



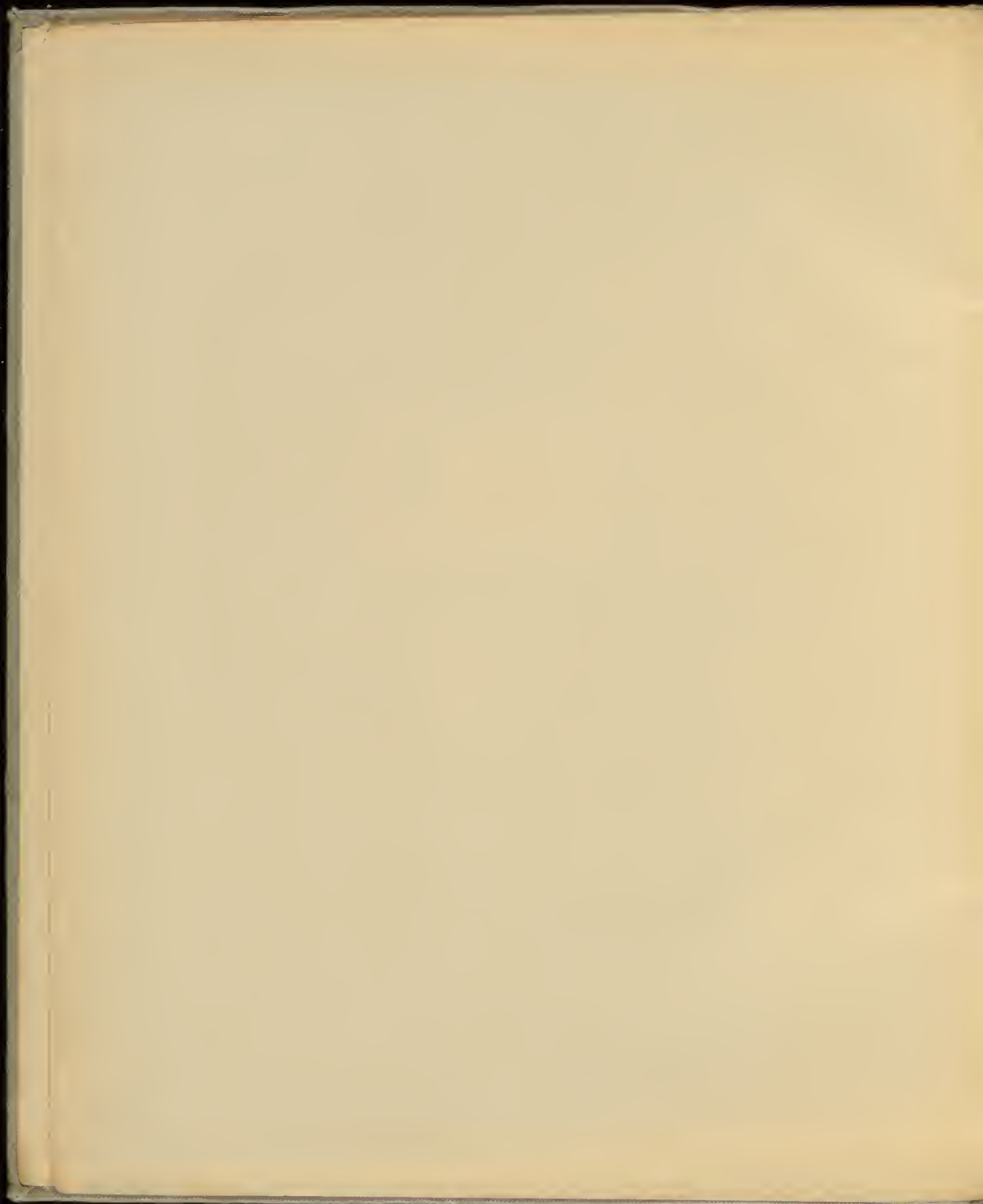


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*Henry Schroder Robinson*







Burlington Fine Arts Club.

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CATALOGUE

OF OBJECTS OF

GREEK CERAMIC ART.

EXHIBITED IN 1888.



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1888.

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have been prepared for the Club by one of its Honorary Members,  
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# PAINTED VASES.

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## INTRODUCTION.

THE vases here on view do not profess to illustrate every phase in the development of Greek ceramography. Nevertheless the principal epochs and stages of that art are with few exceptions represented and frequently by specimens of the first order. In particular the Exhibition is rich to a very unusual degree in that rare class of vases which bear the signature of the artist who made or painted them.

Viewed historically, the series begins with the class of vases known as Corinthian and dating from the eighth century B.C., if they are not of even a higher antiquity. These vases may be recognized by the creamy ground on which the designs are painted, by the clumsiness of their shape and by a peculiar choice of subject which recalls the fantastic figures of Oriental Art.

The centre of the composition is mostly occupied by a double or quadruple palmette (Nos. 13, 118, 126), the meaning of which cannot be more precisely defined than by saying that it is a sacred symbol. The palmette is accompanied by birds, wild beasts or monsters. At one time we see eagles, cocks or doves with female heads, which seem to watch the idol; at another lions, sphinxes or gryphons. The sphinx and the female-headed bird have been borrowed

from Egypt; the gryphons and the heraldic disposition of the figures remind us of Asia, whence the Corinthian painters must have obtained their ideas. From Assyria were derived the conception of grotesque divinities with wings at the waist (No. 97) and the long processions of animals arranged in one or more friezes (Nos. 97, 119). But beside these traits borrowed from Oriental Art the germ of Greek Art already exists.

Towards the middle of the seventh century some emigrants from Corinth under the leadership of Demaratos settled in Etruria and there established potteries. A specimen of their industry may be seen under No. 97.

At this stage the Athenians, who as yet knew of no other decorative style than the purely geometrical, learnt to draw the human figure. Their first attempts were in imitation of Corinthian ware, and this fact is proved by an unpublished vase in the collection of M. van Branteghem (No. 1), the oldest known vase which bears the signature of an Athenian potter. From that point Athens, the metropolis of Greek genius, takes the initiative in artistic matters and remodels to her own taste the principles of ceramography. The shapes of the vases are made more elegant, the friezes of animals are done away with; subjects are taken from the myths of Athenian gods and legends of Athenian heroes; the background is of a brighter and warmer colour—an orange-red—whilst the outlines of the designs gain in precision and ease.

But these advances were not accomplished in one day. To the works of the archaic painters still cling the traces of a vanquished tradition. Look, for instance, at the large Panathenaic amphora (No. 114) and note the clumsy although powerful form of the vase and its awkward design. On a cup by the painter Tleson (No. 101) long horned goats mount guard before the sacred palmette and on a cup by Xenokles (No. 2) the Sphinx is seated motionless in all its ancient rigidity. We exhibit four *amphoræ* by Nikosthenes, the most productive artist of the sixth century (Nos. 92, 93, 106, 107). In these the body of the vases is still

divided into bands; the arrangement of palmettes is still used but only as decoration; one of the amphoræ (No. 106) has not even a subject, properly speaking; the ornament spreads in every direction, covering the whole surface as on the Corinthian vases. Nevertheless, apart from these blemishes, if such they may be called, skill of execution and elegance of design have already become conspicuous to a degree rarely excelled since then. An amphora contemporaneous with those of Nikosthenes (No. 111) again gives us the spectacle of a long procession of sacred animals, and the dove with a woman's head often appears in those paintings (Nos. 17, 111), where the colouring and design have already attained an extraordinary amount of purity and refinement.

Amongst the vases which best exemplify the qualities of style of that period, the purity of the incised outlines, the minute care employed in marking the smallest detail, we may note the vases by Hermogenes and Tleson, two master-draughtsmen, the Attic cups found in Cyprus (Nos. 15--17) and the magnificent vases (Nos. 111, 112, 113) lent by the Marquess of Northampton.

At the end of the sixth century, towards the period of the fall of the successors of Peisistratos, the painters of Athens made a marked innovation when they replaced the black figures on their pottery by red figures. The black figures, which remind us a little of *ombres chinoises*, and the cheerfulness of which is very doubtful, were too opposed to the principles of the true and the beautiful to be any longer popular. They allowed of no expression in the faces. To indicate the anatomy, it was necessary to have recourse to the stylus and to incise the lines. Details could only be obtained by picking out in white or purple. This drawback disappears when the figures are in a light tone, and stand out from a black background. A mere stroke of the brush then suffices to trace the anatomical details or the folds of the costume. We owe the most admirable productions of Greek painting to the invention of the red figures.

It seems moreover that the change was very speedily effected, for

the vases which combine the two styles—both the black and red figure styles—are very rare. We have vases of both kinds by several artists in this exhibition, by Nikosthenes, Andokides (No. 108), Epiktetos (No. 110) and Pamphaios (No. 109). It is due to this circumstance that we are able to fix their date.

At the head of the painters in red figures stands Euphronios, the greatest of the Attic masters. His genius and skill have rarely been better displayed than on No. 8, an unpublished vase, almost unknown, lent by M. van Branteghem. Euphronios stood in the same relation to Greek Art as the artists of the fourteenth century stood to the Renaissance. In one respect he belongs to the old school, of which he retains certain traditions, harshness of drawing, fear of rounding the angles, and of filling up the forms of the body, and that laborious patience which neglects neither a curl of the hair nor a fold of the drapery.

But his style is of incomparable breadth and so far beyond anything ever produced in pottery, that his hand may at once be recognized even on vases he has not signed. The personages are alive, the composition is easy and natural with a slight search for grace, he excels in variety of pose and in the play of expression.

Kachrylion (No. 7), his fellow worker, Hermaios and Hieron have not the same talent, but like him they know their business. In their hands the clay becomes as plastic as wax, the lines are as fine as a silken thread, and the outlines are drawn with wonderful precision. Our two vases by Hermaios (Nos. 5 and 6) have the double merit of being the only works by that artist now remaining to us, and of having been intended as companion pieces, a thing very difficult to meet with even in ordinary vases. The subject of the cup by Hieron, our No. 9, which is one of the master's grandest dramatic conceptions, is remarkable for unity of action and diversity in the emotions described.

Unfortunately after the time of Perikles artists rarely signed

their work. During the whole epoch of the severe style, which was the transition to the florid style, we know of hardly half a dozen names. The amphoræ here exhibited under the Nos. 89 and 115 worthily represent the grandiose character of this period, anterior to the year 430, in which the pride of Art lay in earnestness of subject and nobility of figure. They will find a great many admirers.

The two vases (Nos. 10, 11) by an Athenian artist, Xenotimos, whose name is here recorded for the first time, and who deserves a place of honour in the history of vase painting, will be no less admired. The figure of "Philoktetes forsaken," which is to be seen upon an *aryballos* in the collection of Dr. Weber (No. 134) was conceived by an artist of the same epoch.

Next to the vases with red figures those which will most attract the attention of visitors are the vases with a creamy white ground, of which we have collected an important series. There is a whole group still connected with the ancient style: the Amazon beside a palm tree (No. 49), Dionysos seated between two Satyrs (No. 116), Odysseus leaving the cavern of Polyphemos (No. 95), and the *lekythos* representing the helmeted head of Athene (No. 135). The latter is one of the oldest examples of a new technique, as the face is merely outlined, and the features are not filled in with black. We again find the same process on a cup by Hermogenes (No. 104). A large *lekythos* (No. 51), found in Sicily and belonging to the epoch of the severe style, already shows polychrome painting: it is the first example of this class hitherto known, wherein we see brilliancy of colour enhanced and consolidated by a layer of white enamel on the white ground. We cannot sufficiently draw attention to this extraordinary vase.

The white *lekythoi* from Attica form a distinct group of their own. They are covered with a white coating similar to that used in frescoes and also applied to terra-cotta statuettes before colouring. On this white ground the subject is drawn in dark ink with a fine brush; a paler ink marks the anatomical details. The draperies are painted in flat tints

with the brush. To form an idea of the beauty and refinement of these little pictures, we need only pause before the *lekythos* (No. 120), exhibited by Mr. Paton, one of the most beautiful in existence. It would be curious to know if Zeuxis, who also practised outline painting, would have disavowed this piece. The ordinary subjects of the white *lekythoi* of Attica are the "Coronation of the Tomb," and the "Funeral Dirge," rarely any episode of private life. No. 54, in which the deceased is seated before his *stela*, and No. 124 lent by Mr. Vaughan, in which the deceased has Psyche wings, are worthy of remark. The latter is a hitherto unknown variation of the usual type.

The campaigns of Alexander and the powerful kingdoms of his generals naturally influenced art in the same way as they influenced literature. The treasures of the East fell like a shower of manna upon Greece, and the antique simplicity of the Hellenes soon gave place to a more luxurious life, which transformed their taste and their idea of the beautiful. The potter's art did not escape this change; this was the period at which gilding became more general and in which the form of the vases attained its greatest degree of elegance.

Two Athenian *aryballoi* (Nos. 18 and 19) found in Thrace, whither trade had exiled them, and lent by M. van Branteghem, will initiate us in the art of the century of Alexander. What will at first cause surprise is that the figures are placed on different planes; but this progress had been made long previously, and dates from the frescoes of Polygnotos. We have here no more ancient vase showing the commencement of this new practice. The drawing of the two *aryballoi* is of extreme refinement, the colouring very rich, and over all is spread a profusion of dazzling gold. Such gems of Greek ceramic art are not often to be met with. Beside them we have their satellites, a fine series of flasks for perfume and boxes for cosmetics, of which the paintings are or were relieved with gold in the same way. Most of the paintings represent interiors—women occupied with their work or their toilet, and surrounded by Erotes who assist them.

Eros fills an important place in the lyric poetry of that epoch; his presence in the "*gynécée*" imparts a divine ray to these delightful little pictures in colour and gold, which gives them light and warmth. A whole series of vases of the same family have children's games as their subject and seem to be connected with the Feast of *Anthesteria*, the Children's Feast.

We now come to a creation of the potter's art, the origin of which is as ancient as pottery itself—the vases with plastic decoration. We shall find some of every kind in our cases. The oldest are four enamelled *aryballoi* (Nos. 80–82 and 140) from Cyprus and Ægina; next a female recumbent sphinx (No. 125), and a dove (No. 127), the symbol of the Syrian Aphrodite. The question of style and date now concern the history of sculpture as well as that of painting. However it is easily ascertained that a *lekythos* in the shape of a helmeted head (No. 71) is anterior to the vases with black figures on a red ground, whilst an *amphoriskos* shaped like the head of a woman (No. 72) and a small ram's head (No. 62) are contemporaneous with this style of painting.

Nothing is more amusing than to look at one after another of the forms we exhibit; shells, almonds, heads of gods, goddesses, animals, a foot shod with a sandal; then the busts, the statuettes, the groups; the child pursued by a dog (No. 77), the rape of Ganymedes by the Eagle, the rape of Oreithyia by Boreas.

The most important piece, a crocodile devouring a negro, (No. 78) comes from Italy, but there is no doubt that the subject originated in Egypt. We have so little information with regard to the Greek artists who worked at Alexandria, that we are glad from time to time to be able to attribute something to them.

Pottery in relief, imitating bronze or silver vases, is only represented in this exhibition by two examples; a cup from Megara (No. 79) finely moulded, and a curious *palera* from Campania (No. 138) setting forth the adventures of Odysseus.

We are richer in vases of Magna Græcia. Apulia shows its sympathy

with brilliant and striking colour on two grand *hydria* (Nos. 86, 87) and on a *skyphos* (No. 137), of which the decoration appears to be inspired by Etruscan art. It is also in the south of Italy, but rarely in Greece, that we find vases with colours applied upon the glazed ground. We have several; above all an *aryballos* from Tarentum (No. 59), which certainly is the best of this family, of which there are as yet very few examples extant. In practising this new method the painter has endeavoured to avoid flat colours and to make a real easel picture by showing the modelling of the body.

