

CATALOGUE OF  
SCULPTURE

In the Department of  
GREEK AND ROMAN ANTIQUITIES  
of the  
BRITISH MUSEUM

VOL. I. PART I  
PREHELLENIC AND EARLY GREEK

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## PREFACE.

THE first edition of the Catalogue of Greek and Roman Sculpture was brought out in three successive volumes, compiled by Mr. A. H. Smith in 1892-1904. The first volume, containing the archaic sculptures and the Greek sculpture of the finest period, has long been out of print, and the growth of the collection, especially in regard to early sculptures, and the inadequacy of illustration allotted to the catalogues of thirty or forty years ago, have rendered it necessary to reconsider the whole scheme of the Catalogue.

The Trustees have accordingly approved a scheme whereby the Catalogue will be issued in separate parts or monographs, each dealing with a particular period or group of sculptures. Such groups as the Sculptures of the Mausoleum or the Nereid Monument will be treated in special monographs on a large scale, and the other parts will be issued, not necessarily in chronological order, but as occasion demands.

It is proposed to devote the first two parts, which will be eventually bound as one volume, firstly to the Prehellenic and Archaic Sculptures of Greece, and secondly to the sculpture of Cyprus and Etruria. Part I, the work of Mr. F. N. Pryce, is now issued, and covers the first section; it will be shortly followed by the second, dealing with Cyprus and Etruria.

The proofs have been read by Mr. E. J. Forsdyke, Mr. R. P. Hinks, and by myself.

H. B. WALTERS.

DEPARTMENT OF GREEK AND ROMAN  
ANTIQUITIES.

*June*, 1928.

## TABLE OF CONTENTS.

PREFACE . . . . .	PAGE iii
TABLE OF CONTENTS . . . . .	v
LIST OF PLATES . . . . .	vii

### CATALOGUE.

#### A. PREHELLENIC SCULPTURE.

INTRODUCTION . . . . .	1
PRIMITIVE IDOLS (A 1-A 35) . . . . .	1
Asia Minor (A 1-A 4) . . . . .	2
Cyclades (A 5-A 34) . . . . .	3
Cyprus (A 35) . . . . .	13
MYCENAE (A 51-A 57) . . . . .	14

#### B. EARLY GREEK SCULPTURE.

INTRODUCTION . . . . .	32
EPHESUS (B 1-B 268) . . . . .	33
Fragments from the older Temple of Artemis (B 4-B 268) . . . . .	35
SARDIS (B 269-B 270) . . . . .	99
MILETUS (B 271-B 285) . . . . .	101
XANTHUS (B 286-B 318) . . . . .	117
OTHER WORKS FROM ASIA MINOR AND THE ISLANDS (B 319-B 325) . . . . .	149
RHODES (B 326-B 390) . . . . .	156
Cameiros statuettes (B 330-B 390) . . . . .	158
NAUCRATIS (B 391-B 471) . . . . .	170
Fragments from the first Temple of Apollo (B 391-B 404) . . . . .	171
Fragments from the second Temple of Apollo (B 405-B 433) . . . . .	175
Miscellaneous architectural fragments (B 434-B 436) . . . . .	178
Relief (B 437) . . . . .	180
Statuettes (B 438-B 471) . . . . .	181
MAINLAND OF GREECE AND MAINLAND SCHOOLS (B 472-B 476) . . . . .	201
INDEX OF PLACES . . . . .	207
INDEX OF DONORS AND DISCOVERERS . . . . .	209
GENERAL INDEX . . . . .	211

TABLE OF CONCORDANCE OF OLD AND NEW NUMBERS . . . . .	213
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## LIST OF PLATES.

PLATE	
I.	ASIA MINOR AND CYCLADES: EARLY TYPES.
II.	CYCLADES: DEVELOPED TYPES.
III.	MYCENAE: TREASURY OF ATREUS; DETAIL OF RIGHT COLUMN-SHAFT.
IV.	EPHESUS: HEAD OF WOMAN, B 89.
V.	" HEAD OF WOMAN, B 91.
VI.	MILETUS: SEATED MAN, B 271.
VII.	" SEATED WOMAN, B 272.
VIII.	" SEATED MAN, BY EUDEMOS, B 273.
IX.	" SEATED MAN, B 274.
X.	" " " B 275.
XI.	" " " B 276.
XII.	" " " B 277.
XIII.	" STATUE OF CHARES, B 278.
XIV.	" SEATED MAN, B 279.
XV.	" SEATED WOMAN, B 280.
XVI.	" LION, DEDICATED BY THE SONS OF ORION, B 281.
XVII.	" RELIEF OF DANCING WOMEN, B 285.
XVIII.	XANTHUS: LION TOMB, B 286; SOUTH SIDE.
XIX.	" " " " EAST SIDE.
XX.	" " " " WEST SIDE.
XXI.	" HARPY TOMB, B 287; NORTH SIDE.
XXII.	" " " " SOUTH SIDE.
XXIII.	" " " " EAST SIDE.
XXIV.	" " " " WEST SIDE.
XXV.	" GABLE RELIEF, B 289.
XXVI.	" " " B 290; LEFT SIDE.
XXVII.	" " " " RIGHT SIDE.
XXVIII.	" FRIEZE OF SATYRS AND ANIMALS, B 292-B 297.
XXIX.	" SEPULCHRAL FRIEZE, B 310.
XXX.	" FRIEZE OF HORSEMEN AND CHARIOTS, B 311-B 313.
XXXI.	" FRIEZE OF MEN IN PROCESSION, B 314.
XXXII.	" TORSO OF WOMAN, B 317.
XXXIII.	" STATUES OF WOMEN, B 316-B 318.

- PLATE  
XXXIV. CYPRUS : APOLLO OF MARION, B 325.  
XXXV. RHODES : APOLLO, B 330.  
XXXVI. „ STATUETTES.  
XXXVII. „ „  
XXXVIII. „ „  
XXXIX. NAUCRATIS ; APOLLO, B 438.  
XL. „ STATUETTES.  
XLI. „ HUNTER, B 451.  
XLII. APOLLO FROM BOEOTIA, B 474.  
XLIII. THE STRANGFORD APOLLO, B 475.

# CATALOGUE OF SCULPTURE.

## VOL. I.

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### PREHELLENIC SCULPTURE (A 1-A 57).

THE sculptures in this section were made in the Aegean lands during the Bronze Age and fall into two divisions: the rude attempts of the earliest inhabitants to represent the human form, and a group of works in relief illustrating the developed art of the Mycenaean civilisation.

The primitive sculpture was first illustrated in the Museum collections about the middle of the nineteenth century by the acquisition from various old collections of about a dozen pieces, most of them unfortunately with no definite indication of finding-place. These were described in the *Guide to the First Vase Room* (last edition 1883), and the numbers then assigned to them are cited at the head of the bibliographies. Since the last edition of the *Guide*, the collection has been largely increased from various sources, notably by the explorations of J. T. Bent.

The second class was represented in the Museum at an earlier date, some of the pieces having been brought to England by the Earl of Elgin. Other fragments were presented a generation later by the Institute of British Architects. These were described in the first edition of the *Catalogue of Sculpture*, by A. H. Smith, vol. i, pt. 1, 1892; the numbers they then bore are quoted at the head of the bibliographies. Some important additions have been made to this class in recent years.

### PRIMITIVE IDOLS (A 1-A 35).

The small representations of the human form, generally feminine and identified as types of the Mother-Goddess, which are found over the Aegean area from neolithic times, are of greater anthropological than artistic interest. The earliest type, from the lowest strata of Knossos, is the squatting steatopygous woman; from this the stone idols show two tendencies of development, firstly towards simplification by abandoning the effort to model in the round and

reducing the body to a flat slab on which details may be marked in paint or incision. This stage is also found in neolithic times at Knossos, and in early examples from the Cyclades, the fiddle-idols which are recognised as representations of squatting women; and it persists over a long period in Asia Minor. The second development is in the direction of greater naturalism by attempts to render the legs of the squatting figure, at first as stumps (A 31), which are lengthened until the type of standing woman which predominates in Cycladic art is evolved. This stage does not appear to have been reached in the Aegean prior to the Early Minoan Age; in Thessaly full-length figurines are found as early as the neolithic period, but in Thessaly the neolithic period probably overlapped a more developed culture elsewhere. Other types of stone figures found in Crete differ from the usual Aegean forms and are traceable to Egyptian influence.

Dussaud, *Civilisations préhelléniques*, 2nd ed., 1914, p. 359; Evans, *Palace of Minos*, I, pp. 45-52, 83; Hoernes, *Urgeschichte d. bild. Kunst in Europa*, 3rd ed., p. 358; Milani, *Studi e Materiali di Arch. e Numis.*, 1905, pp. 100-142; S. Reinach, *Sculpture en Europe avant les influences gr.-rom.*; Wace and Thompson, *Prehistoric Thessaly*, p. 70, etc.; Xanthoudides, *Vaulted Tombs of Mesara*, p. 24.

#### ASIA MINOR (A 1-A 4).

Many examples have been found of primitive *palladia* in stone which suggest anthropomorphic ambitions on the part of their makers, but all are inferior in interest to the figurines in clay or metal. At Hissarlik the earliest forms are flattened pebbles of oval or trapezoidal outline, with a few scratches to indicate eyes, nose, etc. A more regular shape has the outline of a figure 8, the indents at the side indicating the neck; this neck becomes lengthened, and the head diminished, so that the outline of a squatting figure is obtained. One or two examples are rounded in section, and a few show rudimentary arms. Where details of the features are not incised, they may have been indicated by paint. None show any mark of sex, but the squatting idol is in other areas almost invariably female; and terracotta examples, often elaborately decorated, are feminine. Specimens from Yortan, in the Louvre, and Cyme (see below) are similar to those from Hissarlik. The height is generally two or three inches and rarely exceeds a foot. A more ambitious type, found in Adalia, shows a standing woman with arms held to the breast, as in a well-known leaden statuette from Hissarlik; in these the outline is more definitely human, but they are again worked flat and mark no advance in modelling.

Dussaud, *Civilisations préhell.*, 2nd ed., p. 359; Götze in Dörpfeld's *Troja u. Ilion*, I, pp. 379-384; J. L. Myres in *Journ. Anthropol. Inst.*, 1900, p. 251; Ormerod in *B.S.A.*, xvi, p. 105; Reinach, *Sculpt. en Europe*, p. 25; Schmidt, *Schliemanns Sammlung*, pp. 277-283; Peet in *Liverpool Annals*, 1909, p. 145 (with this last compare a clay figurine in the Museum from Caesarea, *Inu.*, 1913, 10-16, 2).



- A 1.** Thin flat slab, the edges slightly rounded; the sides indented to suggest the human neck. *From Cyme in Aeolis. Acquired from Greville Chester, 1885.*

Grey marble. Ht. .07.

- A 2.** Similar; the head more pronounced, the edges more angular. *From Cyme in Aeolis. Acquired as the last.*

Fine white marble. Ht. .052.

- A 3.** Similar; long tapering neck, curving out into head; the edges angular except one side of the top of the head, which is slightly rounded. *From Hissarlik (Troy). Franks Coll.*

Coarse-grained white marble. Ht. .068.

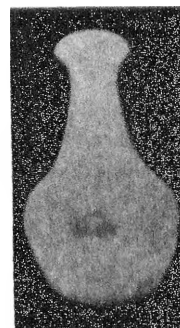


FIG. 1 = A 3.

**PLATE I.**

- A 4.** Similar; thin section; the body angular, the head larger. Eyebrows and eyes are indicated by grooved arcs and two dots, the hair above by scratched lines. Round the neck is a zigzag, below which are four straight grooves. *From Cyme in Aeolis. Acquired as A 1.*

Veined brownish marble. Ht. .042.

[Cf. *Troja u. Ilion*, I, p. 381, fig. 348, g.]

#### THE CYCLADES (A 5-A 34).

During the third millennium B.C. an active production of idols and vases in marble and stone centred in the islands of the Aegean Sea. Paros and Naxos, with their plentiful supplies of easily-worked marble, are naturally assumed to be the headquarters of the industry, but examples have been found on many islands and it is not possible to assign a piece to its place of origin, nor is there any reason to suppose that such figures as A 11 from Carpathos or A 19 from Syros were not made locally. Idols precisely similar to those from island sites are also found in the eastern mainland of Greece, which in Early Helladic times appears to have shared the Cycladic culture; several are reported to be of Pentelic marble, which points to an Attic fabric, and some from Sparta of 'white coarse stone' are presumably also of local workmanship. Both in quality and quantity the sculptures of this school much surpass the products of the neighbouring areas, and it seems that their superiority was recognised, as an export trade existed in Cycladic idols; one of primitive type, almost a duplicate of A 5, occurs in an Anatolian cemetery at Yortan in Asia Minor; more advanced specimens come from the neighbourhood of Cnidos; and many have been found in Crete, where it has been observed

that some of them show signs of having been repeatedly used and repaired, an indication of the value attached to them.

The series begins with the most primitive forms, the 'flat bits of marble,' which Bent unfortunately discarded, not realising their import. Next come more definitely shaped flat slabs, among which the 'fiddle shape,' formed by the addition of a head to the figure-of-eight form of body, is common. A further development is illustrated by A 7, a fiddle-idol with human details worked in relief; attempts follow to render the legs, which long retain a trace of the squatting tradition in a bend at the knee; this is eventually straightened out to form the nude standing woman, the characteristic type of the Cyclades, as is the nude standing man of Early Hellenic sculpture. It would be unsafe to draw from typological evolution any argument for chronological sequence; primitive and advanced types are found together and allowance must be made for individual skill or the force of tradition.

If the relative chronology is doubtful, the absolute dating can only be defined as a general correspondence with the Second and Third Early Minoan Periods, which are supposed to have lasted from 2800 to 2100 B.C. Bent's specimens from Antiparos, which include very primitive forms, were associated with pottery of Early Cycladic II type. Closer dating with the Minoan series is at the moment impossible, as the Cretan examples come from communal ossuaries which were in use over the whole period. The art is in any case definitely pre-Mycenaean and died out not later than the early centuries of the second millennium B.C., with the growth of Cretan influence over the islands.

