** Vases in the severe style. The subjects are partly mythological and partly taken from life. Four vases (E 266,



Fig. 76.—Dionysos, Maenads, and Pentheus (?). E 775.

267, 314, 315) represent a somewhat jovial poet, perhaps Anacreon. In E 315 he walks, playing the flute, and carrying his lyre hung on the end of a stick over his shoulder.

E 466, *Crater*. Symbolical representation of the successive events of sunrise—namely, the moon setting behind a hill; Cephalos (the 'Attic boy' of Milton) pursued by Dawn; the stars plunging out of sight; the sun rising in his full glory.

At the outer end of the case are two vases recently acquired, one being a large jar (*stamnos*), in admirable condition, with a scene of combat between a horseman and a footman, assisted by an unarmed youth with a spear. From the collection of Mr. Alfred Morrison.

A *kylix* with youth holding a bird-cage on his knees, containing a bird, perhaps a fighting quail. From the Bourguignon collection (1901).

Pedestal 8. E 469, *Crater*, in a highly ornate style. The principal subject is a Battle of Gods and Giants. Five pairs of combatants are fairly preserved, the gods being Dionysos, Athenè, Zeus, Hera, and Apollo. There are also traces of a missing pair, probably including Artemis.

Table-case K. Red-figure *lekythi*, mainly from Sicily. In form they resemble the white Athenian *lekythi*, but the subjects are taken largely from mythology or from life, and it is only occasionally that they can be definitely connected with the tomb.

Above this case in shades are :—

E 84. *Kylix*, with the series of the labours of Theseus. The interior has a band round the central medallion, contrary to the usual custom, and by a curious caprice the artist has placed the same groups in a corresponding position on the outside of the vase. Sometimes the figure is repeated as if it were seen through glass, and sometimes (as with Theseus attacking the sow) we see one side of his body on the interior, and the opposite side on the exterior.

Select drinking-cups and *rhytons* (drinking-horns) modelled in peculiar forms. Among them are :—

E 786 (fig. 77), *Rhyton*, modelled in the form of a Satyr's head and a Maenad's, placed back to back.

E 785. Seilenos, seated, supporting a horn, with a finely drawn procession of deities. The height of the horn has been reduced in such a way that the heads of the figures are lost.

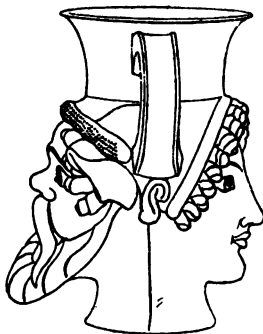


Fig. 77.—*Rhyton*. E 786.

[We turn to the Wall-cases round the room.]

Cases 1-10. Vases belonging for the most part to the earlier and more severe phase of red-figure drawing. In Case 6 is a vase, acquired in 1898, from the Tyszkiewicz collection. A winner in a torch race stands at an altar, where he is crowned with a fillet by Victory. Two other torch-runners are also seen. The subject may be compared with the reliefs in the Phigaleian Room (see above, p. 53). Signed round the foot in unusually bold letters by *Nikias*, son of Hermocles of Anaphlystos.

Cases 11-16. A number of *kylikes* of the same general character as those in the table-cases on this side of the room, but without artists' signatures.

Cases 17-24. Vases of **black ware**, mostly from Capua (fourth century). These are fluted and moulded vases, of graceful form, covered with black glaze, except that occasionally small parts of the rims, etc., are left in the red ground colour, as in the red-figure style. The other ornamentation consists of clay added in low relief either by hand or a mould, and afterwards gilded. In some parts the gilding is now lost. White paint is also used, but sparingly, in comparison with the later vases of the same ware (Fourth Vase Room, Cases 32-45).

In Case 24 is a cup (G 90) with designs impressed in intaglio: Perseus fleeing from the Gorgons, after the slaying of Medusa.

Cases 25, 26. Vases of **polychrome and moulded ware** of the later Athenian red-figure style. Observe the increasing use of white, and at the same time the diminution in scale, and the increasing triviality of the themes chosen. Young children or Cupids at play begin to be a favourite subject.

Cases 27-30. Greek vases of various wares, for the most part excavated in the Cyrenaica, especially at Teucheira (near Benghazi in African Tripoli), by the late Mr. George Dennis. The red-figure vases are probably of Athenian fabric (of a comparatively late period) and exported from Athens.

Cases 31-35. Red-figure vases from the tombs of Cameiros, in Rhodes, which also appear to be of Athenian fabric. Among the interesting subjects are:—

E 372 (Case 33). Athenè finds the boy Erichthonios looking out of his basket, which had been opened, against her commands, by the daughters of Cecrops.

E 171, 172. School scenes. In each case the subject is a music lesson. There is a humorous contrast between the gravely attentive pupils and the boy who plays with the cat behind the master's chair.

Cases 36-40. Red-figure vases of the fine period. Among them:—

E 492 (Case 36), a *crater*, with Hermes confiding the infant Dionysos to the nymphs. Hermes has already been seen with the child in the group by Praxiteles (p. 78).

Cases 41, 42. In the second shelf are some of the white Athenian vases (compare the adjoining Table-case F). Among them two jugs, D 13 (a woman spinning) and D 14 (Athenè pouring wine for Heracles), are remarkable for their firm and delicate drawing.

The remaining shelves are occupied with drinking-horns (*rhytons*, cf. fig. 78) and other vases of fantastic shapes, such as crabs' claws, almonds, etc.

Cases 43-60. Red-figure vases of the fine style continued. Among them are:—

E 410 (Case 47). Birth of Athenè (cf. pp. 182, 193). As in the black-figure vases, Athenè is a doll-like figure springing from the

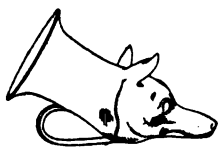


Fig. 78.—*Rhyton*.



head of Zeus. The principal attendant figures are, on each side, Hephaestos and Eileithyia, while beyond are Artemis, Poseidon, Victory, and others.

E 159 (Case 59), *Hydria*, signed by the artist **Phi(n)tias**.  
(1) Youths drawing water. (2) Banquet scene.

## THE FOURTH VASE ROOM.\*

**SUBJECT:—THE DECLINE OF GREEK VASE PAINTING.**

The vases exhibited in this room illustrate the later developments of Greek vase painting in various directions. A large part of the room is taken up with the later red-figure vases, produced for the most part in South Italy, but it also contains various independent groups.

The survival of the black-figure style can still be traced in the series of ten **Panathenaic amphorae**, exhibited on cases and pedestals in the Fourth Vase Room (see below).

Among the later red-figure vases, as illustrated in this room, it will be observed that the use of white and purple once more comes into favour. Its re-introduction was begun in the later Athenian vases, and it is now more extensively used by the Italian painters. The drawing becomes weak and loose. As regards the choice of subjects, myths of the gods and heroic legends are no longer predominant. Where they occur, they often illustrate some special literary version of the legend, and not the traditional type current among the artists. In general, the subjects chosen become more trivial. In particular, a woman at her toilet, surrounded by effeminate Erotes, is repeated again and again. Other scenes are connected with funeral rites, with the banquet, and not unfrequently with the comic stage. The red-figure vases in this room probably belong to the fourth and early part of the third centuries B.C. The practice of red-figure painting is supposed to have become extinct about the middle of the third century B.C.

The principal groups of vases in this room have been classed as follows, the classification being mainly based on the districts in which the different groups are most frequently discovered. From the number on the vase it may easily be ascertained to which group it is assigned.

**B. Black-figure (Panathenaic) vases**, further described below.

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\* The vases in this room (classes F and G) are described in the *Catalogue of Vases*, Vol. IV., by H. B. Walters. 1896. (16s.) A copy can be borrowed from the Commissionaire. (The vases in classes B and E are described in Vols. II. and III. respectively.)

**E.** Late Athenian vases, placed here for convenience.

**F.** Later red-figure vases, subdivided as follows :—

(1) **F 1-148.** Vases of **Athenian** style, produced either at Athens, or in South Italy, in close adherence to Athenian models.

(2) **F 149-156.** Vases in style of **Assteas**. See the vase of Python (Case 18, below).