Many other curious things detain us in this part of the Exhibition. A black *hydria* (No. 88), lent by Sir W. Drake, is ornamented with the most exquisite fluting and has the neck encircled by a gilded wreath of olive leaves. The factory of Capua to which we may attribute this vase could not be better represented for purity of taste and superiority of technical treatment. The same can be said of the enamelled Roman pottery, of which Mr. Drury Fortnum has lent an exquisite specimen (No. 90).

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## CATALOGUE.

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*The Vases numbered 1 to 82, and divided into Eleven Classes, are exhibited by*  
A. VAN BRANTEGHEM, F.S.A.

### I.

#### ATTIC PAINTED VASES, BEARING THE SIGNATURE OF THE ARTIST.

- 1 CUP BY OIKOPHELES. Interior—Around a mask of Medusa with protruding tongue and prominent teeth is a frieze composed of four different subjects:  
(a) Female sphinx seated, the wings expanded, the head turned back  
In the field on either side of the head is suspended a wreath.



(b) Satyr conversing with a nymph. Above them are two square objects painted black.

A similar group is found on the early silver coins of the town of Lete.

(c) Combat of Herakles and a centaur. The hero wears the lion's skin and is armed with a sword held in his right hand. The centaur, who has shaggy hair, holds a large fragment of rock, but the struggle appears to have been of short duration, as he already takes to flight.

(d) A hunter armed with a club, his *chlamys* hanging like a shield over his right arm, pursues a large hare, in front of which stands a second huntsman holding a net and brandishing a javelin. A hound runs behind the hare and in the air flies a bird of prey.

Around the lip is placed a necklace of beads, bearing the following inscription painted in black upon the natural surface of the clay:

ΞϞϞΔΑΜΝΥΣΞΝ ΞΜΞ ΟΙΚΟΦΕΛΞΣ ΟΙΚΟΦΛΞΣΣ (*sic*) ΞΜ ΞΛΦΑΞϞΞΝ  
(*sic*).

This inscription gives us the name of the artist Oikopheles, as both potter and painter: *ἐκεράμυσεν ἐμὲ Οἰκωφέλης, Οἰκωφ[έ]λης ἐμ' ἔγραψεν*. The word *κεράμυσεν* (to work in potter's clay) has never before been found on Greek vases.

To judge by the form of the letters, Oikopheles must undoubtedly have belonged to the seventh century B.C. The Δ (= ρ) is especially characteristic of this period, as well as the Ξ (by the side of the form ξ), and the Φ which replaces by mistake the more recent form of the Π in the word *ἔγραψεν*. The Σ is borrowed from the cursive form, and cannot be compared with the σ of the lapidary. In the whole of Attic epigraphy, one inscription alone is more ancient than this, the *graffito* of a Dipylon vase (Roberts, Introduction to Greek Epigraphy, p. 34), but this cup is the most ancient vase bearing the name of an Athenian artist, and is much anterior to the François vase, which has the white colour laid upon a black glaze, whereas here it is found, like the other colours, painted directly upon the clay.

It has been known for some years that the Athenian potters of the seventh century B.C. relinquished the geometric style in order to imitate the Corinthian vases. In this vase we have before us a new example of this change, showing at the same time the freedom with which the motives were appropriated and combined. The choice of subjects is above everything interesting because, by the side of the mask of the Gorgon, the seated Sphinx, the combat of Herakles, and the chase, that is to say the four subjects most familiar to the Corinthian potters, there is here a new one, more especially Athenian, the Satyr and Nymph.

This cup was found at Peristeri (Attica), and has not hitherto been published. [Painting, black upon pale clay, relieved with white and purple; outlines incised.]

D. 0<sup>m</sup>.122. H. 0<sup>m</sup>.059.

2 CUP BY XENOKLES. Interior—Female sphinx seated, the head turned back, the wings drawn back, one of the fore paws raised. In the field a lotus flower. The whole within a tongue-pattern border.

Exterior—(a) Combat between two centaurs. One is armed with large stones, and the other brandishes the branch of a tree. Below, the inscription:  $\text{XENOKLES: EPOIESEN:}$

(b) Panther and hind confronted. Same legend but without the final punctuation.

The handles have at either side a palmette (or honeysuckle) ornament.

Found at Caere, and mentioned in Klein, *Vasen mit Meistersignaturen*<sup>2</sup>, p. 81, No. 12, but otherwise unpublished.

[Painting, black upon yellow clay, relieved with white and purple; details incised.]

D.  $\overset{m}{0}151$ . H.  $\overset{m}{0}109$ .

3 CUP BY HERMOGENES. On either side of the exterior is a guinea-fowl, and below it the signature  $\text{HERMOGENES EPOIESEN}$ . At the insertion of each handle are two palmettes.

Archaic style, design and colouring very careful.

Found at Gela (Terranova), Sicily. Unpublished.

[Painting, black upon orange-coloured clay, relieved with purple; outlines and details incised.]

D.  $\overset{m}{0}220$ . H.  $\overset{m}{0}144$ .

4 CUP BY HERMOGENES. Upon either side of the exterior surface is a hoplite stepping into a *quadriga* to the left. The charioteer holding the reins and the *kentron* is already at his post. He wears a long *chiton* and a helmet without a crest. Upon the shield of the hoplite a tripod. Below,  $\text{HERMOGENES EPOIESEN}$ .

At the insertion of each handle are two palmettes. Same style as No. 3.

Found in Etruria, at Capodimonte (Lake of Bolsena), and described by Helbig, *Mitteilungen des röm. Instituts*, 1886, p. 22 (Klein, *Meistersignaturen*<sup>2</sup>, p. 83, No. 16.)

[Painting, black upon orange-coloured clay, relieved with white and purple; outlines and details incised.]

D.  $\overset{m}{0}198$ . H.  $\overset{m}{0}133$ .

5 CUP BY HERMAIOS. Interior—Dionysos bearded, holding a *rhyton* and a long branch of ivy, walks rapidly to the right, his head turned back towards the female seen upon the following vase (No. 6). He is crowned with ivy and clad in a *chiton* and mantle. His beard is pointed, his hair falls in a cluster upon his back and in long tresses upon his shoulders.

Around, in purple letters, are the words:  $\text{HERMAIOS EPOIESEN}$ .

Design of archaic style.

Only one other vase of this master has hitherto been known. It was found at Vulci, and is figured in the *Elite des monuments céramographiques*, Vol. III. Pl. 73, but what has become of it is not known.

Found at Arsinoë (the ancient Marion), Cyprus, and cited by Klein *Meistersignaturen*<sup>2</sup>, p. 221. Unpublished.

[Painting, red upon black ground, relieved with purple.]

D. 0<sup>m</sup>.195. H. 0<sup>m</sup>.078.

- 6 CUP BY HERMAIOS, forming a *pendant* to the preceding number. In the Interior—A female figure bending forwards and lifting with both hands a bowl with four handles, which rests upon a small lion-footed tripod. She is nude, but her hair is confined by a *stephane* and an embroidered *sakkos* terminating in a point, over which is a wreath of leaves. Around, in purple letters: ΗΕΡΜΑΙΟΣ ΕΠΟΙΕΣΕΝ.

Of the same style, and found in the same place as the preceding number. (Klein, p. 221.) Unpublished.

[Painting, red upon black ground; relieved with purple.]

D. 0<sup>m</sup>.195. H. 0<sup>m</sup>.078.

- 7 CUP BY KACHRYLION. In the Interior—A Maenad playing the krotala. Clad in a *chiton* without sleeves and a panther's skin she runs to the left, turning her head backwards. She wears earrings, and her hair, encircled by a purple band, falls in tresses in front and is gathered together at the back in the usual manner of the period to which this vase belongs, the end of the sixth century. Around, in purple letters: +Α+ΡΥΛΙΟΝ ΕΠΟΙΕΣΕΝ.

Found at Arsinoë (the ancient Marion), Cyprus, in 1886, and mentioned in Klein, *Meistersignaturen*<sup>2</sup>, p. 221.

[Painting, red upon a brilliant black ground; relieved with purple.]

D. 0<sup>m</sup>.195. H. 0<sup>m</sup>.078.

- 8 CUP BY EUPHRONIOS. Interior—Two bearded male figures wearing wreaths of flowers: the one, wearing his mantle as a scarf, plays the double flute, and steps in time with his music; the other, without drapery, but wearing shoes, turns round leaning upon a long knotted staff held under his left arm. His right hand is placed upon the top of his head. The flute-case, of spotted hide, is suspended in the field to r. On the left is written in retrograde characters (in purple) ΕΥΦΡΟΝΙΟΣ ΕΠΟΙΕΣΕΝ (*sic*), and on the opposite side ΚΑΛΟΣ ΗΟ ΓΑΙΣ.

The exterior design represents a procession of eleven Athenians coming from a banquet. All are bearded and crowned with flowers, some are nude, others have the *chlamys*, and six of them carry staves. The two first appear to be dancing, the third, quite drunk, walks with difficulty, and fearful of

dropping his lyre hands it to the figure preceding him, who carries a drinking vessel (*kotyle*). Farther on another dances before a dog which appears to bark at him. The next man carries a bowl. The following group is composed of two men, the first of whom, naked and drunken, in the effort to preserve his balance, seizes the arm of his companion, who is so well able to control his own gait that he carries a cup at the extreme length of his left arm without upsetting it. Finally come a dog, a flute-player, and a man carrying a *kotyle*; last of all is an overturned *amphora* lying upon the ground, upon which are traces of the word *καλός*.

Inscribed, ΠΑΝΑΙΤΙΟΣ ΚΑΛΟΣ, in retrograde letters; and the same repeated written from left to right, but with both *sigmas* formed ζ.

During the excavations of the Acropolis at Athens in 1835 was found a fragment of a painted platter, anterior to the rebuilding of the Parthenon by Pericles, upon which was the same subject as that decorating the interior of this cup (Ross, Arch. Aufsätze, Vol. I. pl. 10; Klein, Euphronios<sup>2</sup>, p. 52). This discovery would be sufficient of itself to indicate the date of Euphronios; but a marble pedestal, recently found on the same spot, which bears the inscription [E]ΥΦΡΟΝΙΟΣ Κ[Ε]ΡΑΜΕΥΣ, confirms the presumed date and fixes it definitely to a period between the time of the sons of Peisistratos and of the first archons, and to the year 480 B.C., in which the Akropolis was destroyed by the Persians (Studniczka, Jahrbuch des Instituts, 1887, p. 144). Our cup appears to be one of the last works of this master, because by the side of the archaic form of the sigma (with three bars) the more modern form (with four bars) is also employed. This combination is also seen upon the cup at Berlin (Klein, Euphronios<sup>2</sup>, p. 241). In any case, this is one of the best examples of this master, both for style, merits of design and minute care of execution, while at the same time its dimensions exceed the ordinary measures of Attic cups.

Found near Viterbo, in 1830, by Pietro Saveri, and acquired by Mrs. Hamilton Gray.

Gerhard, in the *Bullettino dell' Inst.*, 1830, pp. 233 and 243, gave the first notice of its discovery, from a letter addressed to him by Camilli: "in una bella coppa dipinta . . . havvi il nome d'un artista, cioè ΕΥΚΦΟΝΙΟΣ ΕΠΟΙΕΣΕΝ." Klein (Euphronios<sup>2</sup>, pp. 9-11) has tried without success to identify the cup mentioned by Gerhard with one of the published vases.

In her work, *Tour to the Sepulchres of Etruria in 1839* (3rd edit. 1843, London), Mrs. Hamilton Gray speaks of this vase several times. At page 52, we read, "It was not without pride that we observed no *tazza*, even here (in the Pope's collection), superior to one in our own possession found at Viterbo, either as to size, form, subject, elegance of design, or beauty of workmanship." And at page 56, "Our grand Viterbo *tazza*, which I have already mentioned, had been mended before its interment, a circumstance which was discovered by *De Dominicis* to his infinite

surprise and satisfaction, and which enhanced its value in our eyes. It has a small cylinder of iron run through the bottom of the tazza to join it with the stalk." The presence of this cylinder has been ascertained by Mr. W. Talbot Ready, who has repaired the cup with his well-known skill; at the same time it was observed that one of the cracks passing through the fourth letter of the word ΕΥΦΡΟΝΙΟΣ and slightly damaging it had probably occasioned the false reading given by Camilli. Up to 1887, this vase formed part of the Hamilton Gray collection, and was exhibited at the Bethnal Green branch of the South Kensington Museum.

[Painting, red figures upon brilliant black glaze; relieved with purple.]

D. 0<sup>m</sup>.368. H. 0<sup>m</sup>.129.

- 9 CUP BY HIERON. Interior—The abduction of Tithonos. The young hero is crowned with a riband, and wears a chlamys in such fashion as to leave the whole front of the body uncovered. He endeavours to escape, turning his head towards Eos, who has seized him by the right hand and shoulder. Eos with expanded wings is about to rise. She is clad in a long *chiton* and an upper mantle folded like a scarf. She has earrings, and her hair, worn in small curls, is confined in a *sakkos*. Above the group, written in purple letters, is the word ΚΑΛΟΣ.

The exterior design represents (according to a happy conjecture of Mr. van Branteghem) the family of Tithonos, who are present at the abduction, and look towards the sky with gestures of fear and surprise. At the time when the young shepherd is carried off by Eos, a sacrifice is being celebrated. An altar (placed below one of the handles) is lighted, and ten persons assist at the ceremony. Towards the altar runs a bearded male figure, holding a staff in his hand, and raising his right arm in an attitude of astonishment. He is followed by an aged man, a youth wearing a garland, and an old bald-headed slave carrying an *askos* on his shoulder. A tree is placed between this personage and the one following, who wears a riband, leans upon a long staff and turns his head backwards. Beyond the second handle of the cup is seen a hoplite, his foot placed upon the trunk of a tree; he also gazes upwards; he is armed with a helmet, lance, sword and a circular shield, upon which is the fore part of a horse. Behind him four other figures run rapidly to the left, their right arms extended. The first of these figures probably represents the father of Tithonos, another is that of a youth, and the two others are bearded men.

The signature of the artist is incised upon the side of that handle which has the altar beneath it: ΗΙΕΡΟΝ ΕΥΦΡΟΝΙΕΝ. Hieron was a contemporary of Euphronios.

This fine cup, rendered more interesting by the new explanation of the exterior design, comes from Vulci, and once belonged to the historian Schlosser. It

is published by E. Braun in the *Monumenti dell' Instit.*, Vol. II., pl. 48, (*Annali*, 1837, pp. 209-218); in the *Wiener Vorlegeblätter*, Serie A, pl. 2, and by Klein, *Meistersignaturen*<sup>2</sup>, p. 170, No. 16.

[Painting, red upon brilliant black ground; relieved with purple.]

D. 0'328. H. 0'108.

- 10 CUP BY XENOTIMOS. Interior—Upon a chair of graceful form is seated a bearded man in pensive attitude to right. He wears a *petasos*, a short *chlamys*, and sandals. His left arm is supported by two spears and his right hand rests upon his knee. An inscription painted in white letters gives us his name, Peirithous (ΠΕΡΙΘΟΥΣ) the friend of Theseus.