Of the type of nude standing woman some hundreds of examples have been brought to light, largely from cist-graves. There is evidence that the idols were not originally made for sepulchral use; in some cases they are so large that they had to be snapped in two before they could be laid in the narrow graves. Other specimens have been found in house-levels in the town of Phylakopi, apparently used by the living. The type falls into two classes: in one the flat tradition persists and the idol is essentially a slab with details in relief; in the other, the figure is worked in the round. The proportions of this class are better, but in detail there is little difference. In both the legs are straight or slightly flexed, divided by a deep groove which is sometimes partially perforated. The arms are rarely separated from the sides and are folded over the front, left over right; more rarely the hands meet in the centre. Another type indicates the arms in a more rudimentary form by a slight pointed excrescence on the shoulder. The hands are never shown in the attitude of grasping the breasts, as in Oriental versions of the Mother-Goddess; on the other hand, pregnancy is indicated on many figures.

The head is characteristic, usually a flattened oval bent back from the chin and worked to a straight edge at the upper end; on this flat surface the nose appears as a high ridge; the eyes and mouth sometimes appear in incision or low relief, but more often are left to be indicated by painting, traces of

which have been observed on many specimens (A 20 and *cf.* Tsountas in 'Αρχ. 'Εφ., 1898, p. 195). A more naturalistic form of head appears in A 26. Tattoo ornament has been observed across the face in some instances; and one statuette from Sparta has a rounded hat on the head and tattoo-marks on the arms. The average dimensions are small, the height of most being under a foot, but some specimens are of life-size.

More elaborate types are found; an example from Tegea shows a seated woman on a throne with a footstool holding an infant in her lap; her hair is worked to show long locks marked by chevron patterns. In another example on the head of a normal standing figure stands a smaller similar figure, recalling the legend of the birth of Athena. Male figures are rare; usually they are of the standing type, but there are examples of musicians, generally admitted to be male, which are among the most elaborate specimens of the school; one from Keros shows a standing man with arms uplifted, playing the double-flutes; another type shows an Apollo-like figure seated on a throne playing a triangular harp. The group of two figures (A 34) is unfortunately too incomplete to give certainty as to its original composition.

The bibliography is very extensive, going back to Thiersch, *Ueber Paros und Parischen Inschriften*, 1834; for the older literature see Le Bas-Reinach, p. 111. The results of early research were summed up by Blinkenberg in *Mémoires des Antiquaires du Nord*, Copenhagen, 1896, pp. 1-69; for subsequent work see Tsountas in 'Αρχ. 'Εφ., 1898, pp. 136 ff., 1899, pp. 74 ff.; W. Müller, *Nacktheit und Entblössung*, pp. 57 ff.; Bosanquet and Welch in *Phylakopi*, p. 194; Fimmen, *Kret.-Myk. Kultur*, 2nd ed., pp. 13 ff.; Xanthoudides, *Vaulted Tombs of Mesara*, p. 21; Childe, *Dawn of European Civilisation*, p. 47; Nilsson, *Min.-Myc. Religion*, p. 251; and the works cited above on p. 2.

For Bent's excavations see *J.H.S.*, 1884, p. 49; *The Cyclades*, p. 405; and *Journ. Anthropol. Inst.*, 1885, p. 134.

#### *Primitive Types (A 5-A 7).*

- A 5.** Thin flat slab; straight edges; rounded projections for the shoulders **PLATE I.** and a long pointed tang for the head and neck. *From Antiparos. Excavated by J. T. Bent, 1884.*
- Parian marble. Ht. .118. Bent in *J.H.S.*, 1884, p. 49, fig. 1, and *The Cyclades*, p. 405.
- A 6.** Violin form; a slab thicker than the preceding, cut in at the waist and **PLATE I.** with a flat rectangular tang for head and neck. *From Antiparos. Bent, 1884.*
- Parian marble. Ht. .126. Found in the same tomb as A 5 (Bent suggested that the two represent man and wife). Bent in *J.H.S.*, 1884, p. 49, fig. 2, and *The Cyclades*, p. 405; Forsdyke in *B.M. Cat. of Vases*, I, 1, pp. xiii, xxviii; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 759, n. 1; Reinach, *Sculpt. en Europe*, p. 38, fig. 87.
- A 7.** Violin form; a rounded oblong slab drawn in at the waist and with a **PLATE I.**

tapering tang for the head and neck. The front is worked in low relief to indicate the female sex ; the arms are folded across as in the developed Cycladic type ; the breasts are shown ; a necklace and the vulva triangle are indicated by incisions. *From Amorgos. Acquired from Greville Chester, 1889.*

Parian marble. Ht. .111. Hall, *Aegean Archaeology*, pl. XIV, 2.

*Standing Women (A 8-A 31).*

(i.) The arms indicated by a pointed projection at the shoulders.

- A 8.** The face is a flat and featureless expansion of the neck, which is very **PLATE I.** long and tapering. The breasts are not marked, but there is a groove about the hips. The legs are separated by a groove before and behind, and are well rounded in front ; the knees are marked, but the feet are very rudimentary. *From Antiparos. Bent, 1884.*

Parian marble. Ht. .123. Repaired across legs, breast and neck. Bent in *J.H.S.*, 1884, p. 50, fig. 4.

- A 9.** As the last, but no groove about the middle ; the head broken off. *From* **PLATE I.** *Antiparos. Bent, 1884.*

Parian marble. Present ht. .077.

- A 10.** The face is flat, but the chin is marked off from the neck, which is very **PLATE II.** thick. The body is more rounded in section, but shows no details ; the legs are simply pointed stumps divided by a slight groove. *From Paros. Bent, 1884.*

Parian marble, slightly polished. Ht. .146. Bent in *J.H.S.*, 1884, p. 51, fig. 6, and *The Cyclades*, p. 406 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 66.

- A 11.** Woman, broken off below the hips. A thick slab worked flat, with beak nose, pointed breasts and vulva triangle left in high relief on the front. The eyebrows are marked by incised lines. Above the slit in the vulva triangle are four incised lines to represent the pubic hair ; below is a horizontal groove. *From Pegadia (Poseidonia) in Carpathos. Excavated and presented by J. T. Bent, 1886.*

Coarse grey limestone ; rejoined below the breasts. Present ht. .648. Bent in *J.H.S.*, 1885, p. 235 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 64 ; Fimmen, *Kret.-Myk. Kultur*, 2nd ed., p. 14 ; Hoernes, *Urgeschichte d. bild. Kunst*, 3rd ed., p. 360 ; Perrot and Chipiez, *Hist. de l'Art*,

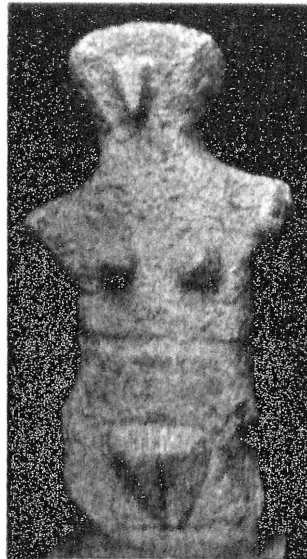


FIG. 2 = A 11.

VI, p. 735, n. 1; S. Reinach in *Rev. Arch.*, 1887, II, p. 84; C. Smith in *Class. Review*, 1887, p. 27.

(ii.) The arms are folded across the front (normal Cycladic type). A 12-A 14 are flat slabs with detail in relief; A 15-A 18 illustrate the transition from the flat tradition to sculpture in the round; the remainder show fully rounded forms.

- A 12.** The head and neck are missing. The body is a flat slab, very broad at the shoulders and tapering to the ankles. The breasts are in low relief, the arms and legs are marked by grooves, as is the vulva triangle. The feet are



FIG. 3 — A 13

A 22

A 12.

marked by side projections, corrugated on the front edge to show the toes. The back is flat, save that below the pelvis the legs are slightly set back and there is a groove between them. Careless work. *From Greece. Acquired 1854.*

Parian marble. Present ht. .165. *Guide*, no. 3.

- A 13.** The head is missing. Similar to the last, but not so wide at the shoulders. About the neck is a grooved necklace, and round the middle are four grooves representing post-pregnant wrinkles. The feet are more carefully worked; the toes are clearly marked. The legs are bent slightly at the knees and separated by grooves. A spinal groove runs all down the back, where the back of the arms is also grooved; the pelvis is slightly indicated. *From Greece. Acquired 1854.*

Parian marble. Present ht. .163. *Guide*, no. 4.

[For the grooves cf. Bossert, *Althreta*, 2nd ed., no. 11.]

- A 14.** The head is missing. A flat slab broad and square-cut at the shoulders, tapering to the ankles; the feet are as in A 12, but more carefully worked. The breasts are very small; the upper arms are separated from the body. The r. forearm lies across the front in the usual position; the l. forearm is bent upwards at an angle almost touching the l. breast. The fingers are indicated by scratches. Grooves mark off the legs and the vulva triangle, which is pitted to represent the pubic hair. The back is absolutely flat save for the groove between the legs. This is the most schematised example of the flat technique, but some of the details are advanced. *Acquired 1875.*

Parian marble, polished. Present ht. .236. *Guide*, no. 6.



FIG. 4 = A 14.

- A 15.** Usual type, with arms against the sides. Proportions very flat and shoulders very broad, but the breasts are in higher relief and the abdomen slightly protuberant. The legs are more rounded and separated by a deep groove. The vulva triangle is lightly grooved. At the back, a spinal groove running down and deepened between the legs; the pelvis is more prominent. The head is of the usual Cycladic type, bent back and thin, with long narrow nose. The feet are broken away. *From Greece. Presented by Viscount Strangford, 1863, from the collection formed in Greece by the sixth Viscount (1783-1855), sometime Ambassador to the Sublime Porte.*

Parian marble. Present ht. .332. The head rejoined. *Guide*, no. 2.

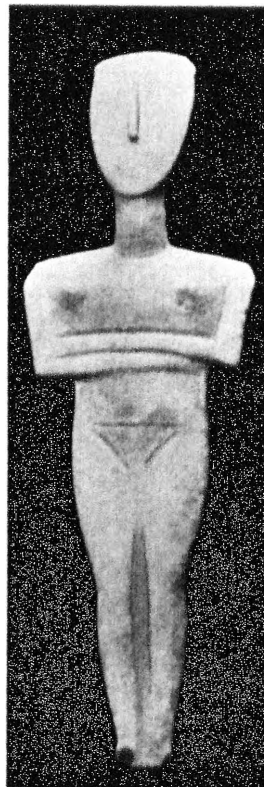


FIG. 5 = A 15.

- A 16.** As the last; the legs below the knees broken off. Long nose and traces of incised eyes on face. The arms and breasts are carelessly modelled; no fingers are shown, but the abdomen is more naturalistic; the navel is indicated and the woman is shown as pregnant. *From Greece. Acquired 1854.*

Parian marble. Present ht. .269. *Guide*, no. 1.

- A 17.** General type as A 15, but the section is thicker, the shoulders rounder; thick long neck, long chin and

PLATE II.

narrow nose. The breasts are in low relief and set at different levels ; the arms are rounded, the fingers indicated by light grooving. The abdomen is



FIG. 7 = A 18.



FIG. 6 = A 17.

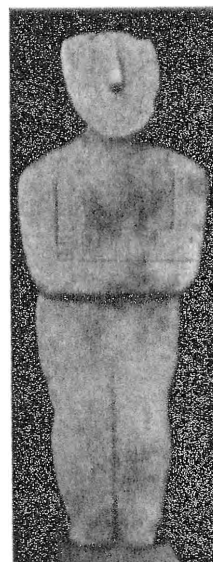


FIG. 8 = A 19.

protuberant and the vulva triangle slightly sunken. The legs are divided by a broad flat groove, with a straight edge ; the knees are shown by side insets. The feet are carefully worked, with the toes indicated. Down the back is a spinal groove. *From Greece. Acquired as A 15.*

Parian marble ; rejoined at the knees. Ht. .49. *Guide*, no. 5 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 7, n. 2 ; Collignon, *Sculpt. gr.*, I, p. 18, fig. 5 ; Hall, *Aegean Archaeology*, pl. XIV, 3.

- A 18.** The modelling more rounded and the body better proportioned. The nose is a flat triangle in relief ; the fingers are shown by grooves. A deep groove separates the legs and a horizontal groove marks off the hips. Spinal groove down the back, which is worked very flat. The legs broken away below the knees. *From Amorgos. Acquired from Greville Chester, 1882.*

Parian marble. Present ht. .249. *Guide*, no. 10.

- A 19.** Thick section, but worked very flat. Long straight nose ; the eyes are

marked by light incision ; the arms are flat and angular with straight fingers. A shallow groove separates the legs, which have side projections to indicate calves and feet. No spinal groove, but the pelvis is indicated. *From Syros. Acquired 1912.*

White limestone. Ht. .642. The head rejoined.

- A 20.** Elongated proportions, but fairly advanced style. Long straight nose, **PLATE II.** sloping shoulders ; the fingers and breasts slightly indicated. The hips are grooved ; the knees and feet are marked by projections ; as far as the former the legs are divided by a groove, below they were separated ; the l. leg is missing below the knee. The back is grooved to mark the neck, spinal column, arms, pelvis and knees, and the grooves still retain traces of red colour. *From Greece. Acquired 1854.*

Parian marble, weathered. Ht. .235. *Guide*, no. 8 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 46, n. 1.

- A 21.** Elongated proportions ; the chin more pointed ; long nose. The abdomen **PLATE II.** is protuberant and the vulva triangle inset. The fingers are not shown. The legs are grooved to the knee and separated below (now broken off below knee). Spinal groove down the back ; the pelvic area is more naturally rendered. *From Antiparos Bent, 1884.*

Parian marble. Present ht. .131. Bent in *J.H.S.*, 1884, p. 50, fig. 5.

- A 22.** Torso of woman from neck to waist ; a groove round base of neck ; the **FIG. 3.** breasts are only slightly indicated. The fingers are carefully worked and there is an effort to render the slope of the shoulders. *From Amorgos. Bent, 1884.*

Parian marble. Ht. .163.

- A 23.** The legs bent as if the woman is about to sit. The nose is in relief and an **PLATE II.** advance in naturalism is visible in the breasts and legs, the latter divided by a groove perforated from above the knee. Spinal groove down the back. The left foot missing. *From Paros. Bent, 1884.*

Parian marble. Ht. .149. Bent in *J.H.S.*, 1884, p. 51, fig. 8, and *The Cyclades*, p. 406.