(3) **F 157-187.** Vases in **Lucanian** style. These are red-figure vases, not far removed from the direct imitations of Athenian ware, though partaking in some measure of the florid decoration of the following classes, with white and yellow accessories, used rather sparingly. The heads are often large, and the eyes staring.

(4) **F 188-268.** Vases in **Campanian** style. The colour of the clay is markedly pale, and often approaches to drab. Red, however, is freely used, sometimes with the intention of colouring the ground to the normal tint, and sometimes as a local colour. White is also used with great freedom. The execution is usually rough and hasty, and the subjects are of little interest. (See below, Cases 24-29.)

(5) **F 269-477.** Vases in the style of **Apulia**. To this class belong most of the large and floridly decorated vases in this Room. The decoration is usually very copious, and the whole of the field is covered. Elaborate architectural structures, such as the central tombs on the sepulchral vases, occupy the middle of the subject. There is a free use of white, and much drawing with yellow washes upon the whites.

(6) **Etruscan and Local fabrics.** See below, Standard-case C.

The remainder of the wares in this room, which are for the most part black glazed vases decorated with white paint, with red paint to imitate the effect of a red-figure vase, stamped ornaments, and medallion reliefs, are described as they occur, below.

∴ We turn first to the group of **Panathenaic Vases**, referred to above, which are the following :—

Position.	Vase.	Archon and Date.	Place.	Reverse.
Ped. 1	B 608	Pythodelos, 336 B.C.	Cervetri	{ Armed Footrace
" 2	B 607	Pythodelos, 336 B.C.	Cervetri	{ Boxers
Case B	B 611	Euthycritos, 328 B.C.	Teucheira	{ Runners
" "	B 603	Polyzelos, 367 B.C.	Teucheira	{ Wrestlers
" "	B 609	Nicocrates, 333 B.C.	Benghazi (Cyrenaica)	{ Runners
Ped. 5	B 610	Niketes, 332 B.C.	Capua	{ Boxers
" 6	B 612	Uninscribed.	Teucheira	{ Boxers
Case E	B 605	Undated	Teucheira	{ Athletes exercising
" "	B 604	Undated	Teucheira	{ Boxers
" "	B 606	Undated	Teucheira	{ Fourhorse chariot

These vases, which have already been referred to (p. 188) as prizes won at the games in Athens, were taken by the winners to their homes in Cyrenè, Capua, or Cervetri, where they were found. On one side of the vase the design is always a figure of Athenè, drawn in what is called an archaistic manner, imitative of true archaic drawing; but on the other side of the vase the artist was free to design in the manner natural to him and his day, except only that he was required, by custom, to retain the black figures on a red ground. These designs, being exactly dated, in some instances, by the name of the Athenian archon, furnish a standard by which the vase paintings of the fourth century may be judged. While the vase in its general character adheres to the ancient type, there is a marked change in the shape, which becomes tall and slender. (Compare fig. 79 with fig. 70.)

On the shield of Athenè on B 605 is a representation of the sculptural group of the two Athenian tyrannicides, Harmodios and Aristogeiton. This was a well-known group which stood at Athens. The originals were carried off by Xerxes, and are said to have been restored to Athens at a later period. Copies are preserved to us in two statues at Naples, and on various coins and reliefs. B 604 is signed by the artist **Kittos**. The embroidery on the robe of Athenè is especially rich, on B 606.

In addition to the Panathenaic vases above described, the following objects on table-cases and pedestals on the floor of the room deserve mention:—

**Standard-case A.** Vases from Southern Italy. Some of these vases, though found in Italy, are probably of later Athenian fabric, and, except for reasons of space, might properly be placed in the Third Vase Room.

**Pedestal 3.** E 467, *Crater*. The principal subject is Athenè bringing a wreath to the newly made Pandora, in the presence of Zeus, Poseidon and other deities. Below, a band of actors as Satyrs.

On the opposite side are girls dancing, and a family of Satyrs playing at ball.

**Pedestal 4.** F 159, *Crater*. Agamemnon about to sacrifice Iphigeneia at Aulis, in order to obtain a fair wind for Troy. The substitution of a hind for Iphigeneia, which was effected by Artemis, is here represented in a singularly naïve manner as half-accomplished.

**Table-case B.** Drinking-horns (*rhytons*), etc., of a late period, in the form of human or animal heads and the like. This case also contains a diminutive copy of a Panathenaic vase, found at Eretria.

Above are three Panathenaic vases, already described.

**Pedestal 7.** F 184, *Amphora*. Europa crossing the sea on the

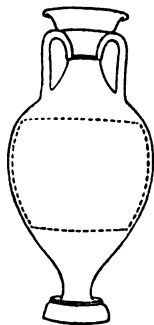


Fig. 79.—Panathenaic Vase (later shape).

bull, attended by Eros. Marine animals, rocks and seaweed mark the bottom of the sea.

**Pedestal 8.** F 227, *Crater*. On one side Hades, or Pluto, carries off Persephonè in his chariot. Hermes, as usual, runs beside the chariot, and Hecatè lights the way with a torch. On the other side is a combat of Centaurs and Lapiths.

**Standard-case C** contains **Etruscan** vases strictly so-called, namely, a group of vases marked by grotesque and untrained draughtsmanship, imitating the later red-figure wares. On the *crater* F 480, with the subjects of Ajax falling on his sword and Actæon attacked by his hounds, the names of the two heroes are inscribed in Etruscan.

(For earlier imitations, see above, pp. 176, 199.)

**Standard-case D.** Large vases of **Lucanian** and **Campanian** fabric, in imitation of later Athenian red-figure vases.

**Pedestal 9.** F 284, *Crater*. An example of a florid and highly decorated Apulian vase. The subject may be called 'Rites at the tomb of a hero.' In the middle is a small chapel-like tomb, with a figure of the deceased youth leading his horse. Round the tomb

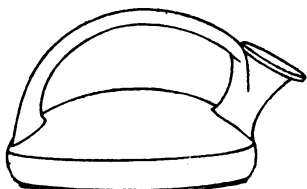


Fig. 80.—*Askos* or *guttus*.



Fig. 81.—*Askos* or *guttus*.

are four attendant figures, whose types are derived from older vases, but who are now degraded to spiritless conventions.

**Pedestal 10.** F 279, *Crater*. The death of Hippolytos. The bull, which was sent up from the sea by Poseidon to terrify the horses, is seen half emerged in the front.

**Pedestal 11.** F 271, *Crater*. Lycurgos, king of the Edones, is smitten with madness for rejecting the gifts of Dionysos, and slays his family. He is here seen engaged in the slaughter, at the prompting of Madness (*Lyssa*), who flies down towards him. Various gods are seen above as spectators.

**Table-case E.** Vases in black (or sometimes red) glazed ware, with designs and ornaments moulded in relief. These may be regarded as the immediate predecessors of the Arretine ware, in the Room of Terracottas (p. 107). Many of these vases are in the form of *aski* (wineskins), so called from an approximate resemblance of some of the earliest forms to a skin bottle, although the term is now used with a more general significance for such small spouted vases as may be seen in this case (figs. 80, 81). The *aski* (also known as *gutti*) usually have a medallion subject in relief, either a head or a simple mythological subject.

Among the other objects in this case may be noticed a bowl (G 104) with reliefs representing scenes from the *Phoenissae* of Euripides, identified by inscriptions upon it; a fragment (G 105) also illustrating a scene from that drama; and several examples with Latin inscriptions which appear to date from the end of the third century B.C.

Two cups (G 121, 122) have for their medallion ornaments impressions of Syracusan decadrachms, with the head of Persephonè. One of them (G 121) has an impression of the coin signed by the engraver Euainetos. This artist was working near the close of the fifth century; but the vase, which is supposed to be a copy of a silver vase, with an inset silver coin, may be more than a century later.

Above this case are three Panathenaic vases, already described.

**Pedestal 12.** F 278, *Crater*. Very large, and with copious florid decorations. The principal subjects are scenes connected with the taking of Troy. Above, Ajax is seizing Cassandra at the foot of the statue of Athenè, and Menelaos is about to seize Helen at the statue of Aphroditè. Below are Priam being slain by Neoptolemos, and Hecuba (?) attacked by a Greek warrior and defended by an Amazon-like Trojan.