Exterior—(a) In the centre of the design is seen an altar, ornamented with volutes, on which are a large egg and a crow. To left an old man, crowned with laurel, leans upon a sceptre and gravely regards the bird, which seems to be about to crack the egg. This old man is the husband of Leda, Tyndareos, called ΤΕΥΔΑΡΕΛΞ in an inscription placed over the altar. Behind him stands his daughter Klytaemestra (ΚΛΥΤΑΙΜΕΣΤΡΑ), whom we wrongly call Klytaemæstra, raising her right hand with a gesture of astonishment. On the opposite side of the altar is seen Leda (ΛΕΔΑ), who takes to flight with outstretched arms, looking round at the altar and at the miracle which is taking place.

We already know of five vases which represent with more or less variation the same subject, but the absence of explanatory inscriptions upon them has rendered the interpretation difficult. Stephani (*Compte Rendu*, 1861, pp. 134-144) was the first to suggest the myth of Leda as the motive of the design, and his conjecture receives from the vase here published a brilliant confirmation. It is true that the general signification of the scene is not very clear, and ancient authors do not throw any light upon it, but it must be admitted that the event takes place at Amyklai, before the altar of Apollo, whose favourite bird, the crow, is present.

- (b) A young girl, called Phylonoë (ΦΥΛΟΝΟË), her foot resting upon a rock, extends her right hand towards another young girl, Kleotra (ΚΛΕΟΤΡΑ), who seems to be speaking to her. Behind this group stands a third girl, turned towards the principal scene, the egg of Leda. It is probable therefore that the whole of the six figures seen upon the exterior of this cup form a single subject. Under the handles are palmettes, and near the one to the right the artist has put his signature: ΞΕΝΟΤΙΜΟΣ ΕΓΓΟΙΕΞΕΝ (*Ξενότιμος ἐποίησεν*). This is written in two lines and in the manner called *στοιχηδόν*, that is to say, that each of the letters of the under line is placed directly beneath one of those of the upper. The foot is flat and covered with a black glaze; in the centre is a red disc, on which are small black circles.

Xenotimos, whose name appears here for the first time, must have lived at the end of the fifth century during the Peloponnesian war. His style

is the fine one which belongs to this period, and the Attic alphabet which he employs still retains some of the archaic vowels (Ξ for *ei* and η, and ο for *ou*), although he already uses the ς, and the new forms of the consonants Λ, Ξ, and ξ. Upon the following vase (No. 11) he writes the ψ as Ψ, and the Η, which still serves him in some cases as *spiritus asper*, has already the value of η in the word Εὐδλμμένη, although in others η continues to be represented by Ε. These facts definitely establish the date of the painter and place him in the period of transition between the early and later alphabets.

Found in Magna Græcia; unpublished.

[Painting, red figures upon a brilliant black ground; relieved with white.]

D. 0<sup>m</sup>165. H. 0<sup>m</sup>054.

- 11 SKYPHOS BY XENOTIMOS. (a) Nereus (ΝΕΡΥΞ, *sic*) is seated upon a rock between two Nereids, Eulimene (ΕΥΛΙΜΕΝΗ) and Eileithya (ΗΙΛΙΘΥΑ). He is represented as an old man with white hair and beard, holding in his right hand a sceptre. He wears a riband, a long sleeveless *chiton* and a mantle which covers the knees only. Eileithya, standing before him, offers him a dolphin; Eulimene, behind, raises her left hand and is adjusting her *himation*.
- (b) On the opposite side are three other Nereids; Pluto (ΠΛΟΥΤΩΝ), standing to left, offers a rabbit to Psamathe (ΨΑΜΑΘΕ), who is seated upon a rock, and stretches out her hands to receive the gift. Behind this group is Thetis (ΘΕΤΙΣ), carrying a crown of leaves and berries.

This vase can be attributed with certainty to the artist who has signed the preceding vase. Not only were they discovered together, but their technical treatment is exactly the same, and the similarity is seen in the treatment of the smallest detail of the ornamentation.

D. 0<sup>m</sup>154. H. 0<sup>m</sup>093.

- 12 CUP, bearing the name of Leagros. Interior—A naked youth wearing a red *diadema* runs (to the left) in pursuit of a hare. Legend in red letters: ΛΕΑΓΡ[Ο]Σ (retrograde) ΚΑΛΟΣ, and below, written from left to right, ΗΟ ΠΑΙΣ ΚΑΛΟΣ. Border of meanders. On the exterior is a procession of youths leaving a banquet. All are crowned with flowers, two of them wear the *chlamys*, two others hold *kotylai*, and several other *kotylai* are placed upon the ground. Legend [Λ]ΕΑΓΡ[Ο]Σ ΚΑ[Λ]ΟΣ. Below the design a meander border.

The occurrence of the name of Leagros on this vase connects it with the works of Kachryllion and Euphronios, on whose signed vases the same name is found.

The so-called "*names of favourites*" upon painted vases have not yet been satisfactorily explained. Studniczka wishes to identify them with celebrated Athenians, and, concerning Leagros, recalls the name of the Athenian *strategos* who died about B.C. 467 (Jahrbuch des Instituts, 1887, p. 161). We believe that they refer rather to youths victorious in the great Panathenaic games and, if this is so, analogies are to be found in Roman antiquity.

First half of the fifth century before the Christian era. Found at Caere in Etruria. Unpublished.

[Painting, red upon black ground, relieved with purple.]

D.  $\sigma$ 230. H.  $\sigma$ 094.

## II.

## ARCHAIC VASES OF CORINTHIAN FABRIC.

- 13 BOMBYLIOS (or *Aryballos*). A double palmette, which resembles very closely a winged thunderbolt, is placed between two eagles in flight. In the field, rosettes; at the base and around the lip, floral ornaments.

Found in Attica.

[Painting, black upon pale clay, relieved with purple and white; details and outlines incised.]

H.  $\sigma$ 166.

- 14 ARYBALLOS (spherical form). Between two youthful cavaliers confronted is a bearded male figure holding the bridle of one of the horses. All the figures wear a short chiton, coloured red, and two of them have a band around their heads. At the back is an eagle in flight. In the field are crosses and clusters of ivy berries; around the neck and lip floral ornamentation; upon the handle squares of alternating colour; and at the base a circular ornament with crescents arranged around a central disk.

Found at Thebes (Bœotia).

[Painting, black upon pale clay, relieved with purple and white; details and outlines, incised.]

H.  $\sigma$ 116.

## III.

## VASES OF EARLY STYLE, FOUND AT ARSINOË IN CYPRUS.

- 15 KYLIX. Exterior—(a) Lion to left. (b) Draped male figure standing behind a lion running to right. His chiton is ornamented with a diaper in white (*στρίγματα*). The execution is very careful and is as fine as that of the vases of Xenokles and Hermogenes.



[Painting, black upon orange-coloured clay, relieved with purple and white; details, incised.]

D.  $\sigma$ 136. H.  $\sigma$ 80.

- 15A KYLIX. Exterior—(a) Ram to right. (b) Ram to left, the skin spotted white.

D.  $\sigma$ 136. H.  $\sigma$ 86.

- 16 KYLIX. Exterior—(a) Youthful horseman to right. (b) Same subject.

D.  $\sigma$ 116. H.  $\sigma$ 77.

- 16B KYLIX. Exterior—(a) Lion walking to right. (b) Same subject.

D.  $\sigma$ 136. H.  $\sigma$ 78.

- 17 KYLIX. Exterior—(a) Dove with a woman's head facing a female sphinx.

Underneath:  $\tau$ ΔΙΠΕ ΚΑΙ ΠΙΕΙ ΕΥ ("enjoy yourself, and drink well").

(b) Same subject and inscription. At the bases of the handles palmettes.

D.  $\sigma$ 146. H.  $\sigma$ 100.

\* \* \* The technique of these vases, Nos. 15A to 17, is the same as that of No. 15.

## IV.

## VASES ORNAMENTED WITH GILDING.

- 18 LARGE ARYBALLOS, found at Apollonia in Thrace.

The Gathering of the Incense. A youthful Eros, wearing a riband and two bands placed cross-wise over his chest, holds a cup in his right hand and descends a ladder, at the foot of which is a female seated to left dropping grains of incense upon a thymiaterion. This female, who is probably Aphrodite, has the bust and the arms bare. Standing before her, a second female, whose arms and legs are uncovered, holds a crown of golden beads and a large cup similar in form to that held by the Eros. These two figures have crowns of gilt foliage and wear necklaces, earrings and bracelets of gold. Another youthful Eros kneels behind the chair and appears to gather flowers. In the field above him a female figure seated upon a mound to  $r$ . plays a tambourine and turns her head towards the principal scene—the sacrifice and the gleaning. Her tambourine, painted purple, has a border of golden beads. Farther on a draped female figure leans forward to take wine from a krater placed upon the ground.

On the opposite side a draped female, seated to  $l$  on a chair without a back, is first seen, she turns to watch the religious ceremony which is being carried on. A female playing the double flute wearing a long chiton with sleeves, and a kerchief upon her head, finishes the scene. Above is a dove in flight.

This picture is painted on a large aryballos of delightful purity of form. A frieze of petal-like ornaments encircles the neck; above and below the design are borders; the upper, composed of alternate palmettes and lotus-flowers, is supported by a line of gilt beads; the lower consists of a band of meanders, broken by squares of a checkered pattern. From under the handle springs a large cluster of palmettes, spreading out on either side. Gilding is profusely used in the decorations, not only for the jewellery worn by the figures and for the wings of the Erotes, but also for the cups, the ladder, the thymiatērion and the border of palmettes. All the gilding is placed upon an ochre-coloured paste slipped upon the clay.

To explain this subject we adopt provisionally an idea of Dr. Furtwängler, who thought he recognized in it the ceremony of the incense-gathering. The ladder should be resting against a tree—the tree from which the incense was obtained, and which figures in some Egyptian frescoes amongst the objects that the King of Punt sends to the Egyptian monarch as tribute (Brugsch-Bey, *Hist. of Egypt under the Pharaohs*, Vol. I., 353 *et seq.*). The Greeks spoke of the incense tree as *λίβανος ἱερὸδάκρυς*, “the tree which drops the sacred tear.” Upon an aryballos in the museum at Carlsruhe it is Aphrodite who descends the ladder and gives to Eros a vase filled with flowers, but on this vase there is no sacrifice (O. Jahn, *Vasen mit Goldschmuck*, pl. i. 3). A fine hydria from the Cyrenaica has the following scene: a draped female, descending a ladder, puts something into a cup offered to her by another female; round them are grouped a female playing the double flute, three female dancers, of whom one is veiled and another plays the krotala (as upon the following vase), then an Eros also playing the double flute, and lastly a dancing figure of Pan (*Cat. Greek Vases*, British Museum, Vol. II. C. 2). No one can fail to observe the close affinity between this subject and that of our Apollonia vases, especially of No. 19. The British Museum has lately acquired another example of the same representation; it is a *lekythos* of the acorn type, dating from the latter part of the fourth century B.C., which was found in the excavations of the Egypt Exploration Fund at Naukratis in Lower Egypt.

Our vase was taken in 1885 from a marble sarcophagus without inscription, the lid of which was sealed all round with lead. The skeleton which it inclosed was that of a man.

We know that Apollonia was an Ionian town, colonized from Miletos, but the vase is certainly of Attic fabric, and must have been imported into Thrace through the medium of commerce.

[Painting, red upon black ground; relieved with purple and white.]

H. 0.320.

- 19 ARYBALLOS, found at Apollonia in Thrace. The gathering of the incense; a variation of the subject of the preceding vase. A woman (Aphrodite), the



HYDRIA FROM THE CYRENAICA, NOW IN THE BRITISH MUSEUM.

bust and arms bare, descends a ladder and puts a grain of incense into a golden cup held by another female, who is dressed in a talaric chiton with sleeves, the material of which, nearly transparent, is decorated with a pattern of dots. An Eros, holding a cup and casket of gold, flies before the head of Aphrodite, and a thymiaterion is placed at the foot of the ladder. Behind this group a female, playing the double flute, is seated to *l.* upon a seat without a back, her feet resting upon a stool. The bust of this figure is likewise nude. Farther on are seen a female playing the tambourine, two women dancing, the one veiled, the other playing the krotala, and a goose or swan flapping its wings.

On the opposite side a female with bare arms is playing the cymbals, whilst another, seated to *l.* upon a mound and adjusting her chiton, turns to look at the sacrifice. At her feet kneels an Eros, apparently gathering flowers, and behind her grows a tree bearing golden fruit.

This vase was discovered, also in 1885, with other terra-cotta vases of plain clay in a marble sarcophagus bearing the inscription ΚΑΛΛΙΑΣ ΚΡΑΤΙΠΠΟΥ (Kallias, the son of Kratippos). It is of the same technique as the preceding vase, but the upper border is formed of a floral wreath. The gilding is distributed in an identical manner, but blue in addition to white and purple is used to relieve the design.

The style of these two aryballi is that of the fine period of Greek art and belongs directly to the century of Alexander the Great. The drawing with its admirable purity of lines and the composition of the figures, each of which, taken individually, has been used upon other vases, are of such excellence, that they may be truly considered *chefs d'œuvre* of vase-painting.  
H. 0'270.

20 HYDRIA. The design represents two females, seated *vis-à-vis* upon chairs without backs, sacrificing upon a thymiaterion. The first holds an incense-box and raises her right hand; the second drops grains of incense upon the brazier, has her arms and bust uncovered, and rests her feet upon a foot-stool. Above these figures is a flying Eros who seems to wave a sash. To the left of this group is a female figure raising her *r.* hand in a manner similar to that of the figure behind whom she stands: at the other extremity of the design stands a young satyr who makes the same gesture. This attitude doubtless indicates that a prayer or a word of good omen had been uttered during the ceremony. Over the arm of the satyr is hung a pardalis (leopard's skin).

The picture is of fine style, but the drawing is somewhat sketchy; it has been embellished by numerous details in gilt relief. A collar of gilt beads is round the neck, and a cluster of palmettes covers the whole of the back of the vase. A border of egg moulding is placed on the lip and below the designs and palmettes.

From Attica.

[Painting, red figures upon black ground; relieved with white and blue and gilt ornaments.]

H.  $\sigma$ 230.

- 21 ARYBALLOS with gilt ornamentation. Between two youthful male figures, seated in similar positions and each looking behind him, is flying a child Eros painted white and holding a gilt wreath. On either side of the Eros is a tree with golden fruits, and before him a goose. The ephebi wear their chlamydes fastened with a brooch upon the breast, and each carries in his hand a pair of javelins. All three figures have a gilt sash around the head. The design represents an idealized domestic scene, in which Eros renders homage to the beauty of the two youths.

Below the handle is a double palmette, on the upper part a double row of beads in relief and a line of waves, under the design and the palmettes a tongue-pattern border, and around the neck a border of petal-like ornaments and a necklace of beads.

From Attica.

[Painting, figures in red and white upon black ground; ornaments, in gilt relief.]

H.  $\sigma$ 120.

- 22 ARYBALLOS with gilt ornamentation. Eros stands in front near a seated female, who holds a tympanum, and towards whom he turns his head and extends his *r.* arm. The Eros is painted white, and the female is decked with jewellery—bracelets, necklace, earrings, and beaded riband—and has a wreath suspended above her head. On either side of this central group is standing an ephebos; each wears a riband around the hair, a chlamys, and a low hat (petasos), and carries two javelins. The one to *r.* rests his foot upon a mound and places his hand upon a tree bearing golden fruit.

Under the handle is a charmingly designed cluster of palmettes. On the upper part of the body a wreath of flowers and fruits in gilt relief.

Upon the front of the neck a petal-like frieze, and below the design a band of egg moulding.

From Attica.

[Painting, figures in red and white upon black ground; gilt reliefs.]