- A 24.** As the last, with legs bent. The arms are hastily grooved, the fingers **PLATE II.** not shown ; rough work, but proportions fairly good. Both feet and the r. leg from the knee are missing. *From Syros, 1809. Bequeathed by Thomas Burgon, 1840.*

Parian marble, polished. Present ht. .20. *Guide*, no. 9 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 67.



- A 25.** The head is missing, but the body, though much elongated, is of advanced style. The arms are rounded and marked off at the back; the fingers are shown and the forearms are set at a slight angle. The hips and pelvis are grooved off, the legs are slightly bent and separated by a deep groove which is perforated from above the knee to the feet, the knees and calves are indicated and the toes are grooved. *Acquired 1875.*

Parian marble. Present ht. .398. *Guide*, no. 7.

- A 26.** Rounded form and good proportions; broken away below the knees and the head rejoined. The head shows considerable advance, being rounded, with high sloping forehead; eyes, nose and mouth are shown. The fingers are slightly indicated and the vulva triangle is strongly marked. The legs are naturally separated. No spinal groove. This is the most advanced specimen in the collection. *From Paros. Bent, 1884.*

Parian marble. Present ht. .134. Bent in *J.H.S.*, 1884, p. 51, fig. 7; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 66; Murray, *Handbook of Gr. Archaeol.*, fig. 2.

- A 27.** The face is pointed and worked to a flat cone in front to indicate the nose; the neck much elongated, the breasts not marked. The upper arms are separated from the body, the lower arms meet across the body in the centre. Slight vulva triangle; huge rounded hips; the legs widely separated and rounded; the kneecaps, ankles and feet are shown. The naturalism of the lower limbs contrasts with the primitive character of the upper half. Spinal groove. *From Amorgos. Acquired from Greville Chester, 1890.*

Parian marble. Ht. .198. The legs rejoined. Perrot and Chipiez, *Hist. de l'Art*, VI, p. 741, fig. 333; Wolters in *Ath. Mitt.*, 1891, p. 49, fig. 1.

- A 28.** Head broken from a statuette; elongated proportions, the top broken away; long narrow nose; the eyes, with lids and pupils, and mouth are shown in low incision. *From Amorgos. Bent, 1884.*

Parian marble. Ht. .127.

- A 29.** Head broken from a statuette; rounded form; the nose is shown. *From Greece. Acquired 1854.*

Parian marble. Ht. .064. *Guide*, no. 12.

- A 30.** Left leg up to the knee, broken from a statuette which had the lower legs separated. The foot of primitive form. *Probably from Antiparos. Bent, 1884.*

Parian marble. Ht. .067.

[ 'In some graves I found marble legs all alone,' Bent in *J.H.S.*, 1884, p. 52.]



PLATE II.

PLATE II.

FIG. 9 = A 25.

- A 31.** Right leg, similar; smaller scale; the foot more shaped. *Similarly acquired.*

Parian marble. Ht. .045.

*Variant types and other subjects (A 32-A 34).*

- A 32.** Woman of the usual type with folded arms, but with the legs only worked as far as the knees, where the figure ends. Rounded shoulders; the fingers indicated. Small vulva triangle; the hips much exaggerated; a deep groove between the legs and a spinal groove down the back, which is very flat; the pelvis is strongly marked. The head is missing. Careless work. *Acquired in Greece by Admiral Spratt; presented by Col. W. Spratt-Bowring, 1904.*

Parian marble. Present ht. .231.

[The exaggerated hips and shortened legs are an attempt to indicate a sitting posture. The type with shortened legs is intermediary between the squatting and standing figures, but the details of this figure, though poorly worked, are advanced in style.]



FIG. 10 = A 32.

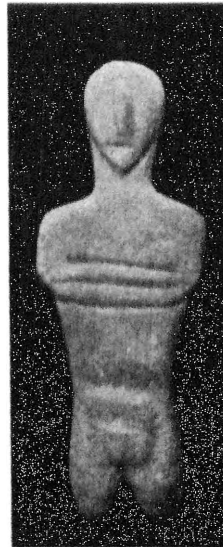


FIG. 11 = A 33.

- A 33.** Woman standing with arms folded, as usual. The head is of advanced type with eyes and mouth incised, ridge nose and pointed chin, but the body is primitive, the breasts and arms being very rude and the legs mere pointed stumps. In front of the abdomen is a raised square patch and over the lower half of this a second and smaller square. The back is flat with a small pelvic projection. *From Greece. Acquired as A 15.*

Parian marble. Ht. .222. *Guide*, no. 11; Bent, *The Cyclades*, p. 406; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 20; Overbeck, *Gr. Plastik*, 4th ed., I, p. 57, n. 13.

[The figure has previously been cited as male; Blinkenberg, *l.c.*, doubts its authenticity, without cause. The interpretation of the raised squares as an apron is doubtful; possibly the statuette is unfinished and they remain to be cut away.]

- A 34.** Fragment of group; a woman from neck to hips, with the right arm folded across and left arm raised at the side; the breasts are at different levels; the fingers are indicated. At her back, passed round her waist from the left,



FIG. 12 = A 34

is the arm of a second figure. Fairly advanced style. *From Amorgos Bent*, 1884.

Parian marble. Ht. .16. Bent, in *J.H.S.*, 1884, p. 51, fig. 9, and *The Cyclades*, p. 406; Blinkenberg in *Mém. Ant. Nord*, 1896, pp. 17 and 62.

#### CYPRUS.

Very few prehistoric stone figures, and these unimportant examples of steatopygous women, have been found; the little amulet here published appears to be a Cycladic importation. The native clay figurines in the earliest period illustrate the flat type—slabs of red clay with incised details; later, the nude standing woman moulded in the round, but of a grotesqueness peculiar to this island, is common.

Gjerstad, *Studies on Prehistoric Cyprus*, p. 259, and cf. *B. M. Terracottas*, A 1, A 10-A 21.

- A 35.** Small statuette, probably female; the head and neck of marked Cycladic form, with scratchings to represent eyes and nose. The arms are flat side-projections as A 8-A 11; the figure is shown as squatting, with drawn-up legs (the l. broken away). *From Maroni*, 1898. **PLATE 1.**

Steatite. Ht. .038.

## MYCENAE (A 51-A 57).

## FRAGMENTS FROM THE TREASURY OF ATREUS.

The 'Treasury of Atreus' is a large tomb to the west of the Acropolis of Mycenae, consisting of a circular chamber (*tholos*) of beehive shape almost fifty feet in height and diameter, cut into a hillside and built of heavy masonry covered with earth. A small side-chamber opens out of the *tholos*, which was reached by a passage or *diadromos*, 20 feet wide by 115 long, cut into the hill and lined with masonry; at the inner end of this was an elaborate façade to which belonged the fragments now in the Museum.

Buildings similar in type are found elsewhere in Greece, and their sepulchral nature has been abundantly demonstrated. Nine in all are known to exist in an irregular semicircle around the citadel of Mycenae, and of these the 'Treasury of Atreus' is not only the best preserved, but the largest and finest. Except for insignificant *débris* all trace of interment has long perished.

A suggestion has recently been revived that in the later days of Mycenaean rule the contents of the *tholos*-tombs were transferred for safety within the walls of the Acropolis, where in the large 'Shaft graves' Schliemann found embalmed bodies with rich funeral furniture (Evans in *J.H.S.*, 1927, p. xix).

The tomb dates from the sixteenth century B.C. and was built in the early days of the Minoan colonisation, or conquest, of the mainland. The sculptured decorations find their closest parallels in architectural fragments from the South Porch of the Palace of Knossos, which are assigned to the close of the Third Middle Minoan period, about 1600 B.C. (Evans in *J.H.S.*, 1927, p. xx). The two slabs A 56-57 are indicated by their material to be probably of Knossian fabric; and the other sculptures, if not also of Cretan origin, are certainly the work of Cretan artists. Of the group at Mycenae the 'Tomb of Clytemnestra' shows the same Minoan design and craftsmanship; the others are smaller and poorer, probably the work of local hands.

A recent proposal to assign the Treasury to a later date, about 1400 B.C., and to regard it as one of the last of the series in a line of ascending development, is open to weighty objections and should be discarded. The arguments for it are (i) the discovery of late pottery about the structure; but it is observed that this evidence, if it be admitted, would involve a still lower date, in the full tide of Mycenaean decadence; and (ii) a theory of architectural evolution, which is contrary to the general downward trend of the arts in the Late Mycenaean period.

There is no ground for the assumption, which underlies much of the reasoning for a late date, that the *tholos*-tombs at Mycenae are the sepulchres of successive members of a dynasty and hence must be spread over a long period of time. More probably they are communal tombs of groups or families and owe their origin to the same political or cultural impulse. Elsewhere in Greece *tholos*-tombs, such as those of Vaphio or Kakovatos, which have in part preserved their original contents are shown to belong to the beginning of the Mycenaean age, which must have been a period of great architectural activity. Nor is it surprising that evidence of continuous use down to the fall of Mycenae should be found in the form of late potsherds, etc.; the *tholos*

at Messenian Pylos, together with evidence of Early Mycenaean occupation, yielded pottery of late Sub-Mycenaean type ('*Αρχ. Έφ.*, 1914, p. 99).

See, for the late dating, Wace in *B.S.A.*, xxv, pp. 387-397, and in *J.H.S.*, 1926, pp. 110-120; Droop in *Liverpool Annals of Arch. and Anthr.*, xiii, pp. 43-48; against, A. J. Evans in *J.H.S.*, 1925, pp. 45, 74, and 264, and 1927, p. xix.

The name 'Treasury of Atreus' is derived from Pausanias, who in describing the sights of Mycenae in the second century A.D. mentions 'Ατρείως καὶ τῶν παιδῶν ὑπόγαια οἰκοδομήματα, ἔνθα οἱ θησαυροὶ σφίσι τῶν χρήματων ἦσαν—the subterranean chambers of Atreus and his children, where they kept their treasures (ii, 16). Some old travellers refer to it under the name of the 'Tomb of Agamemnon,' which is also mentioned by him; but it is known that *tholos*-tombs elsewhere were supposed by Pausanias to be treasuries, and it is most probable that by the 'Tomb of Agamemnon' is understood one of the Shaft graves on the Acropolis (Frazer on Pausanias, *l.c.*, vol. III, p. 161).

The tomb appears to have remained open through the centuries, though gradually becoming filled with earth, and was used as a shelter for shepherds. It was first examined scientifically by the French agent Fauvel about 1780 (*Rev. Arch.*, 3rd Series, xxx, p. 44), but no attempt to clear the interior seems to have been made until the beginning of the nineteenth century, in the course of a visit of Lord Elgin to the Peloponnese in 1802.

In late August of the previous year, 1801, Hunt, the British Embassy chaplain, and Lusieri, Lord Elgin's draughtsman, had paid a brief visit to the tomb—'a most stupendous conical subterranean building, quite entire, called by some antiquaries the Tomb of Agamemnon, by others the Royal Treasury of Mycenae. The door has been opened, and unfortunately floods of rain have carried in so much soil that the entrance is now difficult and the whole dimensions of the tomb cannot be ascertained' (Hunt to Lord Elgin, quoted by A. H. Smith in *J.H.S.*, 1916, p. 200).

Lord and Lady Elgin visited the tomb on May 6th, 1802, 'entering on *all fours*,' according to Lady Elgin. Instructions were left with one Vlassopoulos of Argos, the host of the party, to excavate the tomb. Six days later the party returned to Argos and in the interim the Voivode of Nauplia had cleared the doorway; 'we found many fragments of Vases and some ornamental Marble which had covered the outside. There were also some pieces of a marble fluted vase of very good workmanship.'

A month later, the artist Sebastian Ittar was despatched with instructions to pay particular attention to the *tholos*-tombs. His drawings are preserved in the Departmental Library, where are also his working sketches, and are as follows:

- Elgin Drawings*, portfolio II, fo. 16, plan of the tomb;
- fo. 17, elevation of the façade;
- fo. 18, restoration of the façade;
- fo. 19, sculptured fragments of the façade;
- fo. 20, internal section of the tomb.

The fragments shown in fo. 19 are a fragment of column shaft and a capital, and two pieces of white marble, one with spiral ornament, the other with a band of rosettes (see figs. 27, 28, below). These are not the fragments now in the Museum. The capital at least remained on the site to be finally recovered in 1860 (see p. 22), and there is no subsequent trace of the two white marble fragments.

On December 8th, 1805, Dodwell found at the tomb, besides 'a columnar pilaster and its base,' 'some masses of *rosso antico* covered with spiral ornament,' also 'a mass of green marble found by the excavators of the Earl of Elgin near the Treasury of Atreus . . . enriched with the spiral maeander and some circular ornaments similar to those over the column of the gate of the lions' (*Travels in Greece*, II, pp. 229-234). The illustrations identify these pieces as A 53 and A 54. Previous to this, on July 4th of the same year, Lusieri had paid '655 piastres to Mr. Vlassopulo of Argos, for the cost of the excavations that he made at the tomb of Agamemnon by your Excellency's orders.'

Leake has left an account of the state of the tomb on March 17th, 1806: 'exactly as I saw it before. There only wants a little labour to complete Lord Elgin's excavation and to show the depth and nature of the monument within. I believe this has been done, but it is now filled up again. . . . On my former visit there were several large fragments of these semi-columns lying on the ground: I can now only find one or two very small pieces' (*Travels in the Morea*, II, p. 373).

It may then be inferred that A 53 and A 54 were found by Vlassopoulo, not earlier than June, 1802 (otherwise Ittar would have drawn them), and not later than December, 1805. The actual date of discovery was probably shortly after Ittar's visit, as Lord Elgin's commission to dig would have been executed without undue delay, and Leake implies that the excavation was not of recent date. It also appears that the two slabs were removed in the early months of 1806, before Leake's visit. Lord Elgin was then a prisoner in France, but Lusieri was indefatigably continuing to augment the collection (*J.H.S.*, 1916, p. 262).