**Pedestal 13.** F 160, *Crater*. Also representing the taking of Troy. Ajax seizes Cassandra at the altar of Athenè.

**Pedestal 14.** F 272, *Crater*. Above, scene from the story of Phaedra. The love-sick Phaedra is seated, and approached by Eros. The remaining figures include the nurse, an old pedagogue, and various attendants. Below, Theseus and Peirithoos are defending Laodameia (apparently the name here given to the bride of Peirithoos) from the attack of a Centaur.

**Standard-case F.** Various vases, amongst them several of the **South Italian** fabrics, produced in close imitation of the later Athenian wares.

[We turn to the wall-cases round the room.]

**Cases 1-13.** **Later Athenian** vases, and **South Italian** imitations of the later Athenian fabrics.

Selected vases in the form of busts, statuettes, etc. Among them :—

**Case 1.** E 716. Vase in the form of a half-length bust of Athenè wearing the aegis. The bust is decorated with white, gilding, blue and green. At the back it has the black glaze and palmette patterns of a red-figure vase.

**Case 2.** G 1. Vase in the form of a female head, wearing elaborate pendant earrings, once gilded, and other jewellery.

**Case 3.** F 417, *Rhyton* (horn). The lower part is in the form of a negro boy devoured by a crocodile.

**Cases 14-23.** The principal vases in these cases represent offerings at tombs. (Compare above, Pedestal 9.) Within a small

architectural structure we have a subject painted mainly in white, which is probably the actual tomb-relief (compare in particular F 352 (fig. 82) with many of the Athenian reliefs), and round it conventionalized figures of mourners and persons bringing offerings.

Case 18. F 149, *Crater*, signed by the artist **Python**, who is not otherwise known, but who appears to have been of the school of Assteas, a well-known painter, perhaps of Paestum. Alcmena, the mother of Heracles by Zeus, appeals to Zeus to save her from the fire which is being kindled by her husband Amphytrion and his



Fig. 82.—Offerings at a Tomb. (F 352.)

friend Antenor. Zeus has hurled two thunderbolts at the torches, while copious rain falls from a rainbow and from the pitchers of the Hyades (rain goddesses).

An adjoining vase (F 193) presents the same subject in an abbreviated form.

Cases 24–29. Vases of **Campanian** fabric. (See p. 204.) Among them is a curious group of nearly flat plates, probably intended for fish, and painted with characteristic fishes, and other marine creatures.

Cases 32–45. **Black glazed ware**, in which the decoration

is placed by various methods upon the glaze. Thus the necessity is avoided of leaving the ground colour vacant.

In Case 32, the old method of using the incised line is again introduced, in combination with small patterns, painted or stamped on the soft clay.

Cases 33, 34. Plain or fluted vases, with white, red or purple patterns upon the black glaze.

Cases 35, 36. Vases similar to the preceding, having also medallions in relief. Two buckets (G 31, 32) are unusually direct imitations of bronze vessels with movable bronze handles.

Cases 37-41. Black glazed ware, partly plain and partly fluted, with figures and other decorations painted on the black glaze in white, yellow and purple.

Cases 44, 45 (middle). Imitations of red-figure vases painted in red (and sometimes in white also) on the black glaze. The cup F 542, representing a young huntsman, seated, with his head resting on his left hand, and a dog at his side, differs in execution from the rest in having the shadows painted in by means of hatched lines. Its whole appearance is suggestive of mural painting, such as we see it at Pompeii.

(Above and below.) Examples of various late and local fabrics.

Cases 46-49. Vases of **Lucanian** and **Apulian** fabrics (see above, p. 204), all, however, marked by a common system of decoration, consisting of an ivy branch on the upper panel.

Cases 50-59. Vases in the florid late **Apulian** style, marked by a great variety of ornate shapes, and by the choice of trifling subjects, monotonously repeated. Note, however, a vase in Cases 54, 55, with the subject of Polymestor blinded, and groping his way (Euripides, *Hecuba*, 1035, etc.).

Cases 60-65. **South Italian** vases, in imitation of later Athenian wares. The subjects are various, being derived partly from mythology—especially from the cycle of Dionysos—and partly from daily life.

Case 63. F 504, an unfinished *pyxis*-cover, with a grotesque head, shows clearly the manner of outlining a subject in the red-figure style.

Cases 66, 67. **Selected Italian** vases with mythological subjects. Among them are—

F 479. *Crater*, with the infant Heracles strangling the snakes, in the presence of numerous deities and of his mother Alcmena. The scene corresponds to a picture of Zeuxis as described by Pliny (*Hist. Nat.* xxxv. 63). F 270. *Crater* from Apulia. Orpheus in Hades. Orpheus, known by his lyre, holds Cerberus by a chain, and stands near a terminal figure, perhaps Apollo. Eurydicè is seated behind him. The other figures are, in the lower row, a youth and pedagogue; in the upper row deities, namely, Pan, Hermes, Aphrodite with Eros. F 157. *Crater*, in Lucanian style, with a burlesque version of Odysseus and Diomedes surprising the Trojan spy Dolon disguised in a wolfskin.

Cases 68-72 (middle shelf). Subjects connected with the later Italian comic stage, which was noted for farcical burlesques of tragic dramas, called *Phlyākes*. The subjects usually have something of a scenic setting, with a built stage, and the figures wear comic masks. In F 151 the part of the centaur Cheiron is taken by two characters, who together form a quadruped, as in modern pantomime.

Cases 71, 72 also contain five subjects connected with the game of Cottabos (cf. above, p. 197).



## APPENDIX I.

TABLE I.

THE following Index to the **Signed Vases** at present in the British Museum will be of service to students interested in the particular painters. The positions of the vases are also given, but these are liable to be changed from time to time as rearrangement becomes necessary. Vases specially worth notice are distinguished with an asterisk\*. Most of the artists in this list are only known to have practised black-figure painting alone (Class B), or red-figure painting alone (Classes E, F). Those who are known to have practised both are Epictetos, Hischylos, Nicosthenes and Pamphaios. Of these, however, Pamphaios alone is represented in this collection with work in both styles. (Cf. p. 190.)

ARTIST AND VASE.	SHAPE.	ROOM AND CASE.	SUBJECTS, ETC.
AMASIS			
[B 209 . .	Amphora . .	II. 49 .	Memnon and Ethiopians.]
B 471 . .	Olpè . .	II. 48-49	Perseus and Medusa.
ARCHICLES			
B 398 . .	Kylix . .	II. 49 .	Palmettes. Signed 'Archekles.'
B 418 . .	Kylix . .	II. 48 .	Horseman.
BRYGOS			
E 65 . .	*Kylix . .	III. E .	Int. Warrior and woman; (a) Seileni and Iris; (b) Seileni and Hera.
CHACHRYLION			
E 40 . .	Kylix . .	III. D .	Int. Amazon; (a) Dionysos, etc.; (b) Revel.
E 41 . .	Kylix . .	III. D .	Int. Theseus and Ariadne (?) (a) Theseus and Antiopo; (b) Conversation.
[Bt. 1897]	Kylix frags.	III. 15 .	Int. Archer; (a) sacrifice; (b) youths. Fragments of signature extant?
CHARINOS			
B 631 . .	Oinochoè . .	II. on C .	Vine-branches.
CELTIAS (?)			
B 601, s .	Fragments .	II. 4 .	See Ergotimos.
DURIS			
E 39 . .	Kylix . .	III. D .	Int. Athlete; (a and b) Boxers.
E 48 . .	Kylix . .	III. D .	Labours of Theseus.
E 49 . .	Kylix . .	III. D .	Int. Man; (a and b) Symposion.
E 768 . .	*Psycter . .	III. on D .	Seileni.