H.  $\sigma$ 101.

- 23 ARYBALLOS with gilt ornamentation. A youthful Eros, crowned to *l.*, before a seated female to whom he has just handed a tray. The female has the arms and bust nude and is decked with golden necklace, sash and earrings. Under the handle palmettes; on the neck a frieze of petal ornaments;

borders of egg moulding above and below the design, the upper with dots in relief.

From Attica.

[Painting, figures in red and white upon a brilliant black ground; gilt reliefs.]

H. 0086.

- 24 ARYBALLOS with gilt ornaments. A youthful Eros kneels to  $\zeta$  before a young girl seated on a rock. Eros, crowned with a golden sash, appears to hold a strophium or girdle in his hands. The bust of the young girl, who turns her head as if to talk to Eros, is uncovered; she has her  $\alpha$  arm extended, and her left hand rests upon her seat.

Palmettes under the handles; the borders and frieze as those of preceding vase.

From Attica.

[Painting, figures in red and white upon black ground; gilt reliefs.]

H. 0096.

- 25 LARGE PYXIS. The *pyxis*, a circular box furnished with a cover, was an object used by women for the reception of cosmetics and the minor articles used in the toilette. The design of such boxes is generally in harmony with their use; that on the cover of this one represents an indoor scene, taking place however in an ideal world, in which six women or young girls are seen in their common apartment, the *gynaikonitis*. One is seated upon a coffer and stretches her hands towards a casket brought her by a second figure. Two others are in conversation, and between these, seated on the ground, is a small Cupid holding a wreath of flowers or a ribbon. Beyond this group a young girl presents a jewel-casket to a female who has taken from it a necklace of beads. Between the groups are a work-basket (*talaros*), a plant and a goose, the favourite bird of Greek women, which is seldom wanting in these scenes of domestic life.

The design, although somewhat careless, is of good style. Some details should be noticed. The chiton which these figures wear falls to the feet in very fine folds and leaves the arms bare: only one has a mantle, which is spread upon her knees. Their ornaments (bracelets, necklaces, earrings and hair-ribands) are in relief and have been gilt. The lid is slightly arched, and in the centre is a disk of bronze with a movable ring. A frieze of palmettes is placed around the lower half of the box, and on the edge is a border of egg moulding. The interior is painted black, and the base is ornamented with concentric circles.

From Athens.

[Painting, the figures, with the exception of the Eros, whose body is painted white, are all in red upon a black ground; traces of gilding.]

D. 0160. H. 0061.

26 LARGE PYXIS. On the cover, which is slightly arched, is represented an *apodiogma*; three girls pursued by a youth and two young Erotes. One of the girls carries a sash in each hand; another carries a flowering branch and a sash; the third, like one of the Erotes, a flowering branch only. The youth is armed with two lances, wears a chlamys and has his petasos hanging at his neck. The scene is full of movement, and in order to express the terror of the women the artist has not refrained from exaggeration.

The design is of good style but the drawing is somewhat sketchy. Around the edge of the cover is a frieze of egg moulding, and around the bronze handle, which is modern, is a cable pattern. The lower half of the box is painted white outside and black within. The foot has a red central disk and circles in red and black.

Found at the Piræus.

[Painting, red figures upon black ground.]

D.  $\overset{m}{\sigma}146$ . H.  $\overset{m}{\sigma}051$ .

## V.

VASES RELATING TO THE DIONYSIAC FESTIVAL OF  
THE ANTHESTERIA.

The nineteen small vases hereafter described form an interesting series, which is rarely so complete as in this collection. All have the form of the oinochoe, a globular body with a trefoil mouth, and designs representing children of early age, decorated with garlands and amusing themselves in various games. In all cases, or in nearly all, it will be noticed that an ewer, encircled with a wreath (generally the *prochous* or the *chytra*), is introduced into the composition. Guided by this detail, Professor Benndorf has connected this series with the festival of the *Anthesteria*, at which festival the Athenians crowned the children of three years of age. On the second day of this festival, which was called *Choes*, it was the custom to place a crown around the neck of their wine ewers.

A border of egg moulding is in all cases introduced, generally placed either above or below the design, frequently both above and below.

27 OINOCHOE with gilt accessories. A child with a white swan; in front running towards him, a second child, raising his right arm and holding in his extended (l.) hand an *oinchoe*. Both have garlands with golden fruit passed over their shoulders and gilt sashes upon their heads.

A branch of ivy with gilt berries runs round the neck of the vase. Egg pattern border below design.

From Attica.

[Painting, red and white upon black ground.]

H  $\overset{m}{\sigma}081$

- 28 OINOCHOE with gilt accessories. A child, nude, crawling upon the ground, stretches his right hand towards a small table, on which is placed a *prochous* and two fruits. He wears a riband, a bracelet of gold and a garland of gilt leaves. In the field is the word κ[ΑΛΟΞ], written in white letters.

Above and below are the usual ornamented borders.

From Attica.

[Painting, red in a panel upon black ground relieved with white and gold.]

<sup>m.</sup>  
H. 0065.

- 29 OINOCHOE. A nude child wearing a fillet is seated upon a chair and holds a plate of fruit, his right arm resting upon the back of his seat. Running towards him are a white dog and another child. This second child, also crowned with a sash and decked with a garland, carries a *prochous* in the left hand and a branch. A crown of ivy in white with golden berries runs round the neck.

Below is the usual ornamental border.

From Attica.

[Painting, red and white upon black ground; details in yellow, and gilt reliefs.]

<sup>m.</sup>  
H. 0080.

- 30 OINOCHOE with gilding. Nude child crowned with a sash in relief, seated upon a bacchic *liknon* (?) and holding a vase (*prochous*) in his outstretched hands. Before him, a bird.

Around the neck a circle of raised dots with traces of gilding.

Under the design the usual border.

From Attica.

[Painting, red upon a brilliant black ground; accessories, in gilt relief.]

<sup>m.</sup>  
H. 0091.

- 31 OINOCHOE with gilding. Child kneeling with open arms before a table, on which is placed a golden fruit. He wears gilt bracelets, and a gilt garland crosses his body.

The usual borders above and below the design.

From Attica.

[Painting, black and red in a panel upon black ground: gilt accessories.]

<sup>m.</sup>  
H. 0041.

- 32 OINOCHOE. Nude child, a garland of ivy across his chest, stretching out his arms and holding a rod in his left hand. Before him, a vase placed upon the ground; above, a bunch of grapes; behind, a sacrificial table.



The usual borders above and below the design.

From Attica.

[Painting, red upon black ground in a panel.]

H. 0083.

- 33 OINOCHOE. Child, nude, crawling upon the ground, with head raised and left arm extended towards a vase.  
The usual ornamental borders above and below the design.  
From Attica.  
[Painting, red upon black ground in a panel.]  
H. 0076.
- 34 OINOCHOE. Design similar to that of preceding vase, but the child has bracelets, a sash and a garland of flowers (white). (Compare Stackelberg, *Gräber der Hellenen*, pl. xvii).  
The usual ornamental borders above and below the design.  
From Attica.  
[Painting, red upon black ground in a panel; relieved with white.]  
H. 0047.
- 35 OINOCHOE. Another of similar design but without bracelets or sash, the garland painted black.  
The usual border below the design.  
From Attica.  
[Painting, red upon black ground in a panel.]  
H. 0048.
- 36 OINOCHOE. A youth crowned with flowers, standing to *l.*, advances his arm and places his left foot upon one of the cross-pieces of a tripod, which he appears to be about to climb. Behind him a *prochous*, decorated with a double garland of white flowers. The painting of good style.  
The usual ornamental border above the design.  
From Attica.  
[Painting, red upon black ground in a panel.]  
H. 0089.
- 37 OINOCHOE. A child, painted white, kneels before a stool on which he places his two hands. He looks towards a bunch of grapes which a comrade, a little older than himself, brings him, whilst another infant standing behind him holds a vase (*prochous*) encircled with a wreath. The one holding the grapes and the one carrying the vase are both crowned with ivy wreaths and wear garlands round the body.

Around the neck a branch ; below the design an egg pattern border.

From Attica.

[Painting, red and white upon black.]

H. <sup>m.</sup>0096.

- 38 OINOCHOE. Child, nude, crawling before a bird standing upon a perch. He wears a sash and a garland passed over his shoulder, and raises his right arm.

A *prochous*, also encircled with a garland, is suspended in the field above.

The usual border above the design.

From Attica.

[Painting, red upon black in a panel ; relieved with white.]

H. <sup>m.</sup>0083.

- 39 OINOCHOE. Child, nude, his hand placed upon a sacrificial table (*trapeza*), as if he wished to draw it towards him. Behind, an altar.

Above the design a tongue pattern border.

From Attica.

[Painting, red upon black in a panel.]

H. <sup>m.</sup>0069.

- 40 OINOCHOE. Child, nude, crawling upon his knees and elbows, and looking at a ball which he has thrown into the air. He wears a garland of ivy hanging from his shoulders.

Above, a wreath of ivy with *korymboi* ; below, the usual ornamental frieze.

From Attica.

[Painting, red and white upon a black ground.]

H. <sup>m.</sup>0045.

- 41 OINOCHOE. Child, nude, leaning against a coffer of which the handle and lid are shown. In the field a ball.

The usual border above the design.

From Attica.

[Painting, red upon black ground in a panel.]

H. <sup>m.</sup>0058.

- 42 OINOCHOE. Child, nude, crawling upon the ground, his head turned back and his right arm extended. Before him, a vase.

Above, the usual ornamental border.

From Attica.

[Painting, red upon black ground in a panel.]

H. <sup>m.</sup>0054.

- 43 OINOCHOE. A child, painted white, kneels before two others older than himself, who hold their arms towards, and appear to be talking to him.

In the field in white letters the word  $\text{KAAOXI}$ .

The usual borders above and below.

From Attica.

[Painting, red and white upon black.]

H. 0081.

- 44 OINOCHOE. A young girl, seated on a car with massive wheels, drawn by two dogs. She has the upper part of her body uncovered, and near her is placed a distaff. A youth, crowned with a floral wreath, runs after the chariot, pushing it with one hand and holding the girl with the other to prevent her falling. The procession is preceded by another youth, also crowned with leaves, wearing a succinct *chiton*, holding a branch and guiding one of the dogs. From the background rises a tripod placed upon a base.

Below, an ornamental egg pattern border.

This little scene, of which the freshness and delicate drawing are charming, represents a nuptial ceremony transformed into a children's game. In ancient Greece brides were seated upon a car and preceded by a conductor (*paranymphos*).

The composition of this vase bears a certain analogy to a design published by Stackelberg, *Gräber der Hellenen*, pl. XVII., in which the locality of the scene is also determined by the presence of a tripod. A car drawn by dogs is frequently found represented in scenes of child life.

From Attica.

[Painting, red and white upon black ground: details in yellow.]

H. 0071.

- 45 OINOCHOE. A youthful Eros flies to *l.* to crown a tripod placed upon a base, all the details of which are shown. At Athens the number of tripods consecrated to divinities was very considerable, so much so that one of the roads of the city was called "the street of the tripods."

The usual ornamental border above the design.

From Attica.

[Painting, red upon black ground.]

H. 0081.

## VI.

### VASES WITH RED FIGURES, FROM ATTICA.

- 46 SMALL PYXIS (rouge-pot). Two doves with female heads, one having the hair covered with a *sakkos*, face each other and look towards a hawk perched upon a rock. Behind them are a second hawk and a plant. A dove with a female head is one of the most ancient types under which Aphrodite was represented; the heraldic disposition of the group also points to an original of great antiquity. The cover is ornamented with palmettes; the under

side has a large red circle. The interior of the vase is painted black, and the circular foot, ornamented with concentric lines, is cut so as to form a tripod. The style is good but the technique rather negligent.

From Attica.

[Painting, on black ground.]

D. 0049. H. 0. 054.

- 47 PYXIS of very small dimensions. A Nike, draped, flying to *r.*, carries a box to a female running towards her, who extends her two arms to receive it, and already holds a string of beads. Beyond, a basket, a girl standing, and a plant with flowers. Nike is here represented as a symbol of female beauty. The interior is painted black. The cover is decorated with palmettes, and the button, with a border of egg pattern. The under side has a red circle. The circular foot is fashioned, like that of the preceding vase, to form a tripod.

From Attica.

[Painting, red upon black ground ; relieved with white.]

D. 0021. H. 0. 038.

- 48 OINOCHOE. A youth, wearing the *chlamys*, is seated upon a chair without a back, his feet resting on a footstool. He holds a cock in his hands, and on the ground before him another cock is shown walking towards him with lowered head.

Above the design, an egg pattern border : below, alternate meanders and squares of checkers.

Cock-fighting was one of the favourite games of Ancient Greece ; the names of some of the celebrated fighting birds have been handed down to us, and the classical authors are full of details concerning the cocks of Tanagra, which were reputed the best.

From Attica.

[Painting, red upon black ground.]

## VII.

### VASES WITH DESIGNS UPON WHITE GROUND.

- 49 ALABASTRON. An Amazon wearing a succinct *chiton* and *anaxyrides* stands to *l.* and turns her head to regard an altar placed before a sacred palm. She carries a *gorytos* (bow-case), a quiver and a bag suspended at her side, and is armed with a double axe (*bipennis*). A large white mantle is thrown over her left arm and takes the place of a shield. At her feet lies a Phrygian cap. The face of the Amazon, her hands and her feet are painted white : her drapery is black but ornamented with

dotted lines in white. The bow-case and quiver are ornamented with circles enclosing a pellet. In the field the words ΚΑΛΕ and Κ[ΑΛ]ΟΞ (in letters of the fifth century B.C.).

A series of similar vases, bearing the same subject, have been published by Frochner in his "Peintures de Vases de Camiros." This is the most complete and most interesting example of the series and upsets the hypothesis of Heydemann (*Arch. Zeitung*, 1873, p. 35), who saw in this design a male combatant.

Above the design a frieze of meanders broken by squares containing a cross. From Attica.

[Painting, black and white upon light yellow ground; details in yellow, the mouth painted a bright orange yellow.]

H. 0<sup>m</sup>160.

- 50 ALABASTRON. Hoplite standing in a quadriga to *l*. He wears a short chiton and a high-crested helmet; he holds in his hands the reins and a long staff or goad, the *kentron*. Before the chariot stands a hoplite, armed with lance, sword and shield, and an archer wearing an Asiatic cap and armed with bow, quiver and two arrows. The dotted lines in the field are intended to imitate inscriptions.

On the upper part of the vase, friezes of palmettes and meanders, broken by projections representing handles.

Of early style.

From Attica.

[Painting, black upon light yellow ground, relieved with red; details incised.]

H. 0<sup>m</sup>150.

- 51 LEKYTHOS with design in polychrome. A female playing the double flute, stands to *r*, before another playing the lyre. This last stands to the front with her head turned towards her companion. Her head is covered with a white coloured *sakkos*, and she wears a sleeveless *peplos* painted black and girded in at the waist. The folds are marked in red. In her right hand is held the *plektron* fastened by a band to her arm; and in her left a lyre formed of a tortoise-shell and ornamented with ribbons. The flute player has her head encircled by the *opistho-sphendone*, painted white, with small crosses embroidered upon it. Her drapery consists, like that of the preceding figure, of a sleeveless *peplos* girt at the waist, but the upper part of the present one is of a pale blue material and the lower part of a bright red. Both figures have the feet bare and wear earrings. Their features resemble those found on certain silver coins of Syracuse which belong to the fifth century before our era. (Catalogue of Greek coins in Brit. Mus., Sicily, p. 160). In the field is the inscription ΑΚΕΞΤΟΡΙΔΕΞ

ΚΑΛΟΣ, a name also found on an *amphora* in the British Museum (Blacas Collection).

Above the design meanders; on the neck, palmettes in red, upon a black ground.