According to Leake, Vlassopoulo anticipated the Marquis of Sligo in the discovery of the column-shafts, and it seems that his excavation also produced the two fragments of reliefs with bulls, A 56-7. Some fragments of the Treasury were in Athens in November, 1802; for Hunt, reporting to Lord Elgin the removal of sculpture on H.M. frigate *Victorieuse*, adds in a postscript 'Nov 24th Seven O'clock in the morning. . . . Capt Richards has also taken the marble ornaments found in Agamemnon's Treasury at Mycenae.' This cannot refer to Ittar's fragments, which do not appear to have left the site, nor to A 53-4, which were not moved until 1806. Actually no fragments from the Treasury appear to have been dispatched on the *Victorieuse*, but the next ship, the *Braakel*, which reached the Peiraeus a month later, in December, 1802, carried away A 56-7 with no indication of finding-

place attached to them (see *J.H.S.*, 1916, pp. 237, 254); and as no other fragments in the Elgin collection can be associated with the Treasury of Atreus (see further, p. 27), the inference seems irresistible that A 56-7 are the missing fragments. Vlassopoulo's excavation must have taken place in the early autumn of 1802, with the summer heat past; he left on the site the column shafts and slabs with pattern-decoration, but forwarded to Athens the figure-subjects, A 56-7. These missed the *Victorieuse*, of which Hunt when writing his hasty postscript was ignorant, and the omission was repaired by dispatching them at the next opportunity.

Three years after Leake, in 1809, the second Marquis of Sligo joined with Veli Pasha, son of the noted Ali Pasha of Janina, in clearing out the tomb once more. Rumour attributed great finds of gold treasures to Veli Pasha, but Lusieri, more correctly informed, reported to Lord Elgin that 'Veli Pasha of the Morea has had digging done at Argos and Mycenae. He has found various fragments of sculpture which he has sold to Messrs. Knight and Fazackerly, and some columns which he has given to Lord Sligo.' Further information is supplied by Laurent, *Classical Tour* (p. 145); 'During the stay of Lord Sligo in the Morea excavations were made in this building under his direction and that of Veli, the pasha of Tripolitza. We were informed that the result of these researches was the discovery of the shafts of two columns, without either capitals or bases. These were immediately presented to His Lordship, who carefully transported the treasure to England.' This long-forgotten authority was overlooked until in 1904 Lord Altamont, the present Marquis of Sligo, identified the shafts at the family seat, Westport, County Mayo, Ireland. In the following year they were presented to the Museum by the fifth Marquis.

In 1811 Haller and Cockerell made some small investigations at the tomb with a view to determining its structure. Cockerell's sketches are preserved in the Departmental Library; for Haller's see Michaelis in *Ath. Mitt.*, 1896, p. 121 (*Journal of C. R. Cockerell*, p. 101, and Leake, *l.c.*). Later travellers added nothing of value to the accounts of their predecessors; a bibliography of their writings is given in *B.S.A.*, xxv, p. 26. There were also unrecorded visitors, by some of whom small fragments were carried away to various museums; in this way A 52 *d* and *f* and A 55 were brought to England. In 1878 the tomb was fully excavated by Stamatakis for the Greek Archaeological Society, when the remaining fragments of the façade were taken to Athens (see Thiersch in *Ath. Mitt.*, 1879, pp. 177 ff.). In 1920 and 1921, further explorations were undertaken by the British School at Athens (*B.S.A.*, xxv, pp. 338-357).

See also Adler in Schliemann's *Tiryns*, p. xxxvi; Belger, *Beiträge zur Kenntnis d. Gr. Kuppelgräber*; Blouet, *Expéd. de Morée*, II, pl. 70; Dinsmoor, *Archit. of Greece*, 1927, p. 47; Dodwell, *Pelagic Remains*, pls. IX, X; Donaldson in Stuart and Revett, 2nd ed., IV ('Description of the Subterraneous Chamber at Mycenae'); Durm in

*Jahreshefte*, 1907, p. 41; Frazer, *Pausanias*, III, p. 124; Gell, *Argolis*, p. 29; Noack, *Baukunst d. Altertums*, p. 11, pls. 13, 14; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 608; Tsountas-Manatt, *Mycenaeae Age*, p. 119.

For Lord Elgin's activities see A. H. Smith, 'Lord Elgin and his Collection,' *J.H.S.*, 1916, pp. 163 ff.

For Veli Pasha see further Belger, *op. cit.*, p. 22; Reinach in *Rev. Arch.*, 1905, II, p. 464; Schliemann, *Mycenae*, p. 49.

The sculptured fragments come from the façade, which was in two parts. The lower contained the great doorway, 5.40 m. high and varying in width from 2.77 m. at the bottom to 2.45 m. at the top. This is roofed by two lintel blocks, the inner one weighing over a hundred tons, and is flanked by receding fascias cut on the ashlar masonry, while on each side a half-column (A 51, A 52) was engaged against the wall. Above the capitals of these were plinths from which pilasters ran up bounding the upper portion of the façade; in the centre of this, over the lintel, was a triangular relieving space, while at the top came a plain projecting course. This upper part was adorned with carved slabs of coloured stones (A 53-A 57), but the actual disposition of the ornament remains conjectural.

### *The Columns (A 51, A 52).*

On each side of the doorway was a half-column of hard green limestone engaged against the ashlar masonry. By the gift of the Marquis of Sligo in 1905 the Museum acquired the lower l. shaft, and the greater part of the upper l. shaft and of the lower r. shaft. A restoration of the two columns, incorporating two other small fragments which had been long previously in the Museum and casts of other pieces preserved elsewhere, was erected in the Archaic Room in 1906.

The two lower shafts may be assigned to their original positions on the r. and l. of the door respectively by (1) the height of the respective swallow-tail cramp-holes in the façade, and (2) the correspondence of the dowel holes in the bases with those on the lower beds.

The two *bases* remain in position on each side of the door of the tomb. They are three-stepped rectangles of yellow conglomerate, and are represented in the restoration by facsimiles.

Ht. .16. L. .788. Projection .43. Durm in *Jahreshefte*, 1907, p. 47, fig. 13, bottom; Thiersch in *Ath. Mitt.*, 1879, pl. XIII, B; Wace in *B.S.A.*, xxv, p. 342, fig. 72.

The *shafts* taper from top to bottom and are covered with ornament in low relief applied horizontally. Plain channelled chevrons alternate with broader chevron bands filled with running spirals, the angles filled with reduplicated outlines. The chevrons are bordered by narrow bead ornament between mouldings. Each shaft contains nine such chevron bands. The

PLATE II



BASES IN TREASURY OF ATREUS

SCALE 1:5

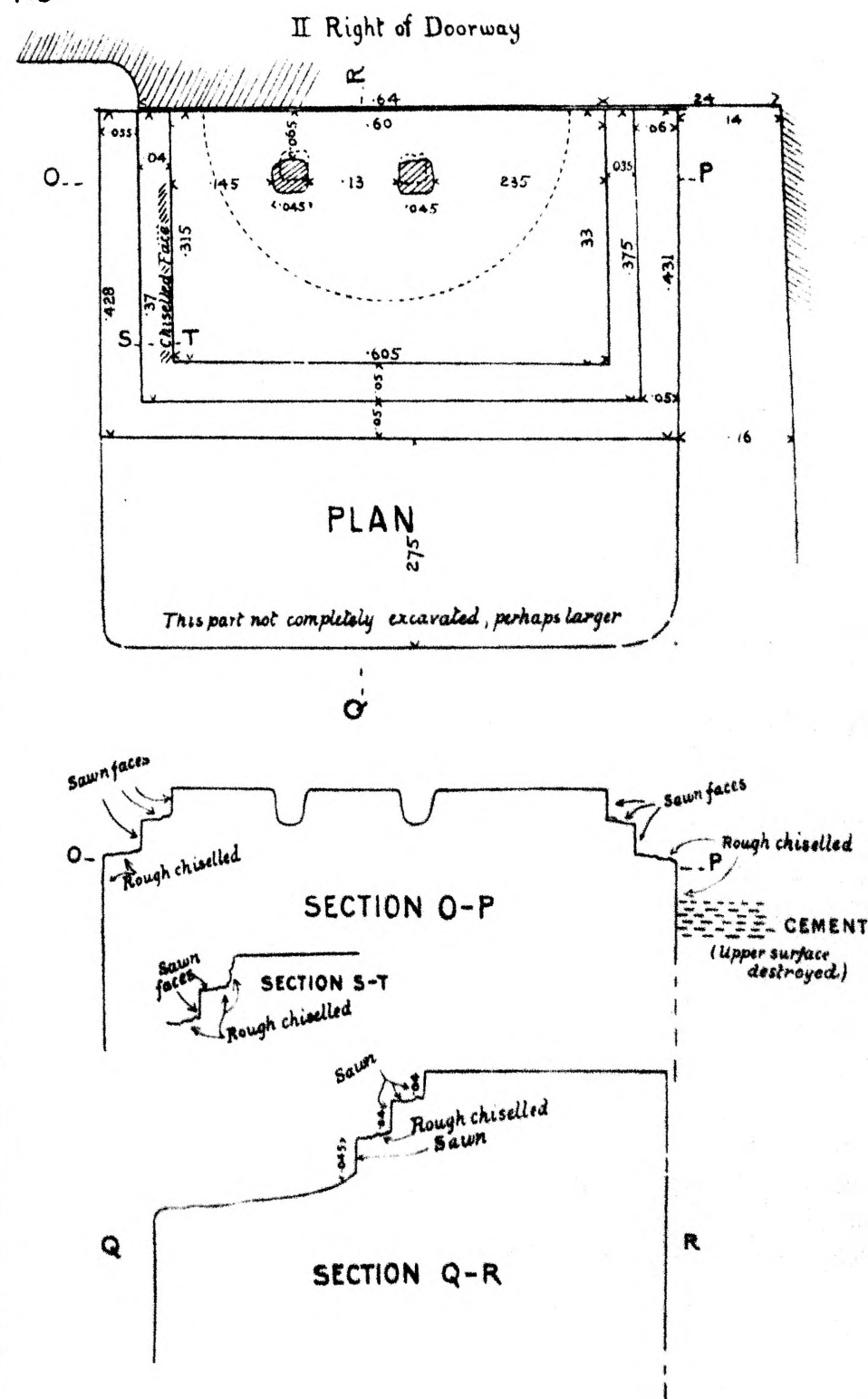
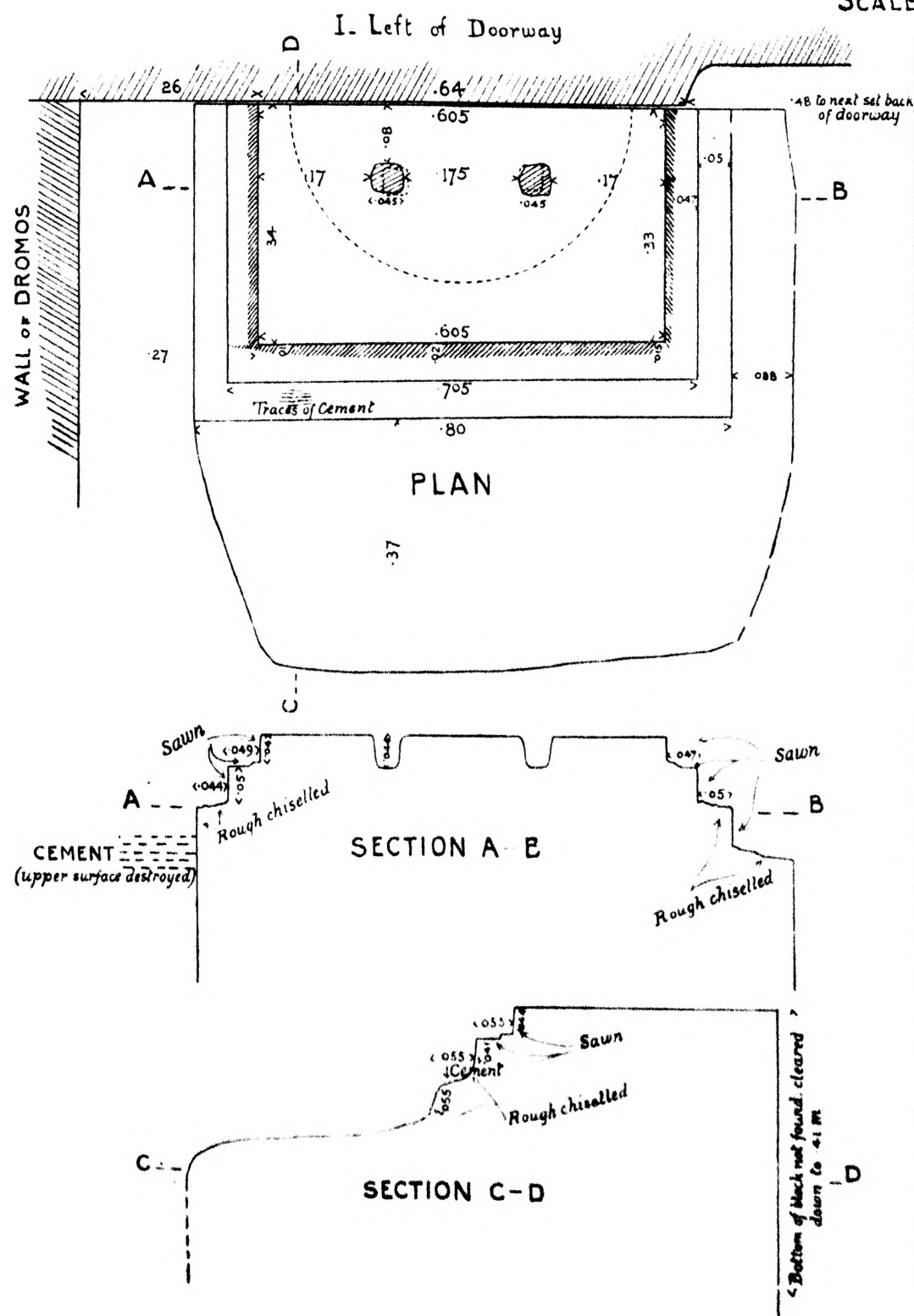


FIG. 13 — Bases of the columns.