ARTIST AND VASE	SHAPE.	ROOM AND CASE.	SUBJECTS, ETC.
EPICETOS			
E 3 . . .	*Kylix . . .	III. A . .	<i>Int.</i> Youth; (a and b) Seilenos armed. 'Hischylos made me.'
E 24 . . .	Kylix . . .	III. B . .	<i>Int.</i> Seilenos and wine-skin.
E 37 . . .	Kylix . . .	III. B . .	<i>Int.</i> Singer; (a) Theseus and Minotaur; (b) Revel.
E 38 . . .	*Kylix . . .	III. B . .	<i>Int.</i> Flute-player and girl; (a) Heracles and Busiris; (b) Symposion. 'Python made me.'
E 195 . . .	Plate . . .	III. B . .	Archer running.
E 196 . . .	Plate . . .	III. B . .	Warrior and horse.
E 137 . . .	Plate . . .	III. B . .	Two revellers.
E 139 . . .	Cup . . .	III. B . .	(a) Dionysos and Seilenos; (b) Seilenos. 'Pistoxenos made me.'
ERGOTIMOS (?)			
B 601 <sub>1</sub> . .		II. 4 . .	Fragments of Kylikes (from Naucratis) which appear to have parts of the names of Ergotimos, and perhaps of Clitias (p. 176).
EUCHEIROS			
B 417 . . .	Kylix . . .	II. 49 . .	<i>Int.</i> Chimaera. Signed 'Eucheiros, the son of Ergotimos.'
EUPHRONIOS			
E 44 . . .	*Kylix . . .	III. D . .	<i>Int.</i> Man and Hetaera; (a) Heracles and Eurystheus; (b) Hermes and chariot.
EUXITHEOS			
E 258 . . .	*Amphora . .	III. on A .	(a) Achilles; (b) Briseis.
EKEKIAS			
B 210 . . .	*Amphora . .	II. 48 . .	(a) Achilles and Penthesilea; (b) Dionysos and Oinopion.
GAMEDES	Aryballos . .	II. on C .	Incised patterns.
GLAUKYTES			
B 400 . . .	Kylix . . .	II. 49 . .	Friezes with combats.
HERMAIOS			
E 34 . . .	Kylix . . .	III. C . .	<i>Int.</i> Woman with footpan.
[Bt. 1896]	Kylix . . .	III. C . .	<i>Int.</i> Hermes with cup.
HERMOGENES			
B 412 . . .	Kylix . . .	II. on C .	Palmettes by handles.
B 413 . . .	Kylix . . .	II. 48 . .	<i>Ext.</i> Ivy wreath.
HIERON			
E 61 . . .	Kylix . . .	III. E . .	<i>Int.</i> Flute-player and girl: (a and b) Hetaeras, etc.
E 140 . . .	*Cup . . .	III. on E .	Mission of Triptolemos.
HISCHYLOS			
E 3 . . .	Kylix . . .	III. A . .	See Epictetos.
E 6 . . .	Kylix . . .	III. A . .	See Pheidippos.
KYTOS			
B 604 . . .	Amphora . .	IV. on E .	Panathenaic vase; (a) Athenè; figures of Triptolemos; (b) Boxers.

ARTIST AND VASE.	SHAPE.	ROOM AND CASE.	SUBJECTS, ETC.
MAURION E 770 . .	Pyxis . .	III. on K	Arm and sheathed sword.
MEIDIAS E 224 . .	*Hydria . .	III. ped. 4	(1) Rape of Leukippidae; (2 a) Heracles and Hesperides; (2 b) Athenian tribal heroes.
NIKIAS [Bt. 1898]	*Crater . .	III. 6 . .	(a) Torch-race Victor; (b) Ephebi.
NICOSTHENES B 295 . .	Amphora . .	II. 48-49	Wrestlers and Boxers.
B 296 . .	Amphora . .	II. 48 . .	(1) Cocks and Sirens; (2) Satyrs and Maenads.
B 297 . .	Amphora . .	II. 49 . .	(1) Sphinxes; (2) Satyrs and Maenads.
B 364 . .	Crater . .	II. 48-49	(a) Gigantomachia; (b) Battle-scene.
B 368 . .	Bowl . .	II. on C .	Tongue-pattern.
B 600 <sub>33</sub> . .	Kylix fragt.	II. 4 . .	Foot of kylix from Naucratis.
[Bt. 1898]	Kyathos . .	II. 49 . .	Maenads and Satyrs.
PAMPHAIOS B 300 . .	Hydria . .	II. 48 . .	[J.H.S. XVIII., pl. 17. Dionysos, Satyrs, Maenads.
E 11 . .	Kylix . .	III. A . .	Int. Warrior; (a) Dionysos and Seileni; (b) Maenad and Seileni.
E 12 . .	*Kylix . .	III. A . .	Int. Seilenos; (a) Winged figures and corpse; (b) Amazons.
E 437 . .	*Stamnos . .	III. on A .	(a) Heracles and Achelōos; (b) Satyr and Maenad.
E 457 . .	Foot of Vase	III. A . .	Name of Pamphaios.
E 815 . .	Kylix . .	. . . .	Unexhibited.
PASIADES . .			
B 668 . .	*Alabastron.	II. on C .	Maenads and crane.
PHEIDIPPOS E 6 . .	Kylix . .	III. A . .	Int. Persian archer: (a) Hoplite running; (b) Four athletes. 'Hischylos made me.'
PHI(N)TIAS E 159 . .	*Hydria . .	III. 59 . .	(1) Youths drawing water; (2) Symposion.
PHRYNOS B 424 . .	Kylix . .	II. on H .	Int. Relief. Hermes and Dionysos (late). (a) Birth of Athenè; (b) Apotheosis of Heracles.
PISTOXENOS E 139 . .	Cup . .	III. B . .	See Epictetos.
POLYGNOTOS E 284 . .	Amphora . .	III. on E .	(a) Dedication of Tripods; (b) Conversation.
[Bt. 1898]	Stamnos . .	III. on E .	(a) Heracles and Centaur; (b) Ephebi.
PRIAPOS (?) B 395 . .	[Kylix] . .	II. C . .	Signature of [P]riapos on a fragment inserted.

ARTIST AND VASE.	SHAPE.	ROOM AND CASE.	SUBJECTS, ETC.
PYTHON I. E 38 . . .	Kylix . . .	III. B . .	See Epictetos.
PYTHON II. F 149 . . .	Crater . . .	IV. 18 . .	(a) Alcmena; (b) Dionysiac scene.
SMICROS E 438 . . .	Stamnos . . .	III. C . .	(a) Athenè, Ajax and Hector; (b) Combat.
SONDROS B 601, . . .	Kylikes . . .	II. 4 . .	Fragments of four kylikes with parts of name of Sondros.
SOTADES D 5 . . .	*Kylix . . .	III. C . .	Glaucos and Polyeidios. [Sot]ades.
D 6 . . .	*Kylix . . .	III. C . .	Girl gathering apples. [Sot]ades.
D 8 . . .	Phialè . . .	III. C . .	Plain, with concentric flutings.
STATIUS (?) F 594 . . .	Cantharos . . .	IV. 33. . .	Inscription doubtful.
TLESON B 410 . . .	Kylix . . .	II. C . .	(a and b) Satyrs.
B 411 . . .	Kylix . . .	II. 48 . .	Palmettes by handles.
B 420 . . .	Kylix . . .	II. 49 . .	Int. Siren.
B 421 . . .	Kylix . . .	II. 49 . .	Int. Hunter.
[THYPHEITHIDES] E 4 . . .	Kylix . . .	III. A . .	The signed handles do not belong to the vase.
XENOCLES B 425 . . .	Kylix . . .	II. on C . .	Int. Iris; (a) Zeus, Poseidon, Pluto; (b) Persephonè.

TABLE II.

The following is a list of the names with *καλός*, occurring in the British Museum, which are associated there or elsewhere with the signatures of particular artists.†

NAME AND VASE.	SHAPE.	ROOM AND CASE.	ARTISTS IN CONNEXION.
ANTIAS E 438 . . .	Stamnos . . .	III. C . .	Signed by Smicros. (Compare Pheidiades.)
APHRODISIA E 718 . . .	Alabastron . . .	III. on B . .	Eucheiros (?), Hieron (?).
ARISTAGORAS E 768 . . .	Psycter . . .	III. on D . .	Signed by Duris.