Found at Terranova (Gela), Sicily.

[Painting, the ground cream coloured; the flesh and head dresses of the figures and the upper side of the lyre painted in a white enamel, a feature not hitherto remarked on painted vases.]

H. 0<sup>m</sup>.350.

- 52 ATTIC LEKYTHOS. Female seated before a funereal stele, holding a tray, on which are placed three *lekythoi* of precisely the same form as that on which the design is depicted. She brings them as an offering to the tomb. Her feet are bare, and her mantle, lying upon her knees, is of a violet-coloured material. The *stèle*, encircled by green sashes, is stained with purple; an ornamental border runs across it, and the pediment is surmounted by three acroteria in the form of palmettes painted green. To the *r.* stands an epeheus with two spears, *chlamys*, *petasos* and hunting boots (*endromides*).

[Painting, ground white; outlines in red; details in polychrome.]

H. 0<sup>m</sup>.423.

\* \* \* These white *lekythoi* were used for funereal purposes; they were deposited in the tombs and their designs relate nearly always to the rites of the dead.

- 53 ATTIC LEKYTHOS. A youth, armed with two lances, places his foot upon the base of a funereal *stèle*. He wears a brown *chlamys* buckled across his *r.* shoulder, a round hat hanging upon his neck, and *endromides*. His head bent forwards expresses the grief he feels at the sight of the tomb of a near relative. The *stèle*, entwined with red sashes, has a triangular pediment with a central palmette. To the left stands a nude female figure expressing her grief by tearing her hair. An aquatic bird, apparently a heron, stands upon one of the steps of the tomb.

Above the design, meander border; palmettes and egg pattern border around the neck. An excellent example of this class.

[Painting, white ground; outlines and details in red.]

H. 0<sup>m</sup>.405.

- 54 ATTIC LEKYTHOS. A nude bearded male figure with a sailor's hat and a *chlamys* hanging at his back is seated to *l.* before a *stèle*. A sceptre is held in his left hand, and his right rests upon his knee. This evidently represents the shade of the deceased appearing at his tomb. The *stèle*

placed upon a double plinth, is ornamented with a wreath and acanthus leaves. Behind, a female figure, the *x*. hand upon her hip, advances to decorate the sepulchre.

[Painting, white ground; design red.]

<sup>m.</sup>  
H. 0331.

- 55 ATTIC LEKYTHOS. Between two funereal *stelai* ornamented with yellow and red sashes is a youth, his arms raised above his head to express his grief. Upon vases this gesture is often met with, but generally it is a female who thus poses and tears her hair. One of the *stelai* has a triangular pediment with a central acroterion and is painted in blue and red.

Palmettes in red upon the neck of the vase.

[Painting, white ground; outlines black with details in polychrome.]

<sup>m.</sup>  
H. 0240.

- 56 ATTIC LEKYTHOS. An aged male figure wearing a red mantle and leaning upon a staff. Before him a youth holding a lance. He wears a *chlamys* and has a *petasos* hanging from his neck.

Above, a border of meanders broken by squares containing a cross between four dots. Palmettes and tongue-pattern border around the neck.

[Painting, white ground; outlines black and brown with details in red.]

<sup>m.</sup>  
H. 0309.

- 57 ATTIC LEKYTHOS. In the centre a sepulchral *stèle* placed upon a base, crowned with palmettes and decorated with sashes. To the left, an ephebus attired in a short *chiton*, *chlamys* and boots, his hat hanging at the back of his neck, and his spear resting on his arm. To the right, a second ephebus with a *chiton* coloured red and green. Like his associate, he also has a *chlamys*, hat, *endromides* (coloured green) and a spear.

Above, a border of meanders and squares. On the bend of the neck palmettes.

Found at Athens in 1866.

[Painting, white ground; figures outlined in red with details in polychrome.]

<sup>m.</sup>  
H. 0326.

- 58 ATTIC LEKYTHOS. Youthful draped female standing in front of a youth who presents her with an *alabastron*. The youth has a red *chlamys*, carelessly folded up, resting on his shoulder. Above are suspended a sash and a mirror.

Above, a meander border. On the neck palmettes and tongue-pattern border.

[Painting, white ground; outlines in black with details in red.]

<sup>m.</sup>  
H. 0302.

## VIII.

## VASES WITH COLOURS APPLIED UPON THE GLAZED GROUND.

59 ARYBALLOS. Androgynous Eros seated to *r.* upon an altar, holding in his raised right hand a wreath and resting his left hand upon his knee. He has his hair drawn back and tied in a bunch, and his body is nude. His legs are crossed, and his feet encased in white sandals.

The precise signification of the androgynous Eros which is found upon a large number of the vases of Magna Graecia is uncertain. For artistic worth the one shown on this *lekythos* is certainly the finest known. Vases, coming from Italy or Greece, with designs in coloured pigments over the glaze are of great rarity, and it is only in recent years that attention has been directed to them. Those from Italy are generally of a bad style of art, very inferior to the one under discussion, in which it will be noticed that the painter has with great patience and exactitude indicated the modelling of the figure by the application of a shading in white. A fine cup in the British Museum with design of a hunter and dog is of similar fabric and has been published in the *Arch. Zeitung*, 1871, p. 28.

Under the design, a long wavy line in white.

Found at Tarentum.

[Painting, ochrous red and white upon a bright black-glazed ground; details of design yellow; outlines of the altar incised.]

<sup>m.</sup>  
H. 0202.

60 SMALL OINOCHOE. A youthful Eros of archaic style, holding a sash, walks towards the right, the wings extended, and the body inclined forwards.

Found in Attica.

*The rarity of this class of vases with colours applied upon the glaze has been already mentioned. An alabastron from Greece proper, given in the "Collection Sabouroff", 1, pl. 54, may be cited as an example.*

[Painting, white on black glaze with some details in yellow.]

<sup>m.</sup>  
H. 0053.

61 SMALL LEKYTHOS. Youthful horseman, nude, galloping to the *r.* and preceded by a dog. Upon the neck floral design in black upon the reddish clay.

From Attica.

[Painting, the rider and the dog in white pigment; the horse in ochrous red.]

<sup>m.</sup>  
H. 0106.



## IX.

## VASES IN FORM OF HEADS OR FIGURES.

62. SMALL LEKYTHOS of early style in form of a ram's head. The eyes, horns and upper part of the head are yellow, the rest is covered with a deep black glaze. The wool is represented by a succession of globules in relief.

Of the fifth century B.C.

Found at Agrigentum.

H. 0<sup>m</sup>.106.

63. LARGE RHYTON of the best period in form of a ram's head. The head is of a yellowish-red clay, the eyes and ears painted with black and white, the wool indicated by means of raised dots painted a dull red. Around the upper part are two female dancers wearing short chitons, their arms extended horizontally. Between them, but separated by two elegant palmettes, is a youth playing the double flute and wearing a long embroidered chiton.

Found at Arsinoë (the ancient Marion), Cyprus, in the excavations of Max Richter, 1886, illustrated in *Harper's Weekly*, 4th June, 1887, and in the *Gazette des Beaux-Arts*, vol. 35, 2nd ser., p. 333.

[Painting, the upper part has red figures upon a black ground.]

D. 0<sup>m</sup>.117. H. 0<sup>m</sup>.206.

64. AMPHORISKOS formed of three conjoined cockleshells. The funnel-shaped mouth is covered with a black glaze with the exception of the edge, which bears the inscription Ο ΠΑΙΣ ΚΑΛΟΣ: painted in black upon pale-coloured clay.

On a fragment of a similar vase found at Athens is the name of the artist *Phintias* (*Ephemeris Arch.*, 1885, pl. ix.), written in the same place, in letters of the same form and spaced in the same manner but with the words separated by three dots, whereas here only two are used. This *Phintias* was certainly a contemporary of *Nikosthenes* and *Charitaios*: he must not be confounded with the painter of the amphora at Corneto, which bears a representation of the carrying off of the tripod.

From Attica.

[Painting, the shells white with traces of black ornamentation.]

H. 0<sup>m</sup>.066.

- 65 AMPHORISKOS in form of a cockleshell (*Pecten*). The body ornamented with alternate black and white lines horizontally disposed. The cockleshell was one of the symbols of Aphrodite.  
From Attica.  
<sup>m.</sup>  
H. 0'66.
- 66 SMALL VASE in form of a left foot wearing a sandal. The foot is painted red, and the cord-like attachments of the sandal inclose it in a kind of network. A flat handle rises from the ankle.  
From Attica.  
[Yellow clay.]  
<sup>m.</sup>  
H. 0'066.
- 67 LEKYTHOS in form of a head of Athene. The deity has her hair neatly arranged, falling in tresses at the sides and painted a reddish brown. Her helmet, also painted red, takes in front the form of a stephane with a central gilt jewel, while the sides are formed of two birds' wings painted blue. The flesh is represented by an enamelled white. The back of the vase and the handle are painted black. Fine style.  
From Attica.  
<sup>m.</sup>  
H. 0'106.
- 68 ARYBALLOS of archaic style in form of a female head. The hair arranged in formally-disposed tresses and bound with a red *diadema*. It represents without doubt a head of Aphrodite. Upon the mouth a radiate pattern.  
From Crete.  
[Painting, upon pale clay; the hair, eyebrows and outlines of the eyes in black.]  
<sup>m.</sup>  
H. 0'056.
- 69 OINOCHOE with a bearded head of Dionysos. Upon the forehead a fillet and an ivy wreath painted blue with a red cluster of berries. Severe style; type of the Dionysos of the Vatican (known as Sardanapalus) but with the beard more rounded.  
From Attica.  
[The body of the vase is painted black.]  
<sup>m.</sup>  
H. 0'064.
- 70 LEKYTHOS with a head of Silenus crowned with a wreath. The forehead wrinkled, and the hair of the beard arranged in tresses and trimmed square. A similar vase is seen in the "Collection Sabouroff" (pl. 59).  
From Tanagra.  
[The body of the vase painted black.]  
<sup>m.</sup>  
H. 0'083.

- 71 ARYBALLOS of early style in form of a helmeted head. The front of the helmet, which has a large neck guard, is ornamented with a palmette, and the cheek-pieces (*paragnathidia*) are in position.

The colouring is chiefly black, and the face of the warrior, the only part left unpainted, shows the colour of the clay. The eyes, eyebrows and moustache are indicated. The cheek-pieces are bordered with a broad white band and a red line; the hinges are shown by means of white dots. The palmette on the visor is incised, and the lip of the vase is decorated with red dots. (See *Gazette Archéolog.*, vol. vi. pl. 28.)

Found in Greece.

<sup>m.</sup>  
H. 0'049.

- 72 AMPHORISKOS in form of an archaic female head. The hair is disposed above the forehead in four rows of dots representing curls placed one row above the other; the eyes and the eyebrows are painted black, the lips red; the face uncoloured shows the rich yellow surface of the clay.

From Attica.

[Painting, black; the pupils of the eyes incised.]

<sup>m.</sup>  
H. 0'101.

- 73 LEKYTHOS with group in relief. The group represents the arrival of Ganymedes in the palace of Zeus. Ganymedes wears a hair riband and a short chiton with sleeves, girt at the waist. He stands to the front between a large wine amphora and a *thymiaterion* and lifts his arms to clasp the neck of the eagle, which with open wings seizes him from behind. The entire surface of the group retains traces of colouring; the drapery is painted blue, the riband gilt. The wings of the eagle are blue, and the *thymiaterion* yellow. A floral scroll ornamented with rosettes unites the group to the body of the vase, which is painted black. The base is circular with a large hollow moulding.

The rape of Ganymedes is one of the favourite subjects in ancient art, but we are not acquainted with any monument which represents, as this does, his arrival in Olympus, where he is destined to become the cupbearer of Zeus.

From Attica.

<sup>m.</sup>  
H. 0'136.

- 74 SMALL OINOCHOE with group in high relief. The infant Dionysos, wearing a long chiton arranged so as to leave the right arm and part of the chest uncovered, is seated sideways upon the back of the bacchic panther, which walks slowly to the left. The young god wears a broad hair riband; his hair falls in curls upon his shoulders; his right hand

grasps a bunch of grapes, which have once been gilt. Behind are ivy-leaves painted blue.

From Attica.

[Painting, the body of the vase brown; the group has been coloured and gilt.]

<sup>m.</sup>  
H. 0068.

- 75 LEKYTHOS with figure of Eros of early style. The god stands to the front his wings rising behind him; the head is wreathed and has a high stephane and veil; the hair falls in long curls upon the shoulders, and above his forehead is a jewelled ornament. His mantle, passing behind him, forms a background to the group; one end of it is passed over his left arm and another part is held in his right hand.

From the Piræus.

[The neck painted black.]

<sup>m.</sup>  
H. 0118.

- 76 LEKYTHOS with body in form of a pyxis. Before the neck, painted with enamelled colours, is a bust of Nike (in the round). The deity has her wings raised and meeting above her head. She wears a chiton which leaves the arms bare, carries some fruits in the folds of her himation and holds an apple in her right hand.

From Magna Græcia.

Details.—The colours of the enamel are blue and yellow. The neck and upper part of the handle are black.

<sup>m.</sup>  
H. 0178.

- 77 SMALL OINOCHOE ornamented with a group in relief. The group, of very fine style and finish, represents a nude boy running and carrying a dove under his right arm. The child, his hair gilt, stands to the front but turns slightly to the right. He stretches his left arm towards a small dog which bounds after him. Such scenes of infant life, in which the dog or the bird are seldom missing, are very frequent in Hellenic art especially on the sepulchral bas-reliefs of Attica.

The body of the child is painted flesh-colour coated with a glaze, to which it doubtless owes its admirable freshness and preservation. The design stands out from a space detached from the body of the vase; this is painted yellow, and resembles a cluster of three cockleshells. The shells rest upon a double base, coloured red and greyish blue; on their edges some leaves are represented. Above the group hangs a kind of round canopy coloured yellow and bordered with a double frieze of indentations.

Found at Tanagra, published in the catalogue of H. Hoffmann (*Paris*, 1886).

Details.--Base flat and oblong. The eyes, eyebrows and lips are indicated by pencilled lines; the dove is painted white. The back of the vase and the neck are covered with black glaze.

H. <sup>m</sup> 165.

- 78 RHYTON, the upper part sustained by a plastic group representing a negro seized by a crocodile. The crocodile, painted in sea-green, has the eyes and the jaws painted red and the teeth white. The tail is turned up upon its back to form a handle. The right arm of the negro is between the jaws of the crocodile; the monster embracing him in its powerful limbs plants its claws deep into his flesh. The left leg of the negro is bent, and the right knee rests upon the ground; his left arm hangs idle or paralyzed, his features are contracted, and he appears to shriek with pain and fury.

The decoration of the rhyton itself is divided into two friezes. On the upper, two nude Sileni are pursued by two draped Bacchantes, wearing caps and armed with the thyrsus. The first Silenus, extending his *r.* arm, takes to flight; the second kneels down and seems to implore mercy. On each side of the lower frieze is a nude Silenus climbing up the back of the crocodile. The artist thus strikes a comic note among his scenes of tragedy. The friezes are separated by a border of meanders and crosses in squares.

Found at Capua.

Several analogous vases are known; one has been published in the *Bullettino Napol.* (vol. iv, pl. 1), but all are very inferior to this, both in point of size, style and preservation.

Subjects of Egyptian origin, contemporary with the finest Greek period (4th cent. B.C.) are rare, and it is in the neighbourhood of Capua that the largest number of such pieces have been found.

Details.--The negro, covered with a brilliant black glaze, is placed against a pale-yellow background; his teeth and the cornea of his eyes are white, his lips, hair and eyebrows red. The figures are in red upon a black ground. The glazing is remarkably brilliant. Flat base, of irregular oval form.