## TREASURY OF ATREUS

## CRAMP HOLES

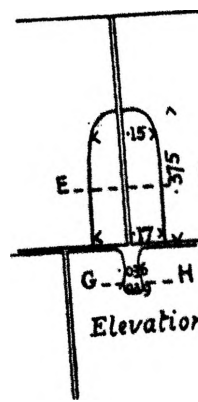
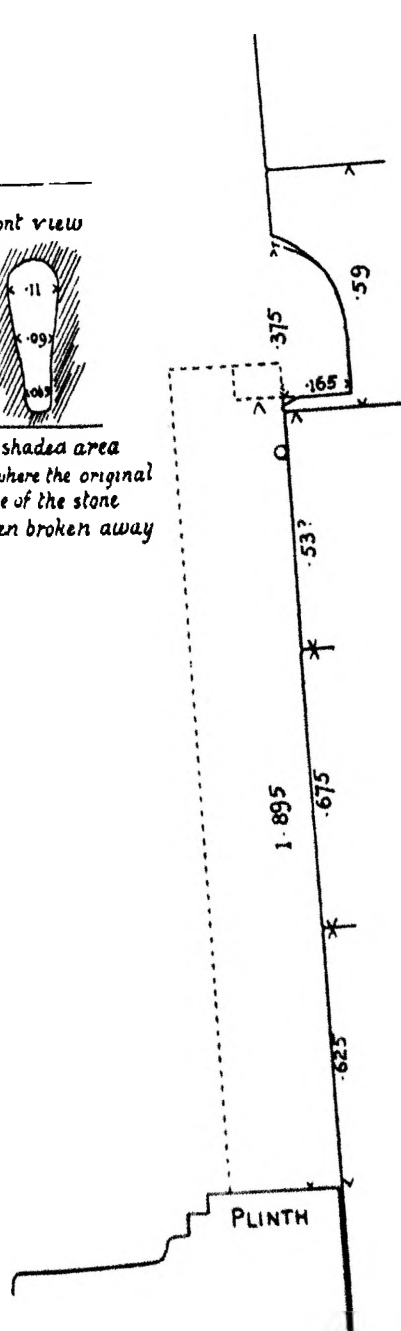
I. LEFT

II RIGHT

Front view



The shaded area  
shows where the original  
face of the stone  
has been broken away



Section at E-F



Section at G-H

FIG. 14 = Cramp-holes on the façade.

edged chevrons alternately filled with spirals, closely akin to the pattern on the shafts, but set vertically. Over this is a plain cavetto and a plain rectangular abacus.

The chevrons being pointed to l. and r. respectively, it is assumed that their cusps pointed outwards, hence l. and r. capital can be distinguished.

Donaldson included the two chevrons on the same cap, so as to inclose a diamond.

Meurer, *Jahrbuch*, 1914, p. 4, suggests a metal insertion in the incised line between shaft and capital.

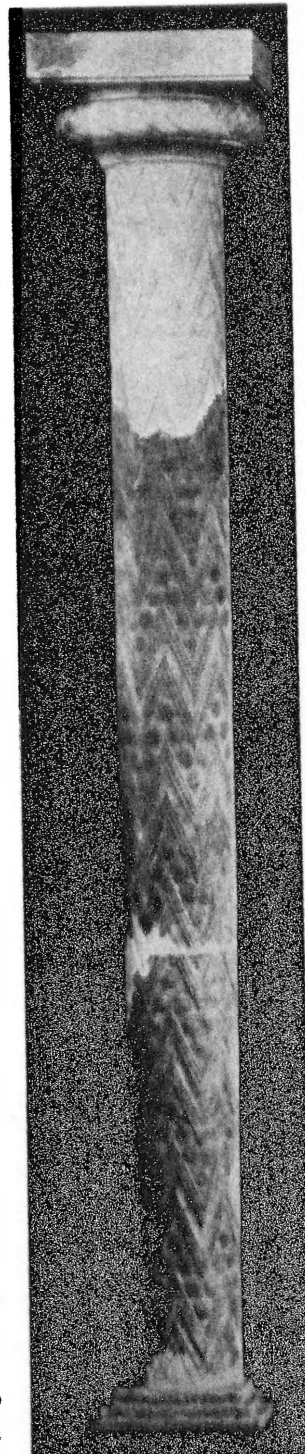
Height of capital and abacus, '57; of abacus alone, '21. Width of abacus, 1'04.

For a comparison of the capitals as restored at Athens and London see Durm in *Jahreshefte*, 1907, p. 47.

**A 51.** *The left column.*—(a) Left lower shaft. This has a height of 1'98. There is a joint above and below. On the lower bed are two dowel holes, each made of four circular drilled holes. The distance apart of these holes is '20, centre to centre, which is slightly less than between the holes on the base, but the general agreement of base and shaft bed is considerable. The top bed has a swallow-tail cramp-hole cut to a depth of '085 below the upper bed, and therefore 1'895 above the base. On the façade is a swallow-tail cramp-hole 1'895 above the base, which thus corresponds. There are also two dowel holes, as before, in the extant part of the top bed, but as the l. side of this is broken away, it is probable that there were three originally, set symmetrically around the cramp-hole. *Presented by the Marquis of Sligo, 1905.*

(b) Left upper shaft. This has a length of 2'725. The pattern is continuous with that of the lower shaft. The bottom bed is partly preserved and shows two dowel holes which would correspond with the lateral holes of the lower shaft. Between the holes is a small groove cut with the saw.

The upper bed is broken away. There is no trace of a joint and no cramp-holes are shown in the façade, so the whole upper shaft was in a single



**Figs. 17, 18.**

**FIG. 19.**

**FIG. 16 = The left column, A 51.**

piece; about .995 is therefore missing from the top of this fragment. *Presented by the Marquis of Sligo, 1905.*

(c) The greater part of the left capital and abacus is at Athens and is represented by a cast.

Ht. .60. Bossert, *Atikreta*, 2nd ed., pl. 203; Dinsmoor, *Archit. of Gr.*, pl. X;

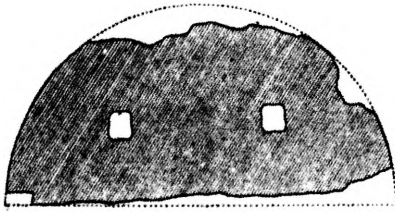


FIG. 17 = Bottom bed of A 51 a.

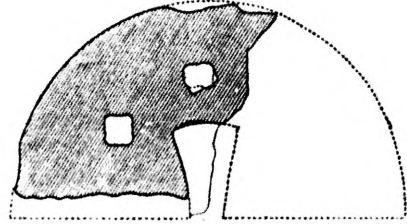


FIG. 18 = Top bed of A 51 a.

Michaelis in *Ath. Mitt.*, 1896, p. 123; Noack, *Baukunst*, pl. 14, b; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 523, fig. 203.

Half of this capital was sketched by Ittar, who gives a section, elevation and enlargement of the pattern, understanding the fragment as a base. The bed underneath shows two dowel holes. It was seen in 1805 by Dodwell, and in 1811 part of the lower member was drawn by Haller. Two large fragments, which joined, as well as a part of the r. capital, were found by Conze and Michaelis on the site in 1860 (*Ath. Mitt.*, 1896, p. 123).

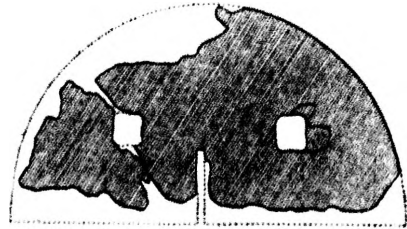


FIG. 19 = Bottom bed of A 51 b.

Donaldson (*l.c.*, pl. IV), followed by Pomardi *apud* Dodwell, redraws Ittar, making a lozenge in the centre by reversing one-half of the chevrons. Gell (*Argolis*, p. 29) first observed that the fragments were capitals and not bases; so Thiersch in *Ath. Mitt.*, 1879, p. 181.

(d) A cast of a small fragment of the capital at Karlsruhe, showing part of the lower member, part of an upper spiral and the edge of a chevron, is fitted in the front.

Ht. .20. L. .21. Durm, *Baukunst*, II, 1, fig. 29; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 630, fig. 280.

(e) A cast of a small fragment, in Berlin since 1862, is inserted to the r. of this; it shows part of the lower member and the end of a chevron.

Ht. .20. L. .27. Furtwängler, *Beschreibung der antiken Skulpturen zu Berlin*, no. 993; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 631, fig. 281.

**A 52.** *The right column.*—(a) Right lower shaft. This has a present length of 1.866. The bottom bed has two dowel holes irregularly placed on the r.

half, which closely correspond with the two holes in the pedestal. The upper joint is missing, but there are traces of the bottom of a swallow-tail cramp-hole,  $\cdot 044$  short of the greatest length, or  $1\cdot 822$  above the bottom bed. As the depth of the corresponding cramp-hole in the left shaft is  $\cdot 085$ , the total height of this shaft was about  $1\cdot 907$ . The

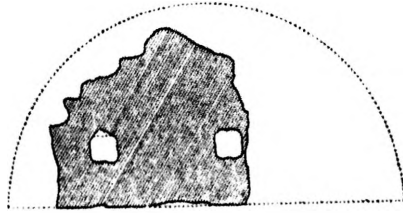


FIG. 21 = Bottom bed of A 52 a.

bottom of the cramp-hole in the façade is  $1\cdot 787$  above the pedestal. *Presented by the Marquis of Sligo, 1905.*

(b) Right upper shaft. The length of the lower shaft being calculated at  $1\cdot 907$ , the upper portion will be  $3\cdot 793$ . Of this the top for a length of  $2\cdot 256$  is now in the National Museum at Athens. It was sketched by Haller on June 19th, 1812, when it was lying outside the great mosque at Argos. His sketch gives a length of  $7' 8''$  ( $= 2\cdot 237$ , which closely corresponds) and he also shows a bed with two dowel holes, which would imply that the r. shaft was in three portions. He indicates the taper, but introduces one repeat too many in the chevron pattern. The fragment was seen by Mure in 1838 built into a mosque at Nauplia; it was rediscovered by Fredrich in 1896, and then removed to Athens. When built into the mosque, the front surface was sawn off to give a flat surface. This is represented in the restoration by a cast, placed immediately under the cap, as the diameter demands.

Michaelis, *Ath. Mitt.*, 1896, pp. 124-126.

[An important fragment of shaft was sketched by Ittar (*Elgin Portfolio*, II, 19). It belongs to the top of a shaft, as it shows the moulding, but it is difficult to place. As drawn it is  $1\cdot 07$  in length, but in respect of the termination of the pattern it agrees with neither r.

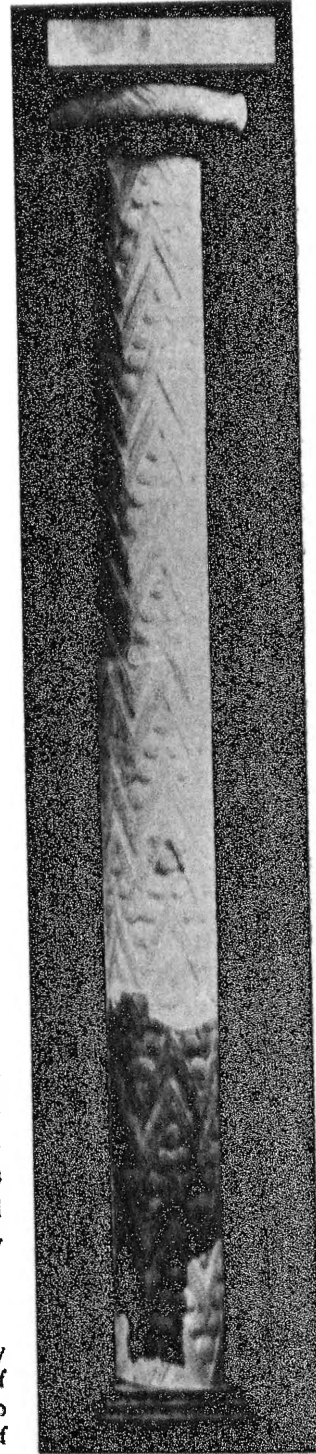


FIG. 20 = The right column, A 52.

nor l. shaft. As redrawn out fairly in the Elgin drawings, the moulding is placed by error at the wrong end of the design, *i.e.*, the end with two side chevrons instead of a central chevron. Ittar's finished drawing is reproduced in Perrot and Chipiez, VI, p. 632, fig. 283.]

(c) A cast of a small fragment at Munich has been placed in the sawn portion of the front of the Athens fragment at the top ; its place at this altitude is certain, as it gives the top of the pattern and the sunk depression between pattern and cap.

Ht. .17. L. .22. Bossert, *Altkreta*, 2nd ed., no. 204c ; Perrot and Chipiez, VI, p. 526, fig. 206 (shown on end) ; Meurer in *Jahrbuch*, 1914, p. 4.

(d) Between the two main lengths of shaft, a small original fragment has been inserted at its correct position in the pattern. This fragment was given to the Institute of British Architects in 1836 by Ambrose Poynter and, on the motion of W. R. Hamilton, presented by the Institute to the Museum in 1843.

Ht. 28. L. .22. Smith, no. 3 ; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 631, fig. 282.

(e) The right capital. Less of this is preserved. The largest fragment, at Athens, shows the under member and the centre of a chevron.

Ht. .32. L. .27. Perrot and Chipiez, VI, p. 527, fig. 207, and see Michaelis as above ; Noack, *Baukunst*, pl. 14a ; Bossert, *Altkreta*, 2nd ed., pl. 202.

(f) An original fragment is introduced into the lower side of this capital, **Fig. 15.** fitting above the Munich fragment (c) in the shaft. It gives a part of the lower member with the bed below. This fragment was given to the Institute of British Architects in 1836 by Ambrose Poynter and transferred to the Museum in 1843, with (d).

Ht. .09. L. .25. Smith, no. 4.

On the columns see further Bell, *Hellenic Archit.*, p. 49 and *Prehell. Archit.*, p. 185 ; Dinsmoor in Anderson-Spiers-Dinsmoor, *Archit. of Greece*, 1927, p. 52, pl. X ; Durm in *Jahreshefte*, 1907, p. 47 ; Fiechter in *Jahrbuch*, 1918, p. 225 ; Banister Fletcher, *Hist. of Archit.*, 7th ed., p. 70 ; Hall, *Aegean Archaeology*, pl. V ; Lethaby in *The Builder*, 1914, p. 154 and *Gr. Buildings in the Brit. Mus.*, p. 201 ; Marquand, *Handbook of Gr. Archit.*, p. 91 *et passim* ; Meurer in *Jahrbuch*, 1914, p. 1 ; Michon in *Rev. d. Études gr.*, 1912, p. 178 ; Murray, *Gr. Sculpt.*, 2nd ed., I, fig. 10 ; Noack, *Baukunst*, pl. 14c ; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 632 ; Puchstein, *Das Ionische Kapitell*, p. 50 ; v. Reber, *Hist. of Anc. Art*, p. 182, fig. 123 ; A. J. Reinach in *Rev. Arch.*, 1909, xiv, p. 434 ; Simpson, *Hist. of Archit. Development*, p. 52 ; Speltz-Spiers, *Styles of Ornament*, pl. 17, 15 ; Wace in *J.H.S.*, 1926, p. 115, fig. 4 ; Warren, *Foundations of Classic Archit.*, p. 137, fig. 40 ; Wilberg in *Jahreshefte*, 1919, p. 168 ; Winter, *Kunstgeschichte in Bildern*, I, 3, pl. 80, 4 ; Wolters in Springer's *Kunstgesch.*, 12th ed., figs. 242. 1 and 278 ; Wurz, *Ursprung der Kret.-Myk. Säulen*, fig. 1 *et passim*.