† For a full list of the *kalos*-names in the British Museum collection (to 1896), see *Catalogue of Vases*, Vol. III. (by C. H. Smith), p. 29.

NAME AND VASE.	SHAPE.	ROOM AND CASE.	ARTISTS IN CONNEXION.
ATHENODOTOS (?) [Presd. 1901]	Kylix . .	III. B .	Euphronios (?).
CALLIAS B 147 . .	Amphora .	II. ped. 1	Taleides.
CHAEERESTRATOS E 39 . .	Kylix . .	III. D. .	Signed by Duris.
EROSANTHEO E 718 . .	Alabastron.	III. on B.	Eucheiros (?). Cf. Aphrodisia.
GLAUCON D 2 . .	Kylix . .	III. on F.	Euphronios.
E 298 . .	Amphora .	III. on B.	Euphronios.
HIPPARCHOS E 37 . .	Kylix . .	III. B .	Signed by Epictetos.
HIPPOCRITOS B 400 . .	Kylix . .	II. 49 .	Signed by Glaukytes.
[E 21 . .	Kylix . .	III. B .	Glaukytes(?). <i>Kalós</i> is wanting.]
HIPPODAMAS E 50 . .	Kylix . .	III. D. .	Duris, Hieron.
LEAGROS B 325 . .	Hydria . .	II. 52 .	Euphronios, Chachrylion, Oltos with Euxitheos, Euthymides.
E 46 . .	Kylix . .	III. C. .	
E 265 . .	Amphora .	III. on D.	
E 816 . .	Kylix . .	Unexhibited	
MEGACLES E 159 . .	Hydria . .	III. 59 .	Signed by Phintias. Name also used by Euthymides.
MEMNON E 16 . .	Kylix . .	III. B .	Chelis, Chachrylion.
E 17 . .	Kylix . .	III. B .	
E 18 . .	Kylix . .	III. B .	
E 19 . .	Kylix . .	III. B .	
NICON E 538 . .	Oinochoè .	III. 43-44	Hieron.
ONETORIDES B 210 . .	Amphora .	II. 48 .	Signed by Exekias.
PANAITIOS E 44 . .	Kylix . .	III. D. .	Signed by Euphronios. Name also used by Duris.
PHEIDIADES E 498 . .	Stamnos .	III. C. .	Signed by Smicros. (Compare Antias.)



# APPENDIX II.—TABLE OF THE GREEK AND ROMAN COLLECTIONS, HISTORICALLY ARRANGED.

DATE.	GREEK AND ROMAN HISTORY.	SCULPTURE.	TERRACOTTAS.	GENS. GOLD ORNAMENTS, ETC.	ETRUSCAN ART.	VASES.	INSCRIPTIONS.	DATE.
	Mycenaean period.	Fragments from Mycenaean.	Primitive figures from Euboea.	Treasure from Greek Islands.	Primitive Italo-Etruscan bronzes.	Vases from Euboea.		
	Julius Caesar (100-44).							
1 B.C.	Augustus (89 B.C. to 14 A.D.).		Panels in relief.	Cameo of Augustus.	Late bronze statues.	Arretine ware.		1 B.C.
1 A.D.	Tiberius (42 B.C. to 37 A.D.).			Portland Vase.				1 A.D.
	Romans conquer Britain (43-84). Destruction of Pompeii (79).	Græco-Roman sculptures. Imperial portraits.						
100							Salutaris inscription.	100
200	Hadrian (76-138).	Hadrian, Antinous. Imperial portraits.		Later Roman gems and jewellery.				200
		[For Roman Britain see special collection.]		Chaurse silver plate.				
300								300
	Christianity recognised by Constantine (312).			Stamped gold bars (370).				
400 A.D.								400 A.D.
	Roman army leaves Britain (407).							







COPY OF THE STATUE OF ATHENÈ PARTHENOS. (p. 18.)



PLATE II.



FIGURE KNOWN AS THESEUS EAST PEDIMENT OF THE PARTHENON. (p. 21.)



PLATE III.



GROUP OF THE FATES. EAST PEDIMENT OF THE PARTHENON. (p. 22.)





Fig. 2. CENTAUR AND LAPITH. METOPE OF THE  
PARTHENON No. 317. (*p.* 28.)



Fig. 1. CENTAUR AND LAPITH. METOPE OF THE  
PARTHENON No. 310. (*p.* 28.)







PROCESSION OF CAVALRY. NORTH FRIEZE OF THE PARTHENON. (p. 35.)





Fig. 1. MONUMENT OF A MOTHER AND CHILD. (p. 51.)



Fig. 2. MONUMENT OF A YOUTH. (p. 52.)





VOTIVE RELIEF OF ARTEMIS BENDIS. (p. 53.)





FIGURE OF NEREID. (p. 57.)







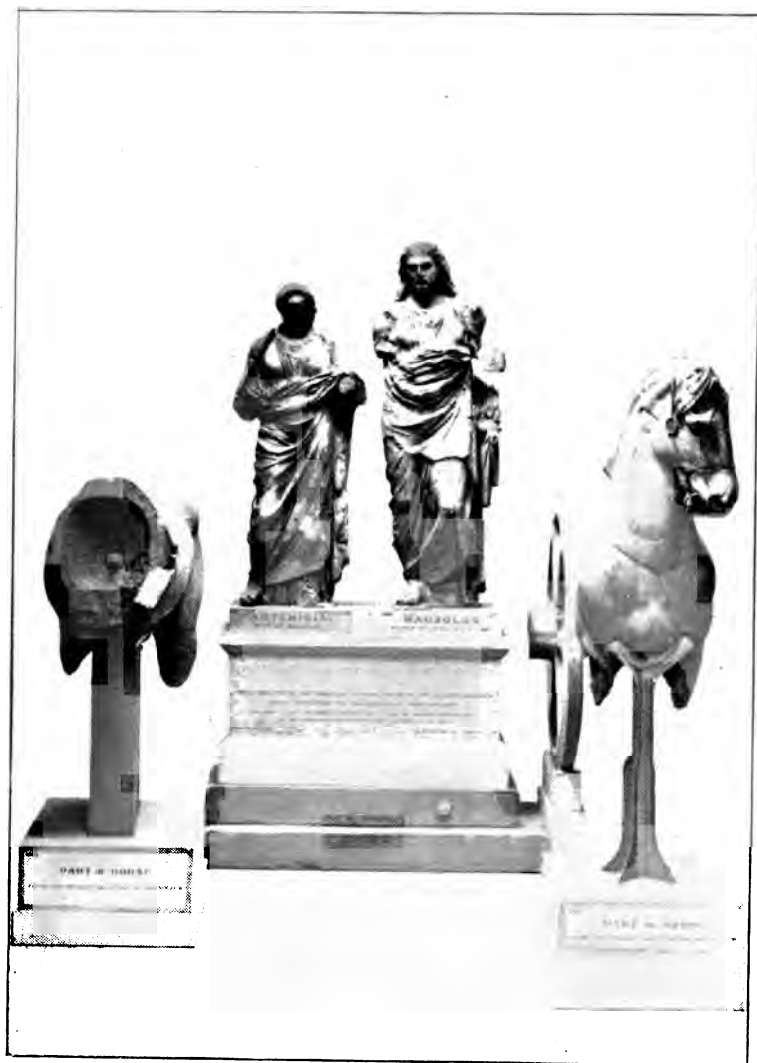
RESTORATION OF THE ORDER OF THE MAUSOLEUM. (*p.* 63.)





THE CHARIOT GROUP OF THE MAUSOLEUM. (p. 64.)





THE CHARIOT GROUP OF THE MAUSOLEUM. (p. 64.)





THE FRIEZE OF THE ORDER OF THE MAUSOLEUM. (p. 65.)







THE LION OF ONIDOS. (p. 67.)





BASE OF SCULPTURED COLUMN, TEMPLE OF ARTEMIS, EPHESUS. (p. 77.)