H.

X.

MOULDED VASE WITH RELIEFS.

- 79 CUP found at Megara. The body of hemispherical form is covered with reliefs of remarkable fineness. On the omphalos is a full-faced head of the Athene Parthenos of Phidias with triple-plumed helmet and a necklace of beads. Below, a row of leaves, palmettes and swans facing each other is followed by another with scenic masks alternating with square-bearded masks of Silenus, and lastly comes a band with interlaced ornament. These

decorations are obtained by means of a mould, but specimens so neatly finished are exceptionally rare.

[Clay of dull red colour.]

H. 0<sup>m</sup>.250. W. 0<sup>m</sup>.240.

## XI.

## ENAMELLED POTTERY.

[The three small vases hereafter described are evident imitations of the enamelled pottery of ancient Egypt. Examples of this class are most frequently found in the islands of the Mediterranean. They must have been made at a very remote period in the immediate neighbourhood of Egypt. Until lately *savants* were agreed in attributing their manufacture to the Phœnicians. It is however more reasonable to suppose that they came from the Greek colony of Naukratis.]

80 ARYBALLOS with Janiform Head. One head is that of a man with pointed beard, wearing the *klaft*; the other that of a negro with curly hair. The very archaic style and treatment resembles the Egyptian. A similar vase coming from Camirus is in the British Museum.

Found in Cyprus near the village of Parasolia (an environ of Larnaca).

[White clay coated with greenish enamel.]

H. 0<sup>m</sup>.041.

81 ARYBALLOS in form of Head of Hercules. Of early style, the head covered with the lion's skin, the beard pointed. A similar vase found at Tharros, in Sardinia, is published in the *Bullettino Arch. Sard.* (vol. ii. 83).

Found at Ægina with No. 242 and a hippopotamus similar in all respects to No. 244.

[White clay with transparent enamel; details in brown.]

H. 0<sup>m</sup>.045.

82 ARYBALLOS in form of Porcupine.

Similar fabric, also found at Ægina with Nos. 243, 244.

H. 0<sup>m</sup>.045.

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*Exhibited by*

C. BUTLER, Esq.

83 WHITE ATHENIAN LEKYTHOS. Youth seated to right before a large funeral *stèle* of oval shape. Before him stands a draped female figure leaning upon a second *stèle* of ordinary form. Both the *stelai* are

encircled with sashes. Behind the seated youth stands another female wearing a *chiton* and red coloured *himation*, her hands by her side. Above the design a border of meanders broken by small crosses; on the lower part of the neck palmettes in red and black.

Attica.

[Painting. Outline in black, details in red and black.]

H. 0'325.

*The vases numbered 84 to 88 are exhibited by*

SIR WILLIAM DRAKE, F.S.A.

- 84 AMPHORA. (a) Charioteer conducting a quadriga. In the background a warrior fighting, turned towards the left; before the horses a second warrior running away. The charioteer wears a *petasos* and a long white *chiton* with a red belt, and carries a shield upon his back. A column placed behind him bears a fictive legend. Under the chariot is a shield, its *umbo*, like the shield of the warrior standing behind the horses, furnished with a hook in form of a serpent. Above the horses flies a bird.
- (b) An Amazon with helmet and short *chiton* standing between two warriors fighting (*episema* of one of the shields, six white balls). At each side of the group a draped spear-bearer, one a youth, the other bearded. Behind one of them stands a nude boy holding a lance, behind the other a judge seated upon a folding stool and holding a *virga*.
- Below the design, a double frieze of spear-shaped leaves; above, a tongue-pattern border. Palmettes on the neck; the handles fluted.
- Magna Graecia. Later period of Archaic style.
- [Painting, black upon red; relieved with white and purple, the outlines incised.]
- H. 0'246.
- 85 AMPHORA. (a) Terpsichore standing before Apollo. The Muse is draped with the peplos and holds in her right hand a lyre made from the shell of a tortoise. The god is seated to left on a chair with back and carries in his raised right hand a branch of laurel. A wreath of the same plant encircles his head, and a *chlamys* envelops his legs. (The same subject has been published by Fröhner, *Musées de France*, pl. 40.) (b) A draped youth holding a *patéra* in his right hand.
- Under the design a frieze of meanders and checkers. Palmettes on the neck and below each handle.
- Nolan fabric. Fine style.
- [Painting, red figures upon black ground.]
- H. 0'230.

- 86 LARGE HYDRIA. The design represents Zeus, metamorphosed into a bull, carrying off Europa. Seated upon a white bull which swims to the left is the young maiden, adjusting her *himation* with her left hand and seizing one of the bull's horns with her right. The group is preceded and followed by two androgynous Erotes, the first holding a sash and a cup, the second about to place a crown upon Europa. In the sea are two fish, a cockle, an octopus and a cuttle-fish (*sepia*). Under each handle is a female head, diademed and wearing the *sakkos*. At the back a group of palmettes.

Upon the bend of the neck, a horse seized by a lion and a griffon; above, palmettes. Upon the lip a line of waves.

Apulian fabric.

[Painting, red figures upon black ground; relieved with white, on which the details are shown in yellow.]

<sup>m.</sup>  
H. 0545.

- 87 LARGE HYDRIA. The scene represents the crowning of a funeral *stèle*, and is an evident imitation of the subject commonly seen on the Athenian *lekythoi*. Before a sarcophagus rises a fluted column of the Ionic order, from which are suspended sashes red and white. Upon the sarcophagus, which is likewise decorated with sashes, are placed three cakes. A nude youth holding a spear, his *chlamys* hanging over his arm, brings a wreath of flowers. Behind him stand a matron veiled and holding a patera, and a young girl holding a fan and walking rapidly away. On the other side are three corresponding figures; a woman seated upon the sarcophagus and unfolding a sash; another, standing, carrying several sashes and a casket; lastly a youth, his left leg placed upon a rock, holding a lance and a wreath. The back is covered by a group of palmettes. Upon the lower part of the neck, a bull attacked by a lion.

Apulian fabric.

[Painting, red upon black ground; relieved with white.]

<sup>m.</sup>  
H. 0596.

- 88 HYDRIA with three handles. The body, of very fine form and covered with a brilliant black glaze, is fluted; around the neck a wreath of gilt olive leaves, and upon the lip a border of waves painted in black. The two side handles bend in towards the vase.

Capuan fabric.

<sup>m.</sup>  
H. 0280.



The vases numbered 89 and 90 are exhibited by

C. DRURY FORTNUM, Esq., V.P.S.A.

- 89 AMPHORA of severe style with twisted handles. (a) Departure of a warrior. A young hoplite takes leave of his family. His father leaning upon a staff stretches out his arms to embrace him for the last time; his mother holds a *patera* and a *prochous*, and pours out a libation (*σπονδή*) to the divinities. Behind the hoplite stands a young girl, probably his sister, who lifts her right hand to a level with her chin. The warrior has a Corinthian helmet and a cuirass ornamented with palmettes; his quiver is seen suspended from the wall. (b) Draped female standing between two youths and holding a *patera* and a *prochous*. Like all young Athenians these youths wear the petasos and chlamys, and carry two spears. Below the two designs, a frieze of meanders alternating with crosses. Palmettes and foliage upon the neck; underneath and below the handles, a line of tongue-pattern.

[Painting, red figures upon black ground.]

<sup>m.</sup>  
H. 545.

- 90 ENAMELLED CUP found in Italy. The body is ornamented by a design in relief, an oak wreath the *lemniskoi* (ribbons) of which are seen below the handles. In the centre of either side two flowers resembling those found on the *denarii* of Aquillius Florus, a moneyer of Augustus. The reliefs are designed with great taste, and the effect is very pleasing. The handles, fashioned as rings, are attached to the cup by floral claws.

The whole of the surface of this cup is glazed, the interior a yellow colour, the exterior a pale green. Vases of precisely similar form are known in silver and glass.

(Castellani Sale, Rome. No. 150 of Catalogue.)

<sup>m.</sup> D. 0086. <sup>m.</sup> H. 0066.

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Exhibited by

H. H. GIBBS, Esq.

- 91 CUP. In the interior, an adolescent male figure standing to left and extending his right arm. His head is crowned with a white sash, and he wears a long *chlamys*. Upon either side of the exterior is a group of three young *palaistrítai*. One of them shows a foliage wreath to two of his companions, another leans gravely upon a long staff, as if he were the overlooker (*epistates*)

of the *palaistra*, and the third holds a branch with leaves. Under each handle a cluster of palmettes.

Fine style: the design good but somewhat careless.

[Painting, red figures upon black ground, relieved with white.]

<sup>m.</sup>  
D. 0'190. H. 0'066.

*The vases numbered 92 to 96 are exhibited by*

J. STEWART HODGSON, Esq.

- 92 AMPHORA by NIKOSTHENES. Around the body, a group of twelve dancing figures, five nude youths, a bearded man and six draped Mainads wearing nebrides. One of the Mainads holds a branch of ivy or vine. Under the neck—(a) Herakles strangling the Nemean lion, his *gorytos* thrown on the ground. On either side stand two spectators, a draped female and a nude youth. Underneath Ν(Ι)ΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ (Νικασθένης ἐποίησεν). The exploits of Herakles are the favourite subjects of this artist. (b) The same scene, but the youths at the sides are replaced by bearded men, draped and seated upon a square plinth.

The handles and neck are ornamented with a bunch of palmettes, the lip with a double wreath of ivy. Between the two raised ribs encircling the body of the vase is a frieze of palmettes and rings; above the foot, a radiate ornamentation.

Found at Cære: Bull. dell' Instituto, 1866, p. 182. Klein, Meistersignaturen<sup>2</sup>, p. 55, No. 7.

[Painting, black upon pale-coloured clay, relieved with white and purple; the details incised.]

<sup>m.</sup>  
H. 0'320.

- 93 AMPHORA by NIKOSTHENES. A group of sixteen dancing figures, men, youths, and nude or draped women, several of them having the *nebris* of Maenads. A dog and a cock follow the dancers.

Under the neck—(a) Combat of two fully armed hoplites; between them a wounded hoplite who tries to raise himself from the ground. Farther on a combat between three hoplites over the body of a dead hero. (b) Two youthful horsemen followed by a youth walking rapidly after them, his *chlamys* hanging upon his extended right arm. Before this group a nude youth. Inscription ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.

The ornamental decoration is the same as that of the preceding vase, but the edge has a row of palmettes placed upon a double dotted line.

Found at Cære. Bull. dell' Instituto, 1866, p. 182. Klein, Meistersignaturen<sup>2</sup>,  
p. 58, No. 16.

[Same technique.]

H.  $\sigma$ 325.

- 94 KYATHIS. Theseus slaying the Minotaur. Crowned with a sash, clothed in a short *chiton* without sleeves and a *nebris*, the hero holds his sword in his right hand, while with the other he catches hold of one of the horns of the monster. The Minotaur has the head and tail of a bull; the skin spotted. He has fallen on his knees, and a triple stream of blood flows from his wound.

Around this a vine and two eyes. At either side of the handle is a sphinx, turning its heads towards the principal group.

Archaic style of the decadence.

[Painted black on a red-orange ground; white and purple reliefs; details incised.]

The interior of the vase and the exterior surface of the handle are painted black.

H.  $\sigma$ 130.

- 95 LEKYTHOS with design upon a white ground. Two rams issue from the cavern of Polyphemos, carrying under them Odysseus and one of his companions. Odysseus is bearded and brandishes his sword. The other is a youth. They are fastened to the rams by means of two red ribbons. In the back-ground are two apple-trees, and in the field some vines.

The picture is framed in a frieze of foliage and a double row of berries.

Black palmettes beneath the neck; radiate collar.

Ancient style. Fabric of Magna Græcia.

[Painted black; purple reliefs; details incised.]

H.  $\sigma$ 260.

- 96 SMALL OINOCHOE fashioned in form of a plastic group. The group represents Boreas carrying off Oreithyia. The young girl is draped with a *peplos*, wears a necklace of beads and is crowned with a double wreath of flowers. Boreas, represented with the features of a youth, holds her in his arms and spreads his large eagle-like wings. His *chlamys*, blown by the wind, leaves his body uncovered; he wears a wreath formed of a single row of flowers; his feet are encased in *endromides*.

On each side of the group are floral scrolls bearing rosettes in relief. The back is covered with a cluster of palmettes placed above a tongue-pattern border (red on black).

[Traces of colouring.]

H.  $\sigma$ 180.

The vases numbered 97 to 100 are exhibited by  
MRS. MULLER.

- 97 LARGE OINOCHOE OF CORINTHIAN STYLE. Two male figures, the one bearded, the other beardless, facing each other and crouching in similar position, extend their arms towards a cup placed on the ground between them. Both have for their only garment a white *perizoma*. Above this group a wreath is suspended from the wall. Behind the bearded figure comes running a god having two large wings at his waist and winged boots, his left arm stretched towards the group. On the opposite side runs a youth, his arms extended horizontally and his head turned backwards. Two lions, looking towards the handle of the vase, terminate the ends of the frieze. The lower band, separated from the upper by a wreath of ivy, has a female sphinx seated to left and a procession of animals and monsters, a lion, a sphinx, a griffin and two panthers. Underneath is a radiate frieze and a line of meanders intermixed with dotted cross-like ornaments. Under the neck a ring of tongue-shaped ornaments; on the caps of the handle flower-shaped crosses. This vase, found at Vulci in the excavations of Campanari, has been made in Etruria by a potter of Corinthian origin. [Painting, black upon orange-red back-ground, relieved with white and purple; details incised. Handle fluted.]  
H. 0'285.
- 98 PYXIS. Upon the lid a female head to left, wearing a *sphendone*, an embroidered *sakkos* and a necklace of pearls. A double circle, deeply incised, forms a border. The vase contains some broken egg-shells. Found at Siana (Rhodes). [Painting, red upon black ground.]  
H. 0'046.
- 99 KANTHAROS in form of a female head wearing a black *sakkos*. Upon either side of the neck a Silenus pursuing a draped woman. One of the satyrs wears his *pardalis* as a mantle, the other crowned with ivy carries it upon his left extended arm. In the field the word ΚΑΛΟΣ repeated several times. An Attic vase of the first half of the fifth century; the head (painted black upon orange coloured clay) of archaic style,—the neck of fine style, red on black without *graffiti*. We are ignorant of the name that should be given to this female head; it is often found coupled with a mask of a satyr and may therefore be connected with the bacchic *thiasos*. Found in Magna Græcia. [Painting relieved with purple and white.]  
H. 0'215.

- 100 AMPHORISKOS in form of an almond. The handles and neck are painted red; the body has the natural colour of the clay.  
Found at Siana (Rhodes).  
H.  $\sigma$ <sup>m</sup>136.

*The vases numbered 101 to 117 are exhibited by*  
THE MARQUESS OF NORTHAMPTON, K.G.