*Fragments from the Upper Façade (A 53-A 57).*

- A 53.** Slab with decoration in relief; the top and bottom edges are preserved; the l. side is broken away, but the r. side is preserved and is sloped at an acute angle.

The decoration consists of three bands of running spiral pattern separated by a narrow convex between two concave mouldings. The upper and lower bands of spirals are in low relief; the central band is in higher relief and has the centre of each spiral sunk for inlay, probably of glass.

The setting line is visible down the middle of the side of the slab. There

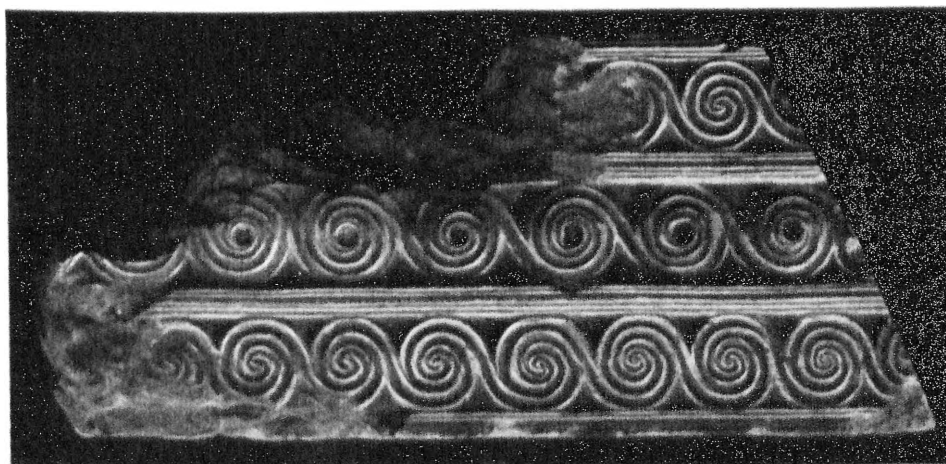


FIG. 22 = A 53.

are two deep dowel holes on the underside, which has an irregularly weathered line, as though the fragment had been partially pushed out of position at some period. *Elgin Coll.*

Red marble. L. at bottom .97. Ht. .414. Thickness .138. Smith, no. 1; *Synopsis of Brit. Mus.*, no. 180 [221]; Blouet, *Expéd. de Morée*, II, pl. 70; Dinsmoor, *Archit. of Greece*, 1927, p. 53, pl. XIII<sup>1</sup>, middle; Dodwell, *Travels*, II, p. 232; Donaldson in Stuart's *Athens*, ed. Kinnard, 1830, IV, pl. 4, fig. 10; Friederichs-Wolters, no. 3; Laloux, *Archit. gr.*, p. 33; Lethaby in *The Builder*, 1914, p. 154, and *Gr. Buildings in the Brit. Mus.*, p. 200, fig. 204; Middleton in *J.H.S.*, 1886, p. 168; Murray, *Gr. Sculpt.*, 2nd ed., I, fig. 8; Perrot and Chipiez, *Hist. de l'Art*, VI, fig. 269; Wace in *B.S.A.*, xxv, p. 344.

Of this member the following other pieces are known:

- (a) small fragment with sloping edge in Munich (Bossert, *Altthreta*, 2nd ed., no. 204A; Perrot and Chipiez, VI, fig. 270);
- (b) rectangular slab in Athens (Perrot and Chipiez, VI, fig. 271; Lethaby is in error in doubting the existence of this (*Gr. Buildings in the Brit. Mus.*, p. 200);
- (c) fragment at Nauplia (Wace in *B.S.A.*, xxv, p. 344);

- (d) small fragment in Athens (Thiersch in *Ath. Mitt.*, 1879, pl. XIII, fig. 1A; Perrot and Chipiez, VI, p. 622); this slopes on both sides and accurately fits the apex of the relieving triangle.

It is now generally admitted that these slabs formed the filling of the relieving triangle.

- A 54.** Slab complete at top and bottom, broken off at each end; with two tiers of decoration in relief, separated by a band of mouldings as on the preceding. The upper tier contains a band of running spiral pattern; the lower a band

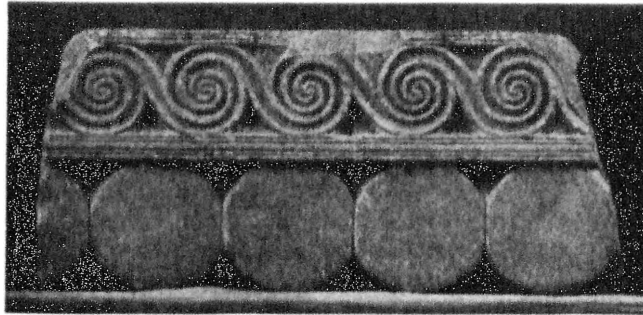


FIG. 23 = A 54.

of flat rounded disks, flattened at the point of contact with each other and probably representing the ends of beams. The disks are cut to slope outward. On the upper surface are two cramp-holes. *Elgin Coll.*

Hard green limestone, not unlike the material of the flanking columns. Length 1.056. Ht. .464. Width .137. In two pieces, rejoined. Smith, no. 2; *Synopsis*, 177 (220); Dinsmoor, *Archit. of Greece*, 1927, pl. XIII; Dodwell, *Travels*, II, p. 232; Donaldson in Stuart's *Athens*, ed. Kinnard, 1830, IV, pl. 4, fig. 9; Banister Fletcher, *Hist. of Archit.*, 7th ed., p. 70, F; Friederichs-Wolters, no. 2; Laloux, *Archit. gr.*, p. 33; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 200; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 39; Perrot and Chipiez, *Hist. de l'Art*, VI, fig. 275; Wace in *B.S.A.*, xxv, p. 344.

No other fragments of this member are known; Donaldson suggested that it ran across over the lintel. A similar band is found in this position on the tomb of Clytemnestra (Perrot and Chipiez, VI, fig. 118; Schliemann, *Mycenae*, frontispiece). Cf. the row of disks over the capital of the Lion Gate relief, also the terracotta columns from Knossos, *B.S.A.*, viii, p. 29, fig. 14.

- A 55.** Slab complete above and below, broken at both ends. The decoration consists of half-rosettes set in pairs opposed; between each pair, a triglyph in the centre of which are three vertical running spirals. Above and below, squared bead pattern. The wall line shows in the middle; there are two dowel holes on the top near the l. end and another near the r. on the underside. The slab has a battered surface, the thickness on the two beds being .137 and .142. Presented by G. Durlacher, Esq., 1900.

Red marble. L. at top, .735. Ht. .286. Smith, no. 2725; *Brit. Mus. Guide to*



*Gr. and R. Antiqs.*, 1920, fig. 1; Lethaby, *Gr. Buildings in the Br. Mus.*, p. 200, fig. 203; Reinach in *Rev. Arch.*, 1905, II, p. 465; Wace in *B.S.A.*, xxv, p. 345.

This fragment had lain for many years 'before Schliemann excavated at Mycenae,'

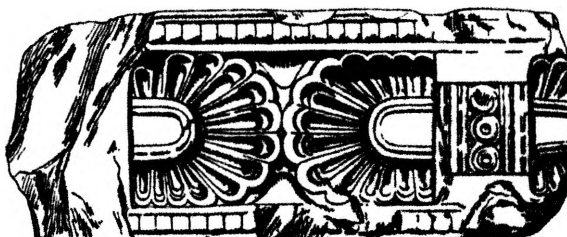


FIG. 24 = A 55.

in a London residence. It was identified in 1900 by W. R. Lethaby. The pattern is a common Mycenaean one (see L. B. Holland in *A.J.A.*, 1917, p. 216 and W. Lamb in *B.S.A.*, xxv, p. 236), but the attribution of the slab to the Treasury of Atreus seems assured by the agreement in thickness of the one bed with the two preceding numbers. Three other examples of the ornament, all now at Athens, come from the façade :

- (a) small fragment, similar but no bead-border (Perrot and Chipiez, VI, fig. 274);
- (b) length with four vertical spirals in the triglyphs (Perrot and Chipiez, VI, fig. 277);
- (c) slab almost complete; no spirals but grooves round the triglyphs (Perrot and Chipiez, VI, fig. 276).

**A 56-7.** Two slabs from a dado sculptured in low relief, in two courses of stones, the total height being about 1.10 m. A 56 came from the upper course, A 57 from the lower. The slabs batter downwards; the thickness at the top of A 56 is .095, of A 57 at the top .104, at the bottom above the base moulding .112. Similarly the relief grows higher downwards; at the top of A 56 the tree is only .01 above the surface, and most of the bull's body is flush with the surface, which is sloped away from the top of the slab to receive it, while on A 57 the legs project as much as .024.

The thickness at the base moulding is .138, which is the same as for the three preceding numbers.

There is no parallel to these slabs among existing Minoan works in stone, but the low relief and naturalism of style suggest a comparison with the bas-reliefs in plaster of the Palace of Knossos (Bossert, *Altkreta*, 2nd ed., pls. 78-80). The Minoan style of the better preserved of the two slabs has long been recognised, while Lethaby noticed that in construction they are identical with the Knossian dados of plain gypsum slabs, attached to a background by dove-tailed beams (Evans in *B.S.A.*, vii, pp. 76 and 105 and viii, p. 63). A further fact, recently observed, that they are of the material peculiar to Knossos, gypsum, places their Knossian origin almost beyond doubt.

Of the previous history of these slabs nothing is known save that they were shipped from Athens on the *Braakel* early in 1803. But the one site

from which Lord Elgin is known to have obtained carved stones of the Mycenaean period is the Treasury of Atreus. The probability that the slabs also belong to the Treasury is strengthened by the correspondence in thickness of the bottom bed with the other fragments from the façade. It has been suggested above that the two are the missing 'marble fragments from Agamemnon's Treasury' which Hunt assumed to have been dispatched on the *Victorieuse* (p. 16).

If the slabs come from the façade, their most probable position would be to r. and l. of the relieving triangle (*cf.* the second restoration by C. Chipiez in Perrot and Chipiez, VI, pl. VI). The inner face of the upper course where the heads project, might have been cut obliquely to fit against the triangle. Assuming that on A 57 all four legs were originally shown on the same slab, the total length would be about '90; and if at the missing end there were placed a cramp-hole in a position corresponding to the one which still remains, the distance between the two would be about '70. Thiersch (*Ath. Mitt.*, 1879, pl. 13) shows two rows of large cramp-holes on either side of the triangle; next to it they are about '70 apart, which corresponds; further to the flanks, they are set closer. There is rather more than a metre of vertical distance between the rows, which again corresponds with the calculated original height of the dado

**A 56.** Part of a slab; the top edge is preserved, the other edges are broken away. **FIG. 25.** On the top at the r. is part of a swallow-tail cramp-hole; further to l. a small angular sinking; a setting line is visible '06 from the back edge.

In low relief, the head and forequarters of a bull to r. The neck is arched and scored with incised wave lines to indicate folds of skin. The horns are broken off, but the base of one can be seen; the muzzle and dewlap are partly preserved. On the shoulder, a quatrefoil in incised outline; on the back, a similar ornament. Behind the bull is a thick bush, perhaps a laurel.

The outlines are deeply incised. The bush is in true relief, the bull scarcely rises above the surface of the slab, which is hollowed to accentuate the outline. The modelling, though flat, is naturalistic. The left side of the slab is sunk, as if the design had been worked over a break in the stone. *Elgin Coll.*

Gypsum. Ht. '57. L. '72. Smith, no. 5; *Synopsis*, no. 204 (158); Bossert, *Altkreta*, 2nd ed., pl. 237, 1; Hall, *Aegean Archaeology*, pl. 31, 2; Hauser in *Jahrbuch*, 1894, p. 54; Helbig, *Quest. Mycen.*, p. 5, n. 1; Lethaby in *The Builder*, 1914, Feb. 6th, p. 154, and in *J.H.S.*, 1917, p. 1, and *Architecture*, p. 77; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 61; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 646, fig. 291; A. H. Smith in *J.H.S.*, 1916, p. 254.

This fragment was formerly mounted as if part of the filling of a triangular aperture and was described as a rampant lion. Its interpretation as a walking bull was proposed by Hauser, *l.c.* For the markings on the hide compare a bull on a Mycenaean vase from Enkomi in the Museum, *Cat. of Vases*, C 403, and see Evans, *Palace of Minos*, I, p. 513. For the bush compare the trees on the Vaphio cups.

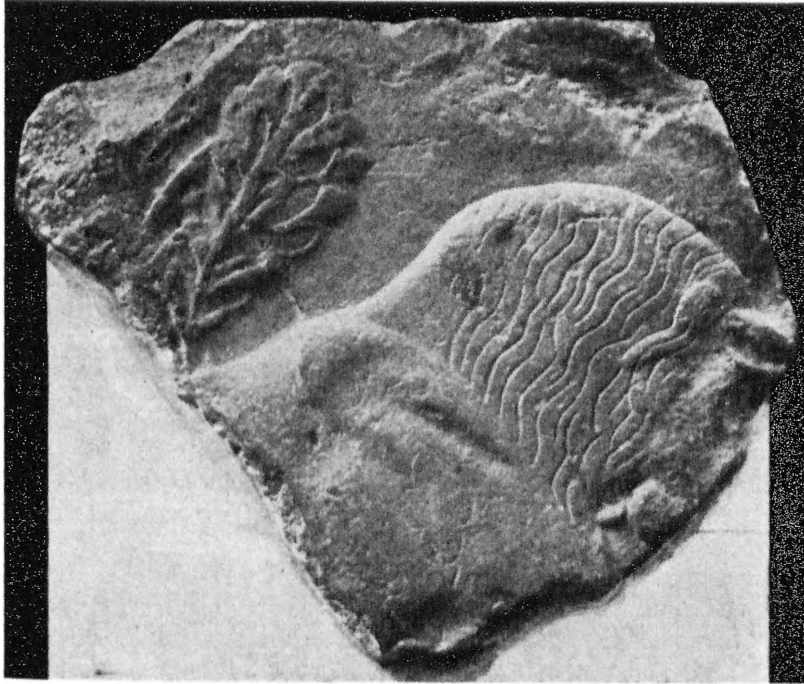


FIG. 25 — A 56.