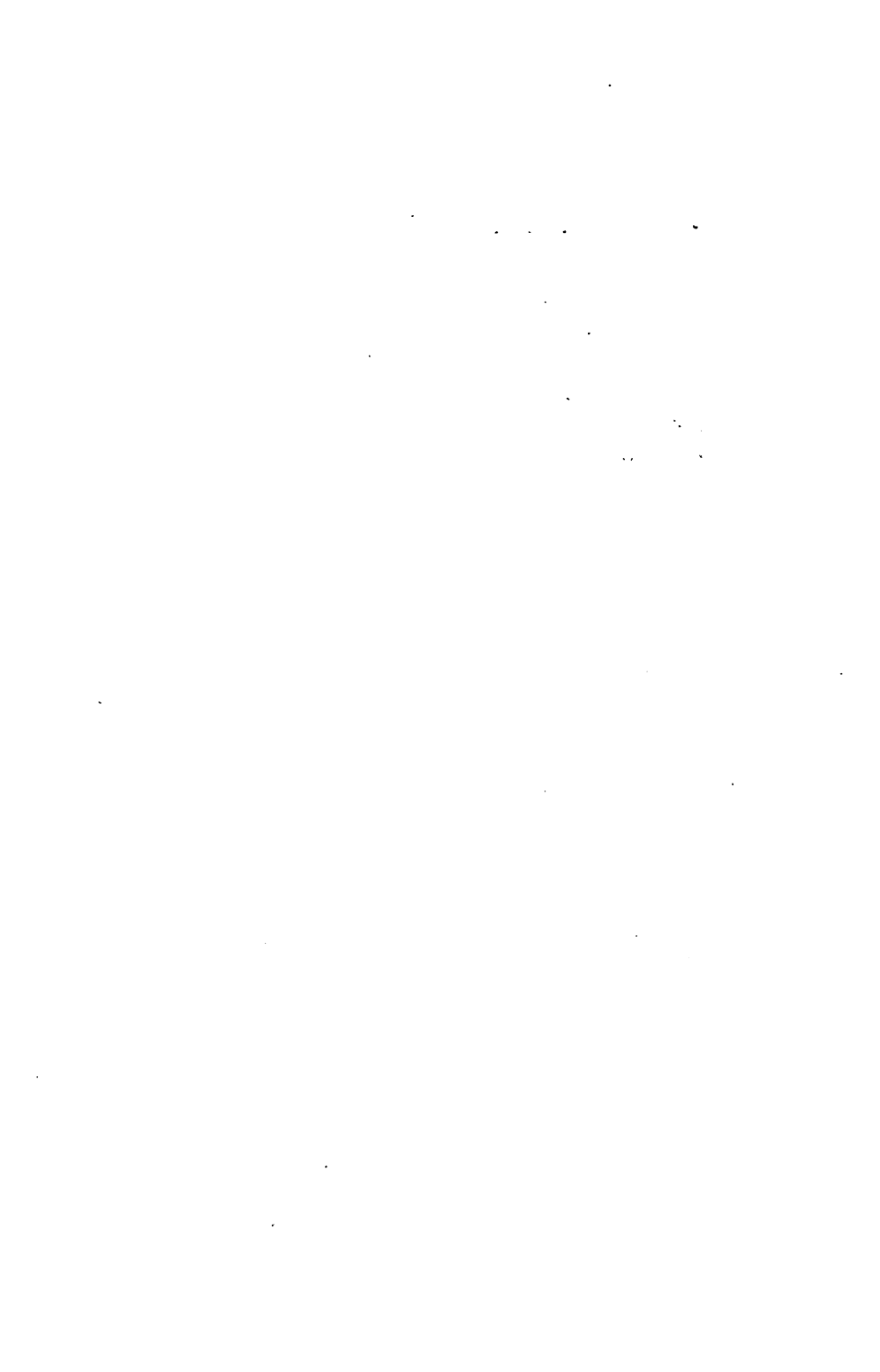




Fig. 2. Bust of 'Clytiè.' (p. 83.)



Fig. 1. Head of a Gaul. (p. 81.)





Fig. 1. HEAD OF JULIUS CAESAR. (p. 92.)



Fig. 2. HEAD OF YOUNG AUGUSTUS. (p. 93.)







GREEK TERRACOTTAS. (p. 104.)



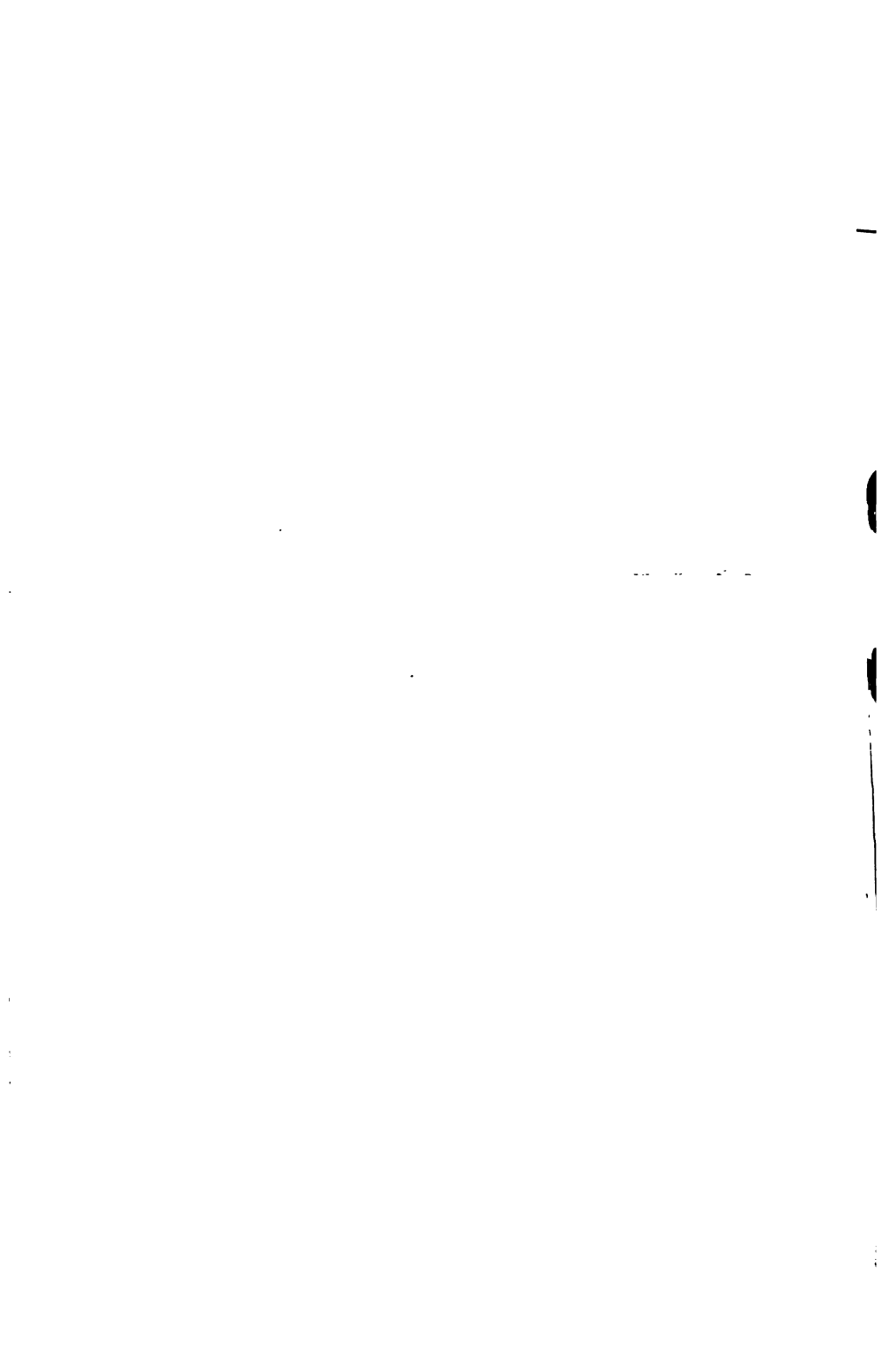


Fig. 2.



Fig. 1.

THE PORTLAND VASE.  
(p. 112.)





ETRUSCAN TERRACOTTA SARCOPHAGUS. (p. 135.)