- 101 CUP BY TLESON. Interior—In a circular border, formed by godroons and concentric circles, are two goats, standing on their hind legs and facing as if to butt each other. Between them a palmette. The style exactly resembles the heraldic style of the lions from Mycenæ, and of some coins of the earliest epoch. The design is admirably delicate in its outlines.  
On both sides of the exterior, the signature of the artist: TLESON HO NEAPXO EΠOIESEN. At the insertion of each handle are two palmettes. The drawing is of extreme delicacy, as it is on the two succeeding cups.  
Quoted in the Arch. Zeitung, 1864, p. 237\* (Conze), and 1881, p. 302 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 74, No. 29.  
[Painted black on an orange-red ground, white and purple reliefs, details incised.]  
D.  $\sigma$ <sup>m</sup>205. H.  $\sigma$ <sup>m</sup>142.
- 102 CUP BY TLESON. Exterior—On either side a cock to the left in polychrome (white, black, and purple). Underneath TLESON HO NEAPXO EΠOIESEN. At the insertion of each handle are two palmettes. In the interior a central disc (red on black) ornamented with a dot.  
Quoted in the Arch. Zeitung, 1846, p. 341 (Birch), and 1864, p. 237\* (Conze).  
—Klein, Meistersignaturen<sup>2</sup>, p. 74, No. 20.  
[Background orange-red, details incised.]  
D.  $\sigma$ <sup>m</sup>292. H.  $\sigma$ <sup>m</sup>154.
- 103 CUP BY TLESON. Exterior—On either side a goat grazing to the left. Underneath TLESON HO NEAPXO EΠOIESEN. At the insertion of each handle are two palmettes. Inside, a dot in the centre of a red disc.  
Quoted in the Arch. Zeitung, 1846, p. 341 (Birch), and 1864, p. 237\* (Conze).  
—Klein, Meistersignaturen<sup>2</sup>, p. 74, 19.  
[Same colours and same technique.]  
D.  $\sigma$ <sup>m</sup>240. H.  $\sigma$ <sup>m</sup>160.

- 104 CUP BY HERMOGENES. Exterior—On either side the bust of a woman to the left, merely outlined, the artist's signature underneath,  $\text{HEPMOΛENES EPΘIESEN}$ , once with the complement  $\text{EME}$ . In this inscription the most archaic letter is the  $M$  of which the fourth stroke is as short as the two preceding ones.

The bust is crowned with a purple sash and draped in a purple *chiton*. The necklace is a row of pearls, the eardrop a *triglenon*. The hair, curled on the forehead, falls in a chignon on the neck. The iris of the eyes is painted white. Each handle has two palmettes below it. In the interior a simple central disc (red-orange) with two concentric circles.

Quoted in the Arch. Zeitung, 1864, p. 237\* (Conze) and 1881, p. 302 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 83, No. 11.

[Painted in black on an orange-red ground. White and purple reliefs. Some details incised. The foot upon which M. Furtwängler had read a graffito is in plaster.]

D.  $\overset{m}{\sigma}$ 197. H.  $\overset{m}{\sigma}$ 141.

- 105 CUP BY HERMOGENES. Upon either side of the exterior surface is a *quadriga* to the left. The charioteer, bearded and crowned with a sash, wears a long red *chiton*, carries a buckler on his back and a sword hanging to his cross belt, and holds the *kentron* and the reins of the horses. Behind the car a bearded hoplite armed with a lance and with a circular round buckler the *episema* of which is a tripod.

The inscription presents a curious peculiarity, as on one side there is written,  $\text{HEPMOΛENES EPΘIESEN EME}$  (the  $M$  in the proper name is already made in the ordinary way), whilst on the other side  $\text{EPΘIESEN EME}$  occurs twice.

Both handles are flanked by two palmettes.

Quoted in the Arch. Zeitung, 1846, p. 341 (Birch) 1864, p. 237\* (Conze), 1881, p. 302 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 83, No. 14.

D.  $\overset{m}{\sigma}$ 204. H.  $\overset{m}{\sigma}$ 145.

- 106 AMPHORA BY NIKOSTHENES. This vase, admirable in form and in preservation, belongs to the category of those which have no actual subject. The body of the vase is surrounded by two circles in relief, separated by a row of palmettes which alternate with lance-shaped leaves and rest on a line of dots. Above there is a black band, a crown of flowers and of berries, then after a narrower band a radiate zone. Above on each side a large eye is placed between the palmettes flanking the handles. Another circle in relief separates the neck from the body of the vase and near it may be read the signature of the artist,  $\text{NIKOSTHENES EPΘIESEN}$ , the  $\xi$  at an obtuse angle, as in the most ancient alphabet. On either side

of the neck there is an arrangement of four palmettes, on the brim nineteen dolphins are painted, the heads turned toward the interior of the vase. The handles, flat and very wide, are decorated with palmettes and lance-shaped leaves.

Described in the Arch. Zeitung, 1881, p. 302 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 65, No. 47.

[Black painting on an orange-red ground; purple and white reliefs; details incised.]

H. 0<sup>m</sup>303.

107 AMPHORA BY NIKOSTHENES. Same form as the preceding number.

Between the two circles in relief a crown of flowers and a row of beads. Below, a cock-fight; each bird with its name +A|P|A|A (*sic*) K^A . . . . . Then two little doves, four birds with female heads and five lions. The rest of the body of the vase is black as far as the radiated frieze which terminates it.

Below the neck we see a fight between two hoplites (Hector and Ajax), quarrelling over the body of a fallen hoplite (Patroklos). One of the combatants wears a buckler hollowed out at either side, the other a round buckler (*episema* a tripod). Patroklos holds a sword in his left hand. The same duel is repeated on the other side of the vase, with this variation that there is no dead body, and that the *episema* on the buckler is a serpent.

On each handle, flanked by two palmettes, a youth is painted (the flesh coloured black), dressed in a *chiton* and an embroidered mantle, and holding a lance. Under the left handle is written the name of the artist, ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.

The neck has the two groups of palmettes, and on the brim are nineteen dolphins, already seen on the preceding number.

Published in the Archæologia Brit., vol. xxxiii, pl. 15.—Klein, Meistersignaturen<sup>2</sup>, p. 64, No. 44.

[Same technique; the colours have suffered in the baking.]

H. 0<sup>m</sup>274.

108 AMPHORA BY ANDOKIDES. The form of this vase is very remarkable and almost unexampled. From the body, glazed with a brilliant black varnish, rises a neck ornamented with delicate paintings of the archaic style. This neck is slightly narrowed at the orifice, which curls over and is continued by the handles.

1. Dionysos between two Satyrs. The god is crowned with ivy, clothed in a long embroidered *chiton* and a mantle; in his advanced right hand he holds a large *thyton*, in the other a vine-branch, which spreads as a frame round the whole picture. Walking towards the left he turns his head towards a dancing Satyr; another Satyr goes towards Dionysos, his back

bent, his two hands held out, as if asking him for something. Each Satyr has the ears of a horse, a long red beard and a *hippouros*.

2. Quadriga, facing, mounted by the charioteer and a hoplite. The charioteer bearded and dressed in a long white *chiton* turns his head to one side. The harness of the horses is ornamented with pendants. A naked youth stands on either side of the car.

In the composition of this picture the painter has busied himself only with symmetry. At the top of the orifice the signature of the artist  $\Lambda\text{N}\Delta\text{O}\kappa\iota\Delta\text{\xi}\xi\ \xi\text{P}\text{O}\iota\text{\xi}\text{N}$ . The  $\xi$  at an obtuse angle.

Around the orifice a trellis of thick beads; at the rise of the neck a frieze of godroons; fluted handles with palmettes and a line of meanders at the bases.

On the base a row of godroons.

The same excavations in the Acropolis at Athens, which we mentioned in reference to the vase by Euphronios, have produced a votive inscription of Andokides, anterior to the Persian wars. (Jahrbuch des Instituts, 1887, p. 145.) This discovery definitely fixes the epoch of the artist at the commencement of the fifth century.

From the Canino and Hope sales.

Arch. Zeitung, 1849, p. 100\* (Birch), and 1881, p. 301 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 189, 1.

[Black on an orange-red ground, white and purple reliefs, the details delicately engraved.]

H. 0<sup>m</sup> 395.

- 109 CUP BY PAMPHAIOS. In the interior is a satyr carrying a *rhyton* in his hand and a drinking-skin on his shoulder. Crowned with ivy he walks with long strides towards the right, his right knee almost on the ground, the head turned back.

Signature of the artist,  $\text{P}\Lambda\text{[N]}\text{P}\Lambda\text{[I]}\text{O}\text{\xi}\ \text{E}\text{P}\text{O}\iota\text{\xi}\text{E}\text{N}$ .

On the exterior two groups of warriors.

- (a) A youth, crowned with a band, dressed in a doublet and a short *chiton*, armed with a spear and sounding the conch, walks with long strides to the left. He is followed by a *hoplite*, whose *episema* (the device on the shield) is a dog. Further on another youth with an embroidered doublet is pulling on his *knemides*. Before him a *hoplite* walking to the left and having a bucranium as a device. Legend,  $\text{H}\text{O}\ \text{P}\Lambda\text{I}\text{\xi}\ \text{K}\Lambda\text{L}\text{O}\text{\xi}$ .

- (b) *Hoplite*, whose *episema* is the head of a horse, facing us. A youth crowned with flowers and dressed in an embroidered doublet stoops to take his buckler. *Hoplite* whose *episema* is the hinderpart of a horse. Youth crowned with flowers and holding a buckler in his two hands (*episema*, a flying eagle). Legend,  $\text{H}\text{O}\ \text{P}\Lambda\text{I}\text{\xi}\ \text{K}\Lambda\text{L}\text{O}\text{\xi}$ .



Each handle is flanked by two winged horses, and there is a diamond-shaped border below the picture.

Below the foot a *graffito* resembling the E of the archaic alphabet of Corinth and Sicyon.

Found at Vulei.

Panofka, der Vasenbildner Pamphaios, pl. 2. Arch. Zeitung, 1881, p. 302 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 94, No. 19.

[Red painting on black ground, purple reliefs. No more details engraved with the point, except the exterior outline of the hair.]

D.  $\sigma$ 325. H.  $\sigma$ 123.

- 110 PLATE BY EPIKTETOS. A youth seated on a cock, which proceeds towards the left. The rider wears nothing except a *chlamys* and is crowned with ivy. His hair is crimped in curls, his left hand leans on the neck of the cock, whilst his left arm is lowered and bends a little back. We refer to No. 48, where we have spoken of the cock-fights, which were one of the sports most affected by the youth of Athens. Legend,  $\epsilon\pi\iota\kappa\tau\epsilon\tau\omicron\varsigma$   $\epsilon\lambda\pi\alpha\varsigma\omega\epsilon\lambda\mu$  (*sic*). The first and last  $\epsilon$  belong to the ancient Attic alphabet.

Fine archaic style.

D.  $\sigma$ 188.

Found at Vulei.

From the Canino and Hope sales.

Arch. Zeitung, 1881, p. 302 (Furtwängler).—Klein, Meistersignaturen<sup>2</sup>, p. 105, No. 16.

[Red painting on a brilliant black ground, purple reliefs. The exterior outline of the hair is incised. On the outside the brim only is painted black.]

- 111 AMPHORA with cover; same style and manufacture as that of the vases by Nikosthenes. The subjects depicted are placed in three rows.
1. Eight dancers, youths and bearded men celebrate a bacchic festival, gesticulating with their arms in an absurd way. The men are naked but wear a breast-plate. The women are dressed in very short and narrow red *chitons* fastened by a sash and ornamented with embroidered borders. In the field as many *phlyton*s as there are personages.
  2. Herakles strangling the lion of Nemea. Around the hero, who is nude and wears a cuneiform beard, there are sixteen spectators, men and youths among them a horseman dressed in a spotted *chiton*. The men are draped in white *chitons* (one *chiton* is red), and in mantles of purple or mottled material. Their gestures show the part they take in the issue of the fight. Two sashes, symbols of Victory, are hung over the principal group.

H

3. A frieze of birds and sacred animals. A dove with a female head adorned with a tiara; swan between two lionesses; cock between two doves with women's heads; then another lioness, a cock, a swan, a lioness and a cock. Over each cock a lotus flower.

Almost the whole of the rest of the vase is decorated with wreaths of leaves, lines and godroons. On the cover, on the handles and on the brim of the neck, against which the handles jut, are also wreaths of laurel and of ivy.

Found in Etruria.

[Orange-red ground; black painting, with white and purple reliefs; details finely engraved.]

H. C<sup>m</sup>340.

112 AMPHORA of ancient style.

1. Bacchic Feast; Dionysos, dressed in an embroidered *cliton* with a purple nebris walks swiftly to the right holding a large *kantharos*. He is crowned with white flowers, his beard is pointed and falls to the middle of his breast, his curled hair falls to the waist. Before him is to be seen a little Satyr with horse's legs, dancing and playing the double flute; then a big Satyr also crowned with white flowers who turns to fill a *prochous* with upright handles in the basin of a tripod. Dionysos is followed by two horse-legged Satyrs, one of whom carries a *prochous*, the other a *rhyton* and a drinking skin.

The basin of the tripod has a wide border of godroons, and the handle of the *prochous*, which the Satyr fills with wine, is decorated with a row of beads.

2. Group of palmettes; on either side a nude young huntsman mounted on a crane and brandishing a club. There are a porcupine and a hare before the one, a porcupine and a jackal before the other.

The whole vase is loaded with ornaments. On both sides of the neck an old Triton (to the left) holding a wreath of white flowers in each hand. The one on the back is surrounded by fish.

Around the orifice is a net-work ornamented with dots, above the pictures a radiated frieze, below a row of double palmettes, alternating and intertwined with lotus flowers.

On the foot of the vase a crown of lotus; at the bottom of the body of the vase two radiated friezes, and two rows of dots surrounded by a ribbon. Fluted handles. The central rib painted in orange red. Painting and design very delicate.

Found in Etruria, and published by Gerhard, *Auserlesene Vasenbilder*, pl. 317—318.

[Black on an orange-red ground; white and purple reliefs; incised details.]

H. C<sup>m</sup>325.

- 113 KYATHIS representing a vintage. Five Satyrs, bearded and carrying the *hippoures*, pick large bunches of grapes, of which some are painted black, others white. The vintagers take the most comic *poses*, and some hang on to the vines like monkeys. Fine archaic style. The drawing extremely delicate. Flat handle, raised above the vase, ornamented with a central rib ending in front in an ivy leaf; on the top of the handle a button.

[Painting, black upon an orange-red ground; white and purple reliefs. Details incised. The interior of the vase is painted black.]

D.  $\sigma^{m.}103$ . H.  $\sigma^{m.}130$ .

- 114 LARGE PANATHENAIIC AMPHORA. Between two pillars which get thinner towards the top and act as supports to two game-cocks Athene Polias advances with great strides towards the left, brandishing her lance and covering herself with her buckler. Her helmet is very high crested; she is armed with the *ægis*, and wears a bracelet and a *peplos* with short sleeves, covered with embroidery. The device of her buckler is a *gorgoneion*. In front of the left column is the inscription, ΤΟΝΑΘΕΝΕΘΕΝ ΑΘΛΟΝ (τῶν Ἀθηνῆθεν ἀθλῶν, one of the prizes of Athens).

The picture on the other side represents four nude and bearded men, running to the left, where the post of the *Stadion* stands. The same subject is to be found on an amphora at Munich (Jahn, No. 498.—Monumenti dell' Inst. t. x. pl. 48<sup>m</sup>), and bears the legend σταδίου ἀνδρῶν ὕλη. It proves that these vases were offered as prizes to the victors in the foot races organized at the Festival of the great Panathenaic games.

Around the neck a row of double palmettes and another of godroons; above the base a bouquet of pointed leaves. The lid is circled by a wreath of ivy. Ancient style; the vase must be anterior to the Persian war. The eye of Athene is drawn front view whilst the head is in profile.

Found in Etruria.

[Painted black on an orange-red ground; white and purple reliefs. Details incised.]

H.  $\sigma^{m.}690$ .

- 115 LARGE AMPHORA. Herakles standing before Athene, who places her right foot upon a rock. The goddess is standing sideways (to the left), her right hand under her chin, a lance in the other. She wears a Corinthian helmet, ornamented with a foliage-shaped pattern, the cheek-pieces raised; her hair falls in long curls on the *ægis*, which has a *gorgoneion* in the centre. Herakles is bearded, has the lion's skin on his head and wears a short *chiton* with a girdle round his waist. Placed full face he turns his head towards Athene, the right arm leaning on a

club, a bow and two arrows in his raised left hand. His beard and hair are in little curls, indicated by means of dots in relief.