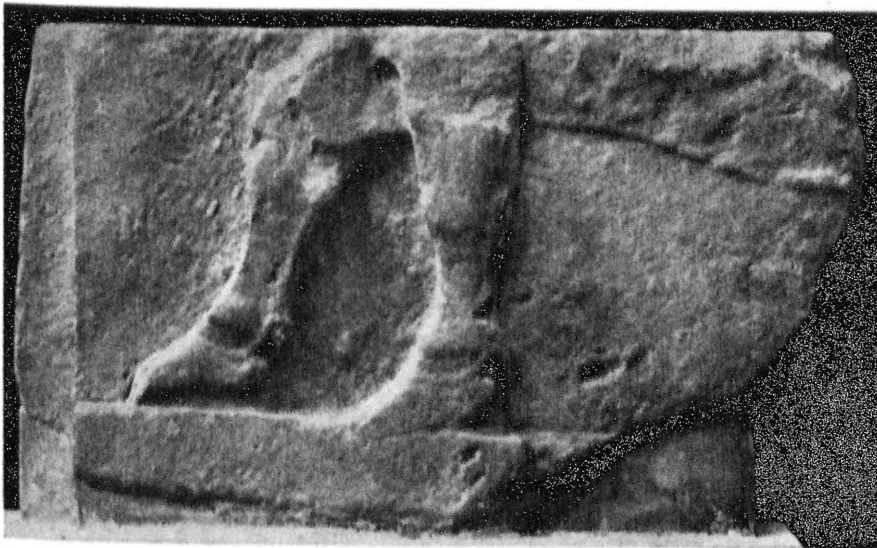


FIG. 26 — A 57.

- A 57.** Part of a slab; the l. side, top and bottom are preserved, the r. edge is broken off. On the l. side is a rebated joint; on top near the l. is a swallow-tail cramp-hole; and farther to the r. are two small oblong cramp-holes, one perhaps unfinished. The setting line corresponds with that of A 52.

In relief, the forelegs and lower edge of the body of a bull to l., the feet standing on a flat moulding .09 high. *Elgin Coll.*

Gypsum. Ht. .43. L. .73. Smith, no. 6; *Synopsis*, no. 224 (160); and other literature as for the last.

The connexion of this slab with the preceding was formerly questioned by some on the ground of an imagined difference of material.

Other fragments of the upper part of the façade are as follows:

- (a) a fragment of a member in red marble with a narrow band of spirals is at Munich (Perrot and Chipiez, VI, fig. 273);
- (b) some small pieces of alabaster (? gypsum) with rosette decoration are at Mycenae (Perrot and Chipiez, VI, fig. 278, left).

Two other members were sketched by Ittar and have now disappeared:

- (c) white marble slab, along the upper edge of which is a band of running spiral.

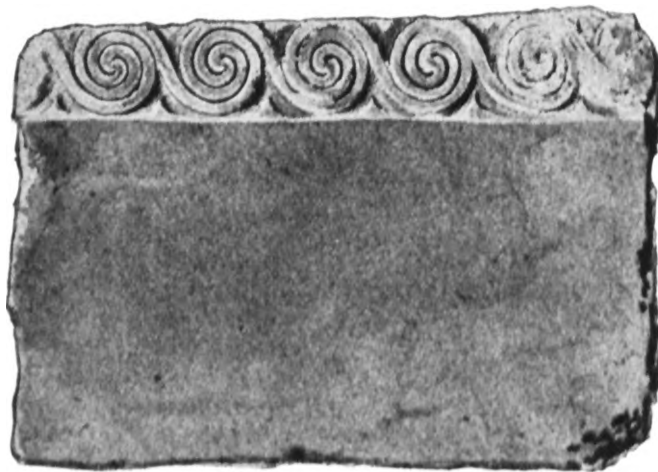


FIG. 27 = Ittar, fragment c.

Ht. .512. *Elgin Drawings*, II, fo. 19; Blouet, *Expéd. d. Morée*, II, pl. 70; Donaldson in Stuart's *Athens*, ed. Kinnard, 1830, iv, pl. 4, fig. 8; Perrot and Chipiez, VI, fig. 272;

- (d) white marble slab with three half-rosettes. Ht. .16. *Elgin Drawings*, II, fo. 19; Blouet, *loc. cit.*; Donaldson, *loc. cit.*, fig. 7; Perrot and Chipiez, VI, fig. 279.

H. Thiersch in 1879 examined the surface of the façade and recorded such indications as could be observed for determining the position of the ornamental bands; his conclusion was that an authoritative restoration is impossible; 'in comparison with the seventy square metres of façade surface, the fragments in London, Munich, Mycenae and Athens are too insignificant' (*Ath. Mitt.*, 1879, p. 179). A. J. B. Wace in 1921 came to a similar

conclusion ; ' the actual remains of the decoration of the façade are too scanty and too shattered ' (*B.S.A.*, xxv, p. 346).

The principal attempts at restoration are as follows :

1. By Sebastian Ittar, Lord Elgin's draughtsman, made from the fragments found



FIG. 28 = Ittar, fragment *d*.

in the first excavation ; not published, but preserved in the Elgin Drawings in the Department, vol. II, fo. 18. The capitals are used as bases ; ten chevrons are shown to the shafts. Over the door come five lions' heads, then a band of the half-rosette (*d*) ; the panels on each side of the triangular opening are edged all round with the spiral pattern (*c*).

2. This was largely followed, with some elaborations, by Donaldson in Stuart's *Athens*, 1830 ed., vol. IV, pl. V (' Subterraneous Chamber at Mycenæ '). The columns are as in Ittar, save that the imagined capitals suggest an Egyptian lotos-cap original. The lions' heads are similar ; under the half-rosettes is introduced a band of A 54 ; A 53 is used as the edge pattern except on the top, where the border is made to consist of two rows of spirals and above this the single-spiral row (*c*) is placed. The triangular opening is filled with an imaginary group derived from the Lions' Gate, and a trophy of a circular shield and two spears is placed on each side. This restoration is reproduced in Blouet, *Expéd. de Morée*, II, pl. 70, and elsewhere.

3. A restoration by F. von Reber is published in fig. 122 of the English edition of his *Geschichte d. Baukunst*, trans. by Joseph Thatcher Clarke (*Hist. of Anc. Art*, New York, 1882). This largely retains Donaldson's arrangement in the upper part, but restricts the ornament on either side of the triangle to a narrow panel filled with chevrons, leaving the flanks bare. The triangle is partly filled with A 54, partly with an imaginary composition. The main improvement is below, where the capitals and bases are rightly indicated and the column shafts are set the right way up ; but they have only seven chevrons, the necessary length being obtained by the introduction of high plinths.

4. An elaborate reconstruction by C. Chipiez, which has since been frequently reproduced, was published in Perrot and Chipiez, vol. VI, pl. V. This places the columns correctly with their true capitals and bases, and is also correct in filling the triangle with spiral ornament ; it is wrong in giving the shafts thirteen chevrons and an excessive taper ; it ignores the plain crowning member, which still exists, and there is no authority for the decoration of the lintel or for the filling ornament of the broader bands on each side of the triangle. In pl. VI of the same work, reproduced in the first ed. (1902) of Anderson and Spiers, fig. 7, the design is repeated with the addition of a quadruped flanking the triangle.

5. A simpler reconstruction by R. Phené Spiers, embodying only members of which evidence exists, was published in Anderson and Spiers, *Archit. of Gr. and R.*, 2nd ed., 1907, fig. 10. This, however, re-employs Donaldson's mistaken idea of filling the triangle with a heraldic group of lions about a pillar, and places the spiral member (B 53) outside and abutting on it. It also does not show the architectural framing at the top and sides, and gives the columns only 8½ chevrons.

## INDEX OF PLACES.

- |   |   |
|---|---|
| <p>AMORGOS, A7, A18, A22, A27, A28, A34<br/> ANAPHE, B475<br/> ANTIPAROS, A5, A6, A8, A9, A21, A30, A31<br/> ATHENS, ACROPOLIS OF, B473<br/> ATTICA, B472<br/> <br/> BIN TEPE (SARDIS), B269, B270<br/> BOEOTIA, B474<br/> BRANCHIDAE, B271-284<br/> <br/> CALYMNOS, B323<br/> CAMEIROS, B329-389<br/> CARIA, B319<br/> CARPATHOS, A11<br/> CNIDOS, B320, B321<br/> CYME (AEOLIS), A1, A2, A4<br/> CYPRUS, A35, B325<br/> <br/> DELOS, B322<br/> <br/> EPHESUS, B1-268<br/> <br/> HIERONDA, B283<br/> HISSARLIK, A3<br/> <br/> KARAKEWI, B285</p> | <p>LARDOS, B390<br/> LEMNOS, B475<br/> <br/> MARONI (CYPRUS), A35<br/> MILETUS, B271-285<br/> MYCENAE, A51-57<br/> <br/> NAUCRATIS, B391-471<br/> <br/> PAROS, A10, A23, A26<br/> PEGADIA (CARPATHOS), A11<br/> PENTELICUS (ATTICA), B472<br/> POLI-TES-CHRYSOCHOU (CYPRUS), B325<br/> <br/> RHODES, B326-390<br/> <br/> SARDIS, B269, B270<br/> SPARTA, B476<br/> SYROS, A19, A24<br/> <br/> TEICHIUSSA, B285<br/> THEANGELA, B319<br/> <br/> WESTPORT (IRELAND), p. 17<br/> <br/> XANTHUS, B286-318</p> |
|---|---|

## INDEX OF DONORS AND DISCOVERERS.

- |   |  |
|---|--|
| <p>ARCHITECTS, INSTITUTE OF BRITISH, A52 (<i>d</i> and <i>f</i>)<br/>         ATHENS, BRITISH SCHOOL AT, B437</p> <p>BENT, J. T., A5-6, A8-11, A21-23, A26, A28, A30-31, A34<br/>         BILIOTTI, A., B283, B326, B328, B330-390<br/>         BURGON, T., A24</p> <p>CHESTER, GREVILLE, A1-2, A4, A7, A18, A27</p> <p>DENNIS, G., B269-270<br/>         DODWELL, E., p. 16<br/>         DURLACHER, G., A55</p> <p>EDGAR, C. C., B437, p. 170<br/>         ELGIN, EARL OF, A53-54, A56-57, and p. 15</p> <p>FELLOWS, C., B286-318<br/>         FRANKS, A. W., A3</p> <p>GARDNER, E. A., B440-471, and p. 170<br/>         GRAVES, T., B285<br/>         GREEK GOVERNMENT, B476</p> <p>HAMILTON, W. R., <i>see</i> A52 (<i>d</i> and <i>f</i>)<br/>         HOGARTH, D. G., B3, B12-268, B437, pp. 36, 170<br/>         HUNT, P., pp. 15, 17</p> <p>ITTAR, SEBASTIAN, pp. 15, 17</p> <p>KENNARD, W., B322</p> | <p>LEAKE, W. M., p. 16<br/>         LETHABY, W. R., A55<br/>         LORIMER, H. L., p. 170<br/>         LUSIERI, G. B., pp. 15, 16</p> <p>MURRAY, A. S., pp. 49, 68<br/>         MURRAY, CAPT. J., B322</p> <p>NATIONAL ART COLLECTIONS FUND, B472<br/>         NEWTON, C. T., B271-282, B323-324, B327</p> <p>PETRIE, W. M. FLINDERS, B391-471, p. 170<br/>         POYNTER, A., A52 (<i>d</i> and <i>f</i>)</p> <p>RAWNSLEY, CANON, B472</p> <p>SALZMANN, A., B326, B329-390<br/>         SCHARF, G., p. 118<br/>         SLIGO, MARQUIS OF, A51 (<i>a</i> and <i>b</i>), A52 (<i>a</i>), and p. 17<br/>         SPRATT-BOWRING, COL. W., A32<br/>         SPRATT, ADMIRAL, A32<br/>         STRANGFORD, VISCOUNT, A15, A17, A33, B475</p> <p>TUCKER, J. SCOTT, B285</p> <p>WEBB, R. W., p. 32, <i>f.n.</i><br/>         WILBERG, W., p. 35<br/>         WOOD, J. T., B1-268, p. 33</p> <p>VELI PASHA, p. 17<br/>         VLASSOPOULO, pp. 15, 17</p> |
|---|--|

## GENERAL INDEX.

- AEGIS, B237  
 AGESILAOS INSCR., B17  
 ALABAstra, B329, B464-465  
 AMAZONS, p. 66, B215-216  
 AMEN-RĒ, B390  
 ANAXIMANDER INSCR., p. 105  
 'APOLLO' STATUES, B283, B320-323, B325, B330-332, B438, B441-446, B472, B474-475  
 APOLLO, TEMPLE OF, AT NAUKRATIS, FIRST, B391-404; SECOND, B405-433  
 ARMED MEN, B128, B145-146, B171-193, B286, B287, B437  
 ARTEMIS, TEMPLE OF, AT EPHEsus: ARCHITECTURAL FRAGMENTS, B4-85; SCULPTURAL, B86-268  
 ASIA MINOR, PRIMITIVE FIGURINES, A1-4  
 ATREUS, TREASURY OF, p. 14, A51-57  
  
 BASES, EPHEsIAN COLUMN, B5-31; MILESIAN INSCRIBED, p. 105; FROM TREASURY OF ATREUS, p. 18; NAUCRATITE, B391  
 BEAR, B287  
 BIRD, B287, B299-306, B319, B344, B347, B384-387, B460  
 BOAR, B293, B451  
 BOY, B286-287, B310; and *see* 'APOLLO' STATUES AND STANDING MEN  
 BULL, A56-57, B141-144, B286, B297; LED TO SACRIFICE, B467  
  
 CARYATID, B324  
 CENTAUR, B208-213, B368  
 CHAIR, B247-251, B308; and *see* SEATED FIGURES  
 CHARES, B278  
 CHARIOTS AND CHARIOTEERS, B145 ff., B311, B313  
 CHEVRONS, p. 20, A51-52  
 COCKS, B287, B299-306  
 COLUMNS, EPHEsIAN, B32-79; MYCENAEAN, A51-52; NAUCRATITE, B391-397, B435-436; ON XANTHIAN RELIEF, B289  
 COUCH, B310  
 COW AND CALF, B287  
 CROESUS DEDICATIONS, B16, B32  
 CUP, B287, B452  
 CYCLADIC PRIMITIVE FIGURINES, A4-33; GROUP, A34; PAINTED FIGURE, A20  
  
 CYPRIOTE PRIMITIVE FIGURINE, A35; APOLLO, B325; EXPORTED SCULPTURES, B2, B327, B388; NAUCRATITE IMITATIONS, B447; and *see* p. 183  
  
 DANCE, B285, B307  
 DEER, B270, B295, B346  
 DIADEM, B286-287, B361-362, B438-440, B457  
 DIOGENES INSCR., B272  
 DIOSCURI INSCR., B321  
 DISCS, A54  
 DOG, B287  
 DOVE, *see* BIRD  
 DRAPERY FRAGMENTS, FROM EPHEsus: COLUMNS, B116 ff., FRIEZE, B195 ff., B218 ff.  
  