Fig. 2. HEAD OF HYPNOS, OR SLEEP. (*p.* 145.)

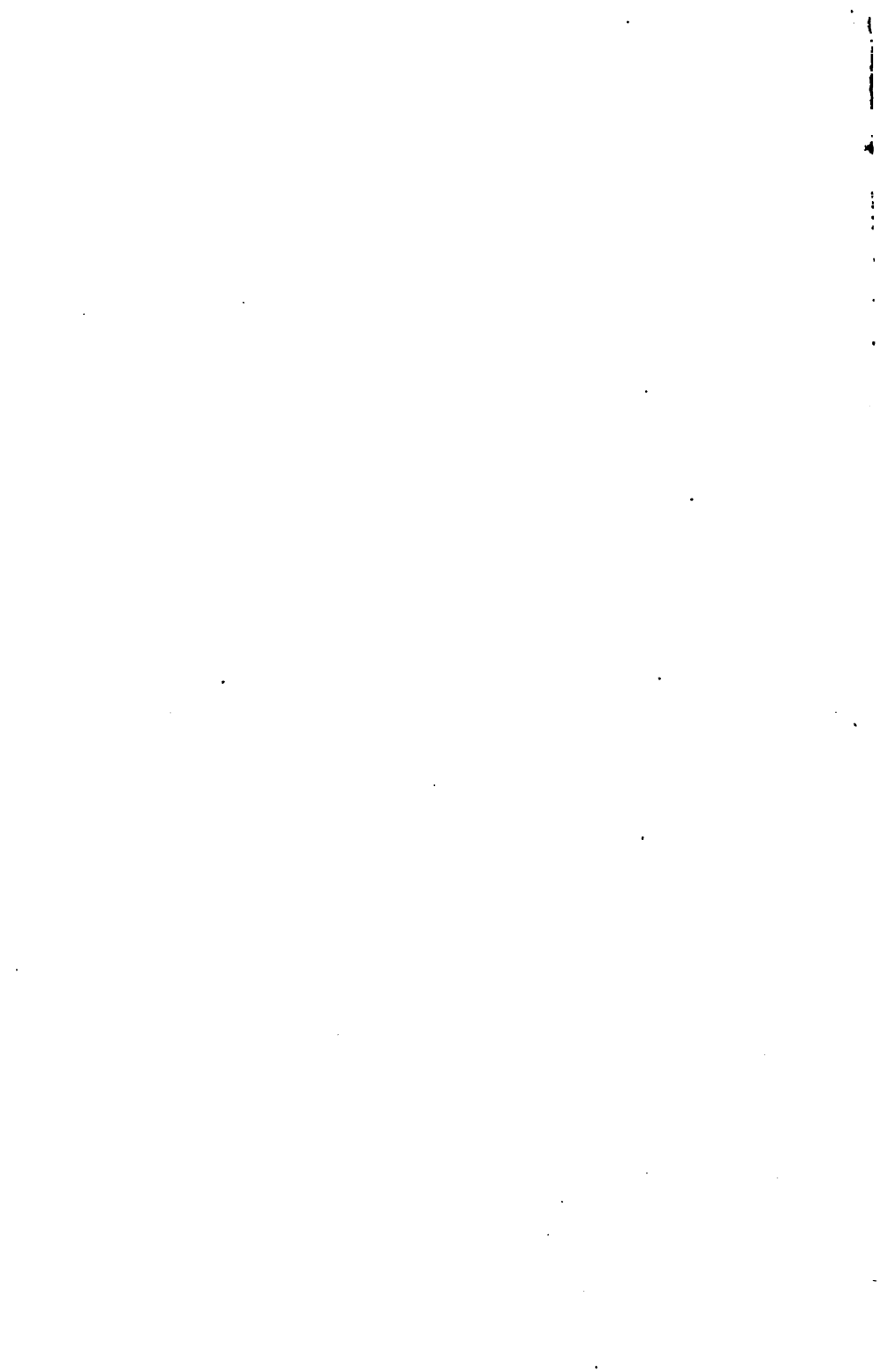


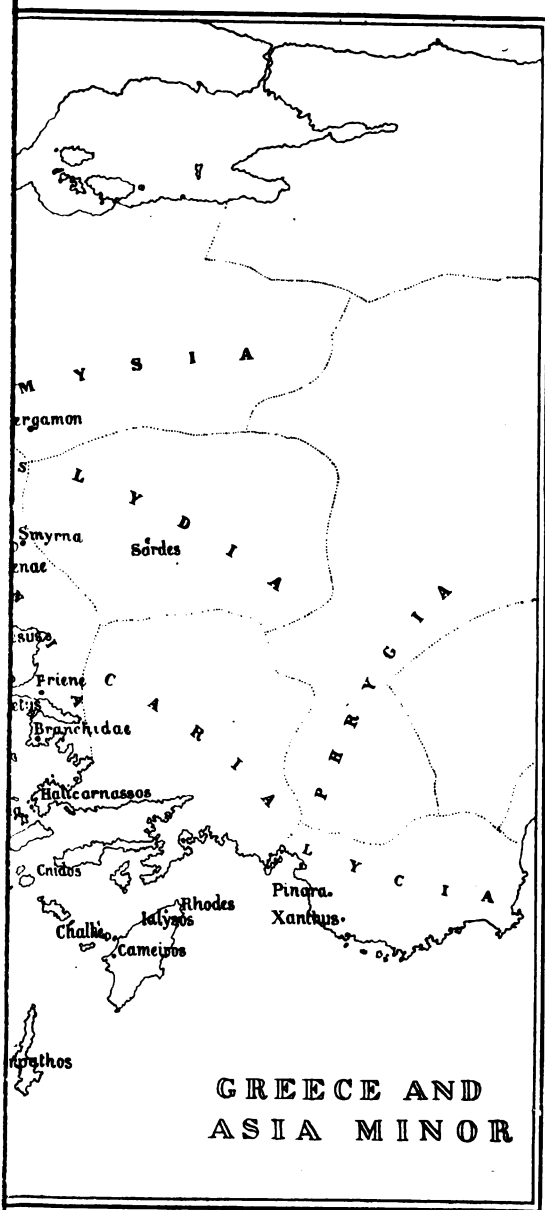
Fig. 1. HEAD OF APHRODITE. (*p.* 143.)