 EGYPTIAN KILT, B389  
 EUARCHOS, INSCR., B321  
 EUDEMOS, INSCR., B273  
  
 FAWN, B346  
 'FIDDLE' IDOLS, A6-7  
 FISH-SELLER, B468  
 FLUTE-PLAYER, B338-339  
 FOOT OF DELIAN APOLLO, B322  
 FUNERARY SCENE, B310  
  
 GLAUCOS INSCR., B275  
 GOAT, B341, B369, B458  
 GOLD LEAF, ON CAPITAL, B50  
 GORGON, B237-239  
 GROOM, B161-162, B312  
  
 HARE, B451  
 HARPIES, *see* SIRENS  
 HARPY TOMB, B287  
 HAWK, B384-387  
 HEADS, MALE, B2, B90, B178, B194, B283, B323, B331, B362, B439-440; FEMALE, B88-89, B91, B97, B102, B214-216, B229, B232, B284, B324, B326-327, B388, B473; FRAGMENTARY FROM EPHEsus, B92 ff.  
 HENS, B299-306  
 HORSE, FRAGMENTS FROM EPHEsus COLUMNS, B134-135; FRIEZE, B149 ff.  
 HORSEMEN, B269, B286, B313, B476



- INSCRIBED MONUMENT OF XANTHUS, B288  
 INSCRIPTIONS: CNIDOS, B322; EPHEBUS, B16, B17, B32, B87, B136; MILETUS, B272-273, B275, B278, B281-282, and p. 105; NAUCRATIS, B427, B436, B451  
 ISIS AND HORUS, B463  
 KEY PATTERN, B435  
 KID, B340, B450  
 KNEADING DOUGH, B469  
 LAPITH, *see* CENTAUR  
 LEGS FROM CYCLADIC TOMBS, A30-31  
 LEOPARD, B294  
 LION, B140, B252, B281-282, B286, B290, B315, B371-381, B470-471; KILLING BULL, B286; KILLING DEER, B295; KILLING GOAT, B369; MAN FIGHTING, B286; MAN HOLDING, B335-337, B448-449  
 LION, HEADS, B254-268, B288  
 LIONS, PAIR OF, B370  
 LIONESS, B286  
 LOCUST, B383  
 LOTOS FLOWER, B329, B456-457; SCEPTRE, B358; ORNAMENT, B79, B83, B393-4, B409-411, B431  
 LYDIAN INSCR., B136  
 LYRE-PLAYER, B459  
 MOURNERS, B287, B310  
 MYCENAE, *see* TREASURY OF ATREUS  
 ORION, INSCR., B281  
 OX, B253  
 OXHEADS, B103  
 PALMETTE CAPITAL, B52-53  
 PANTHER, B296; SKIN, B90  
 PROCESSIONS, B287, B311-314; and *see* EPHEBUS, pp. 47 and 66  
 RELIEFS: EPHEBUS, columns, B86-138; other large scale, B139, B141-144; frieze, B145-268; MILETUS, B285; MYCENAE, A53-57; NAUCRATIS, B437; SARDIS, B269-270; XANTHUS, B286-287, B286-314  
 ROSETTE, CAPITAL, B50; MYCENAEAN, p. 30; NAUCRATITE, B400-402; HALF-ROSETTES, A55 and p. 31  
 SACRIFICE OF BULL, B467  
 SATYR, B292, B298  
 SEATED MEN, B271, B273-279, B287, B289, B390, B462, B468; WOMEN, B272, B280, B287, B363, B463; SEX DOUBTFUL, B286.  
*See also* CHAIRS AND CHARIOTS  
 SHEEP, B342-343, B345, B348, B382  
 SIRENS, B245-246, B287, B289, B446  
 SLEEPING HEAD (EPHEBUS), B89  
 SNAKE, B334  
 SPHINX, B290-291, B364-367  
 SPIRAL DECORATION, A53-54 and p. 30  
 STANDING FIGURES: MALE, DRAPED, B90, B120-121, B194 ff. (*see* p. 66), B286-287, B310, B314, B333-334, B358, B389, B446-447; UN-DRAPED, *see* 'APOLLO' STATUES; HOLDING LIONS, B335-337, B448-449; OTHER ANIMALS, B340-343, B450-451, B467; *see also* ARMED MEN, FLUTE-PLAYER, ETC.; FEMALE, B1, B139, B214-236, B287, B309-310, B316-318, B319, B328, B346-357, B359-361, B452-458, B461  
 TERPSICLES, INSCR., p. 105  
 TREASURY OF ATREUS, p. 14  
 TRITON, B287  
 TYMPANON, B455  
 'WEBB' HEAD, THE, p. 32 *f.n.*  
 WINGS, B237-246, B287, B466 and *see* SPHINX

# TABLE OF CONCORDANCE OF OLD AND NEW NUMBERS.

FOR the fragments from the archaic Temple of Artemis at Ephesus, the supplementary numbers in *Excavations at Ephesus*, pp. 295-310 are also included.

Where no new number is given, the old number is still in use.

Old numbers.	New numbers.	Old numbers.	New numbers.	Old numbers.	New numbers.
1	A53	20	40 B101	46	11 B194
2	A54	41	Not identified	12	B215
3	A52 <i>d</i>	42	B100	13	B236
4	A52 <i>f</i>	43	B123	14	B228
5	A56	44	B122	15	B195
6	A57	45	1 B137	16	B188
7	B272	2	B93	17	B254 and B267
8	B279	3	B104	18	B255
9	B271	4	B105	47	1 B173
10	B273	5	B107	2	B171
11	B274	6	B108	3	B180
12	B275	7	B109	4	B187
13	B276	8	B111	5	B190
14	B278	9	B112	6	B212
15	B277	10	B113	7	B189
16	B280	11	B118	8	B207
17	B281	12	B117	9	B175
18	B282	13	B115	10	B174
19	B283	14 }	See p. 40	11	B176
20	B284	15 }		12	Not identified
21	B285	16	B127	13	B200
22	B269	17	B125	14	B191
23	B270	18	B103	15	B181
24	B4	19	B128	16	B154
25	B49	20	B129	17	B196
26	in B50	21	B126	18	B235
27	B35	22	B193	19	B234
28	B17	23	B132	20	B182
29	1 B27	24	B130	21	Not identified
	2 B16	25	B133	22	B219
	3 B5 and B16	26	B99	23	B227
	4 B90	27	Not identified	24	B145
	5 B121	28	B134	25	B146
	6 B91	29	B135	26	B155
	7 B119	30	B124	27	B161
	8 B138	31	B136	28	B159
30	B92	46	1 B209	29	B163
31	B120	2	B210	30	B166
32	B139	3	B211	31	B160
33	B89	4	B178	32	B158
34	B88	5	B185	33	B170
35	B102	6	B229	33A	B164
36	B95	7	B230	34	B213
37	B94	8	B231	35	B152
38	B96	9	B214	36	B237
39	B97	10	B218	37	B238

Old numbers.	New numbers.	Old numbers.	New numbers.	Old numbers.	New numbers.
47	38	47	102	95	B307
39	B240	48	1	96	B318
40	B241		2	97	B317
40A	B242		3	98	B316
41	B243		4	100	1
42	B205		5		2
43	B151	49	A5-34		3
44	B245	50	B319		4
45	B246	51	B323		5
46	B253	52	B326		6
47	B247	53	B327	101	1
48	B248	54	B363		2
49	B249	55	B330		3
50	B250	56	B335		4
51	B103	57	B332		5
52	B260	58	B334	102	B405-433
53	B140	59	B361	103	B454
54	B256	60	B340	104	See p. 32
55	B259	61	B341	105	"
56	B208	62	B346	106	"
57	B172	63	B349	107	B467
58	B177	64	B350	108	B469
59	B179	65	B347	109	B468
60	B186	66	B351	110	B449
61	B192	67	B338	111	B447
62	B197	68	B339	112	B464
63	B203	69	B358	113	B465
64	B148	70	B364	114	B439
65	B198	71	B365	115	See p. 32
66	B147	72	B366	116	B466
67	B244	73	B371	117	See p. 32
68	B223	74	B385	118	B451
69	B156	75	B390	119	B455
70	B157	80	B296	120	B456
71	B204	81	1	121	B460
72	B168		2	122	B459
73	B220		3	123	B458
74	B233		4	124	B448
75	B225		5	125	B450
76	B224		6	126	B462
77	B222		7	127	B463
78	B226	82	1	130	B322
79	B221		2	135-139	Casts, omitted
80	B217		3	150	B473
81	B251		4	151	Cast, omitted
82	B149		5	152	See p. 32
83	B201		6	153	"
84	B162		7	154	"
85	B150		8	155-192	Casts, omitted
86	B165	83	B288	200	B438
87	B169	84	B315	201	B443
88	B153	85	B308	202	B446
89	B184	86	1	203	B442
90	B252		2	204	B441
91	B183		3	205	B474
92	B202		4	206	B475
93	[= 82]		5	207	B325
94	B265	87	B314	208	See p. 32
95	B264	88	B310	209	"
96	B261	89	B309	210	"
97	B268	90	B290	211	"
98	B266	91	B291	215	"
99	B262	92	B289	216	"
100	B258	93	B287	217	"
101	B263	94			

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Plate I.



ASIA MINOR AND CYCLADES: EARLY TYPES.



A 23

A 21

A 26

A 10



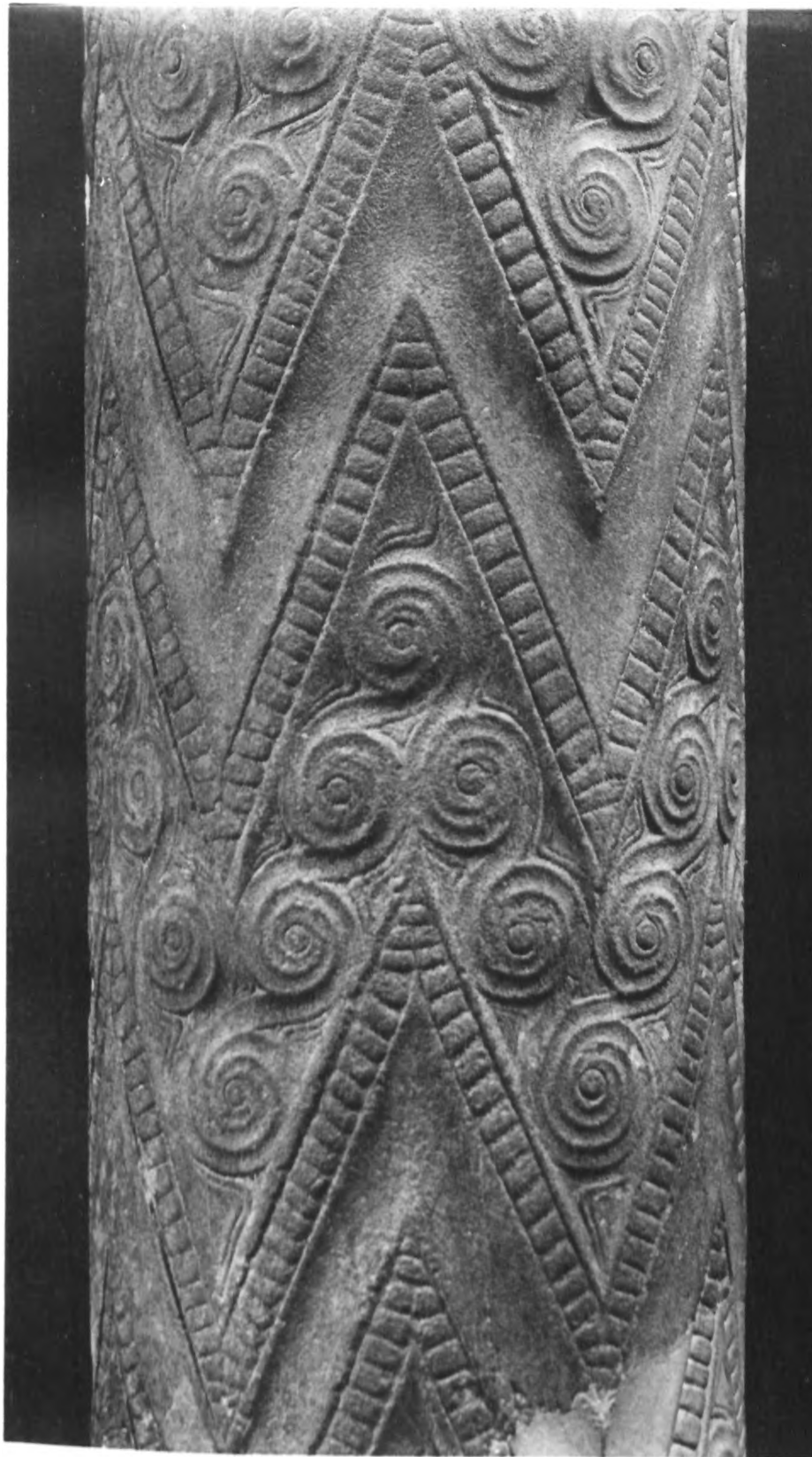
A 24

A 16

A 20

A 27

CYCLADES: DEVELOPED TYPES.



MYCENAE, TREASURY OF ATREUS: DETAIL OF RIGHT COLUMN-SHAFT.