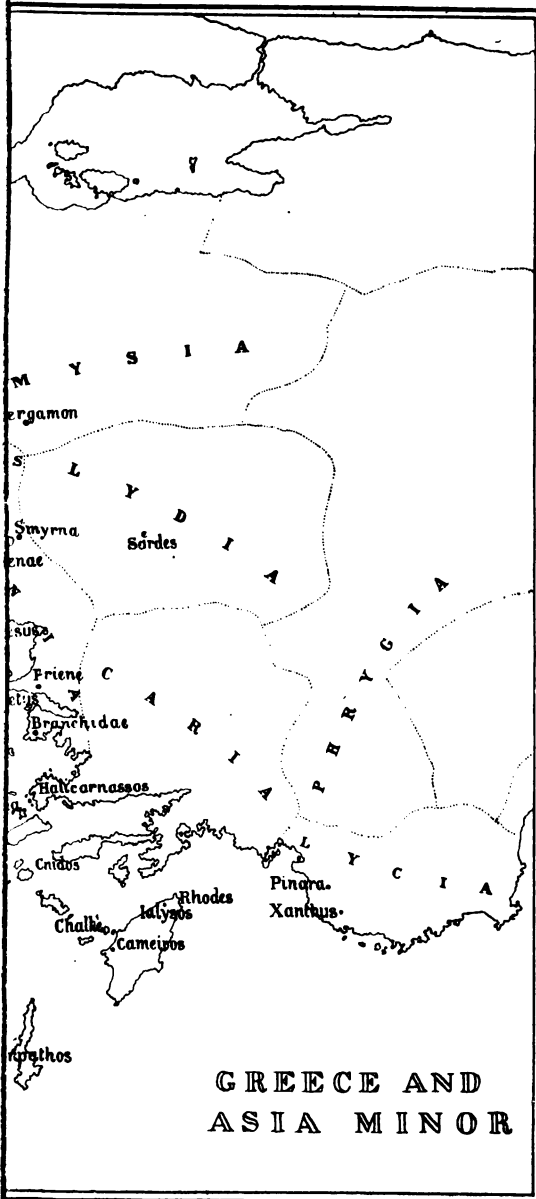










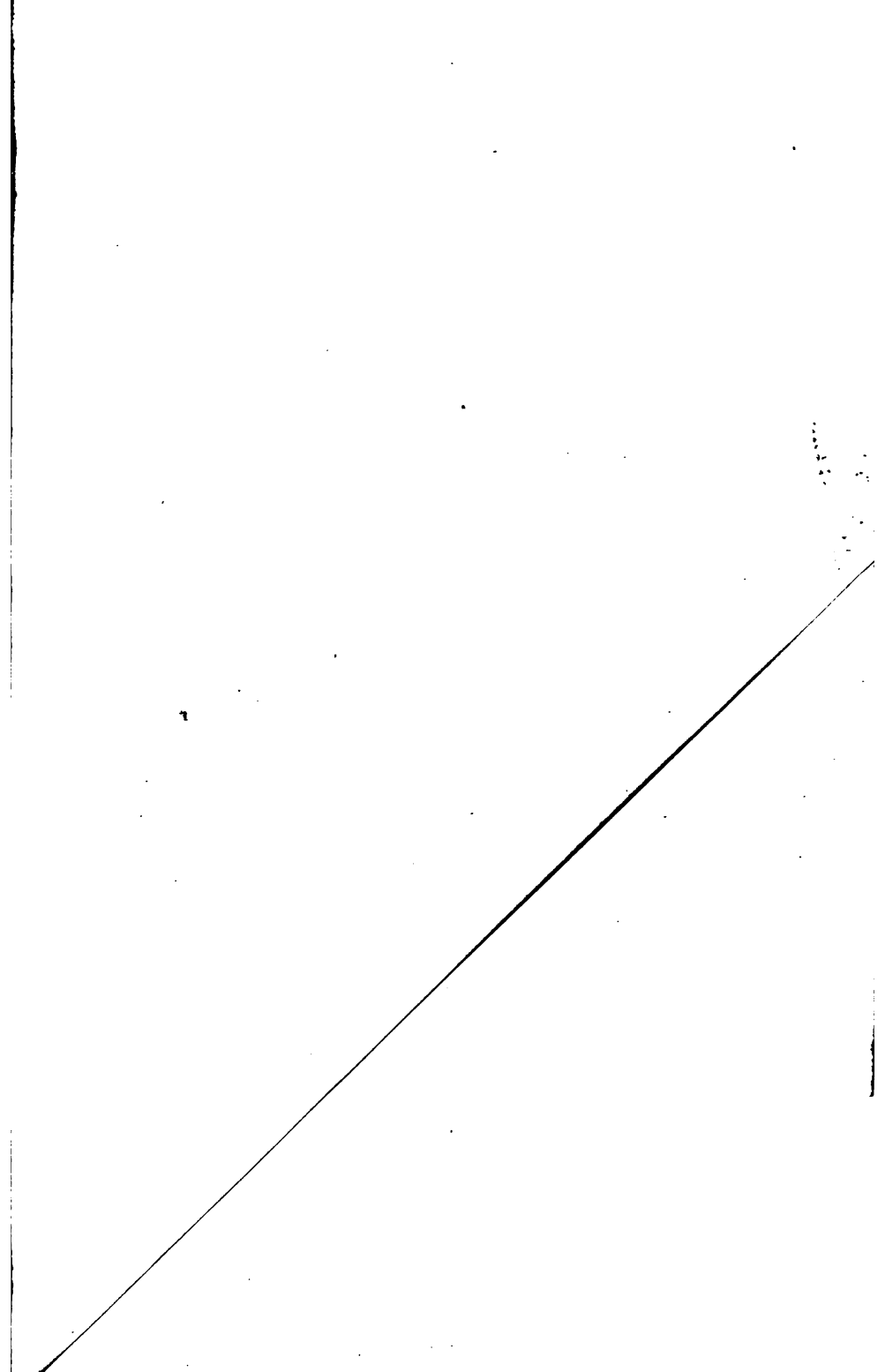


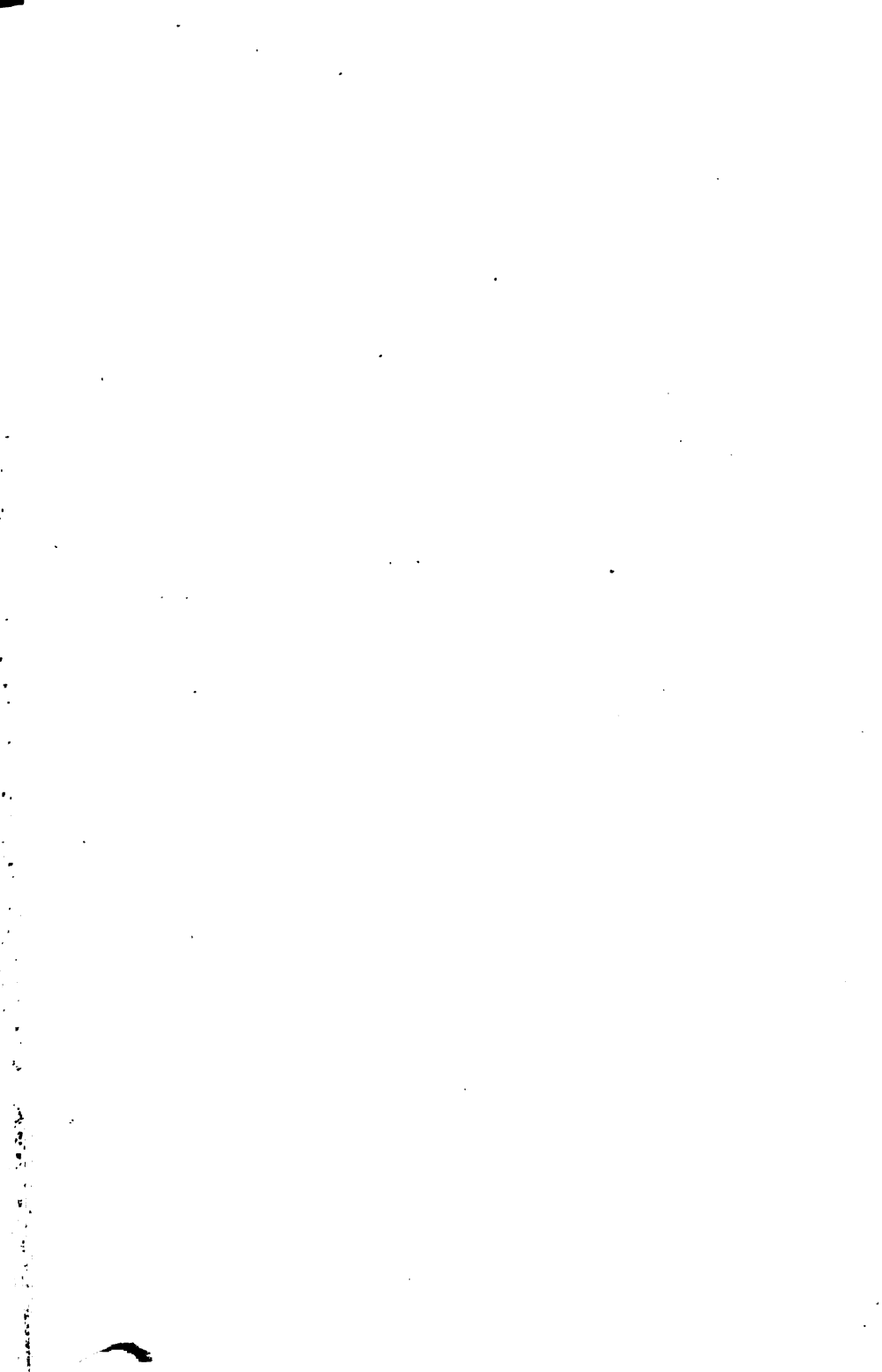


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