Behind him is standing a man (Iolaos) with a *petasos* on his head, dressed in a *chlamys* and shod with *endromides*. He leans his right arm upon his hip and holds a couple of lances in his left hand.

On the other side Zeus standing between two draped men. The god is represented as an old man wearing a diadema, the hair and beard white. His mantle leaves the whole of the right pectoral exposed with the arm placed on the hip. His left hand holds a sceptre. Placed front view he turns his head towards a man wreathed in leaves, leaning on a stick and raising the right arm, as if speaking to Zeus. Behind the latter there is another personage standing and apparently listening to the conversation. His hair is knotted in a chignon, his back and right arm are nude, and he leans on a stick with his legs crossed.

Palmettes round the neck. Fluted handles. A row of godroons at the rise of neck; under the figures a frieze of egg-shaped pattern. Severe style.

Found in Etruria.

[Red painting on black ground; purple reliefs.]

H. 0.480.

- 116 KYATHIS. Dionysos seated between two satyrs. The god is bearded, dressed in a *chiton* and a black mantle with wide vertical red bands; the border of the *chiton* is embroidered. He seems seated on the trunk of a tree and holds the branches of the ivy which surround the whole picture. His head is turned towards an old satyr who is coming up with long strides, the left hand raised and the other stretched out. On the other side a second satyr brings an enormous skin and opens his mouth as if he was speaking. These satyrs have horse's ears and the *hippoursis*.

On each side of the handle a large eye which serves as a talisman against the *gettatura*.

Fine archaic style; the design and colouring very fine, black and purple on a white varnished ground. At the top of the handle a button.

Made in Magna-Græcia.

[Details incised. Interior painted black.]

D. 0.117. H. 0.159.

- 117 LEKYTHOS. Fight between two young hoplites armed with lances. The one on the left wears a cuirass over his short *chiton*; the plume of his helmet is painted white and his buckler is transfixed by an arrow. The other, struck by his adversary's lance, bends his knee and is about to fall. His helmet is surmounted by a red plume and supplied with cheek-

pieces. All the details of the two bucklers can be distinguished; the *umbo*, the fastening to the arm and the handle to hold it by. Drawn in outline, yellow and black on a white varnished ground; towards the top a frieze of meanders; at the base of the neck polychrome palmettes and flowers; egg-shaped border.

Made in Magna-Græcia.

[Details incised.]

<sup>m.</sup>  
H. 0370.

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*The vases numbered 118 to 122 are exhibited by*

W. PATON, Esq.

- 118 CORINTHIAN PROCHOUS. Double palmette between two cocks facing each other. Behind on either side a horseman armed with a lance. The whole of the vase is covered with decoration; in the field calices of flowers; above the subject a band in squares and a radiated circle; on the base godroons; on the other side a white palmette. The handle is fluted and terminated by the bust of a female who looks into the interior of the vase; on each side of the lip is a disk ornamented by a star with eight rays.

Compare the vase published by Furtwängler, Coll. Sabouroff, pl. 48.

[Painting, black, red and white on orange-red ground; details incised.]

<sup>m.</sup>  
H. 0175.

- 119 THREE-HANDLED SPHERICAL VASE. Corinthian manufacture. In the centre a quadruple palmette ornamented with lotus flowers. On either side a swan and a lion seated; further on a female-headed bird between two seated sphinxes, and a second female-headed bird between two seated griffins. Above, a border in squares and a frieze of godroons; at the base a radiated circle. The three handles are fashioned into the busts of goddesses, draped, diademed and adorned with necklaces; the hair curled and surrounding the head. On the brim and on the lid are triangles; on the knob of the lid seven crescents arranged around a central point.

Several examples of this form of Corinthian vase are known: one is at the British Museum and another at the Berlin Museum.

[Same technique.]

<sup>m.</sup>  
H. 0145.

- 120 ATTIC LEKYTHOS. Coronation of a *stèle*. A nude youth, armed with a sword and two lances, a red *chlamys* on the arm, is standing before a large *stèle*, ornamented by a palmette, and behind which arises a pillar. Three sashes and a wreath of leaves are already hung on the monument. On the

opposite side a nude young girl holds a casket and a cup of which the lid is supplied with an ornamented upright handle.

The design is of extraordinary beauty and delicacy. It gives us a most favourable idea of the degree of excellence which Greek painting had attained at the time of Alexander. The outline of each figure is drawn at a single stroke without pause or correction, and the stroke is of a purity, the whole of a perfection, that is only again met with in the greatest masters of the Renaissance.

[Red and black on a white ground. Towards the top a frieze of meanders, at the base of the neck some black palmettes.]

<sup>m.</sup>  
H. C'400.

- 121 ATTIC LEKYTHOS. A woman draped in a red *himation*, having the breast and the right arm uncovered, gives her hand to a nude youth. Behind her is hung a pointed cap.

[Design in black lines on a white ground. On the upper part a frieze of meanders; at the rise of the neck black palmettes and a collar of godroons.]

<sup>m.</sup>  
H. C'305.

- 122 ATTIC LEKYTHOS. Coronation of a *stele*. To the left a nude youth, armed with a lance, the *chlamys* on the left arm. To the right a bearded man, dressed in a red mantle and leaning on a staff. The *stele* is ornamented with black sashes.

[Drawn in black lines on a white ground. At the rise of the neck black palmettes and a collar of godroons.]

<sup>m.</sup>  
H. C'330.

*The vases numbered 123 and 124 are exhibited by*

HENRY VAUGHAN, Esq., F.S.A.

123 AMPHORA OF THE OLD STYLE.

1. Departure of a warrior. A *hoplite* (*episema*: the bust of a horse) is standing between a bearded man, seated on a folding chair (*okladias*), and an old man with long white hair; that is between his father and grandfather. To the left of this group the mother is seen talking to an archer who is to accompany and watch over her son.

2. Dionysos between two dancing Satyrs. Epoch of the decadence.

[Black painting on an orange-red ground. White and purple reliefs; details incised. Palmettes around the neck, below a line of godroons. Under the picture a triple frieze of leaves, meanders and godroons.]

<sup>m.</sup>  
H. C'173.

- 124 ATTIC LEKYTHOS. A *stèle* in the centre of the composition raised by two steps and crowned with *acroteria* is placed against a sarcophagus. To the right stands a youth with his head bent. He wears a red *chlamys* and carries two lances. His hat is suspended from his neck. On the other side of the sepulchre a woman draped and winged takes the same attitude of sadness. She is draped in a green *chiton* open all down the right side. This woman must be the deceased who is buried in the sarcophagus and transformed into a Psyche. This subject has never before been described either on an Athenian *lekythos* or elsewhere.  
[Painted in red lines and polychrome. Above is a line of meanders; multi-coloured palmettes at the base of the neck.]  
H.  $\overset{m}{\circ}$ 325.

*The vases numbered 125 to 141 are exhibited by*

DR. HERMANN WEBER.

- 125 SMALL ARYBALLOS of Corinthian style in the form of a recumbent female Sphinx. The hair painted brown, the wings indicated by means of godroons, the hairs by means of dots; a red line marks the collar.  
Found at Siana (Rhodes).  
[The colours are applied directly upon the clay; under each ear a hole for the insertion of a handle.]  
L.  $\overset{m}{\circ}$ 078. H.  $\overset{m}{\circ}$ 060.
- 126 ARYBALLOS (spherical form) of Corinthian make. Two female-headed doves with outspread wings and bandlettes in their hair stand facing each other before a group of palmettes, which represent some old sacred symbol. Their curled hair falls in a large bundle on their back.  
In the field some rosettes; at the rise of the neck and on the brim of the lip are petals of flowers.  
Found at Rhodes.  
[Purple and black painting on pale clay; details incised; flat handle.]  
H.  $\overset{m}{\circ}$ 153.
- 127 LEKYTHOS of ancient style in the shape of a seated dove with the head of Aphrodite. The hair of the goddess is plaited and falls in long curls on her back and breast. The same shape is often found in Phœnicia.  
From Rhodes.  
[Traces of red colour.]  
L.  $\overset{m}{\circ}$ 180. H.  $\overset{m}{\circ}$ 085.

- 128 GUTTUS in the form of a seated dove. The wings and feathers are painted black on the clay itself with minute care and constant determination that no part of the field may be left undecorated. On each wing is painted a nude Aphrodite, the arms stretched out as if she were swimming; a *stephane* in the hair; earrings and a necklace. The one to the left turns her head to look back and carries a sash in her right hand; the other carries an alabastron and a *stibium*—pencil.

From Capua.

[The mouth-piece is missing.]

L.  $\overset{m}{0}221$ . H.  $\overset{m}{0}143$ .

- 129 CUP. At the back two friezes, one of leaves and dots, the other representing two pairs of cocks in a fighting attitude and four hens. Ancient style.

[Painted black on a red ground; at the insertion of the foot a radiated wreath.]

D.  $\overset{m}{0}202$ . H.  $\overset{m}{0}105$ .

- 130 CUP. In the interior a *gorgoneion* of ancient style, grimacing mouth and pendant tongue. On the exterior on each side a hind devoured by two lions. Dots simulating inscriptions. Decadence of the ancient style.

[Painting, black on an orange-red ground; black and purple reliefs. Details incised, palmettes on either side of each handle.]

D.  $\overset{m}{0}192$ . H.  $\overset{m}{0}105$ .

- 131 CUP. On the back, on each side, a fight between seven *hoplites*. The inscriptions are simulated by dots, but on the foot is incised  $\Lambda\Lambda\text{ΚΕΞΤΟ}$  (*Ἀγκέστου*) in retrograde letters, which tell us the name of the original proprietor of the cup, *Anchestes*. Decadence of the ancient style.

[Black on red ground, white and purple reliefs. Details incised. Near each handle three palmettes. At the insertion of the foot radiates a circle, a wreath of ivy and concentric rings of red and black.

D.  $\overset{m}{0}186$ . H.  $\overset{m}{0}095$ .

- 132 ALABASTRON. In the centre of the composition arises an altar leaning against the Delphian palm-tree. To the left stands Apollo holding his lyre and a *patera* to offer a libation (*σπονδή*). To the right his sister Artemis, accompanied by a hind, carries a bow and a ewer (*prochous*). She is leaving the altar but turns her head back and advances her right hand to pour wine into the *patera* for Apollo. Behind her a Doric column.



[Painting, red on a black ground (decadence of the fine style.) The picture is bordered by two friezes, one in vertical lines, the other of meanders, and painted in black on a white ground.]

H.  $\sigma$ 170.

- 133 VASE of ancient style in the form of a basin raised on a pedestal and supplied with a lid. The body of the vase is lenticular; the upper part ornamented with a row of godroons and dots turns down into the interior by means of a wide brim. The knob on the lid is fashioned like an acorn. The Greek name for this kind of vase is unknown to us. On one of the white *lekythoi* (No. 120) exhibited by Mr. Paton a woman, who comes to crown a funereal *stèle*, carries a similar vase, probably filled with ointments.

From Rhodes.

[Painted black on a light red ground; the whole interior is painted in dark red.]

D.  $\sigma$ 160. H.  $\sigma$ 135.

- 134 ARYBALLOS representing Philoktetes seated upon a rock. Dressed in a short *chiton* the hero hangs his head sadly, the right hand placed on the rock, the other on his left knee. His lame foot is enveloped in a bandage and leans on the trunk of a small tree. His bow and his quiver bound together lie beside him on the rock. Behind him is planted a tree.

From Athens.

This painting of the finest Attic style has been published by Luigi A. Milani, *Mito di Filottete* (Florence, 1879). Castellani sale (Rome, 1884); Catalogue n. 64, and p. 11.

[Red painting on a black ground; at the base of the neck a half circle radiated.]

H.  $\sigma$ 154.

- 135 ATTIC LEKYTHOS representing the bust of Athene Polias helmeted, the left hand raised. The helmet of the goddess, ornamented with palmettes, has a high *crista*, like that on the panathenaic vase belonging to the Marquis of Northampton (No. 114). On the front it is ornamented with a diadem and leaves. The hair of Athene is curled on the forehead and forms a flat large mass on the back. Her necklace has a pendant. Two branches of palmettes of very elegant design are placed at each side of the bust.

Drawing in black outline of great delicacy on white ground. Style of the end of the sixth century. The *lekythos* published in Albert Barre's catalogue, p. 45, must be by the same artist.

- [A frieze of meanders above the subject. At the base of the neck five palmettes, black on a red ground.]  
<sup>m.</sup>  
 H. 0273.
- 136 ATTIC LEKYTHOS Draped youth seated (to the right) on an altar, the arms hidden under the mantle.  
 [Drawing in black outline on a white ground; on the upper part a frieze of meanders; at the rise of the neck a double radiated wreath black on a red ground.]  
<sup>m.</sup>  
 H. 0128.
- 137 SKYPHOS with two handles. On either side a bearded Triton and a female Triton facing each other.  
 (a) The Triton holds a dolphin in each hand, while the female Triton has an *alabastron* in each hand; a third dolphin is seen swimming in the background.  
 (b) The Triton places his right hand on the arm of the female Triton, who holds a dolphin and a marbled *alabastron*.  
 According to the taste of the Apulian painters jewels are lavished on these four figures, sashes, bracelets, earrings, bands crossed on the breast.  
 The reverse (b) of this curious vase has been published in the Castellani Catalogue. Roman Sale, No. 109.  
 [Red painting on black ground; numerous reliefs in white. Round the orifice a line of egg-shaped ornaments; under the picture a frieze of meanders.]  
<sup>m.</sup> D. 0088. <sup>m.</sup> H. 0085.
- 138 PATERA ornamented with reliefs representing the adventures of Odysseus. Around the *omphalos* four vessels are symmetrically disposed, provided with numerous oars; the prow decorated with an eye; the *aplustron* ornamented by a *thyrsos* with floating bands.  
 There are therefore four groups to be noticed:—  
 1. A sailor fastens Odysseus to the mast to prevent his following the Sirens.  
 2. Odysseus fastened to the mast is surrounded by three Sirens, each standing on a rock. One on the right plays the double flute; the others probably play on the lyre and the *syrix*.  
 3. Skylla attacks the ship of Odysseus. A *hoplite* and an archer in Asiatic costume defend themselves from the monster, who brandishes an oar, and is pulling one of the companions of Odysseus from out of the vessel.  
 4. The ship of the Phæaques. Two sailors lower the mast to land on the island of Ithaca. In front we see Odysseus and his dog Argos scated upon a rock.

The *omphalos* is edged with an egg-shaped ornament and there is a frieze of foliage above the reliefs.

Made at Cales. Although the *patera* does not bear the name of the artist, it may be attributed to the most celebrated of the potters of Cales, *Lucius Canoleius*.

Castellani Sale Catalogue, No. 146 (Rome, 1884). A. Klugmann, *Annali dell' Istituto*, 1875, p. 290 (Tav. d'agg. N.).

[Black varnish.]

<sup>m.</sup>  
D. 0.190.

- 139 LEKYTHOS with a bright olive-coloured glaze. The decoration of the cup resembles a bud of a lotus reversed, of which the leaves are ornamented by stamped circlets.

From Italy.

<sup>m.</sup>  
H. 0.150.

- 140 ENAMELLED ARYBALLOS in the form of a fish. The object is of the style of those which we have described under numbers 80—82, and 242—244.

[White clay coated with greenish enamel, black reliefs.]

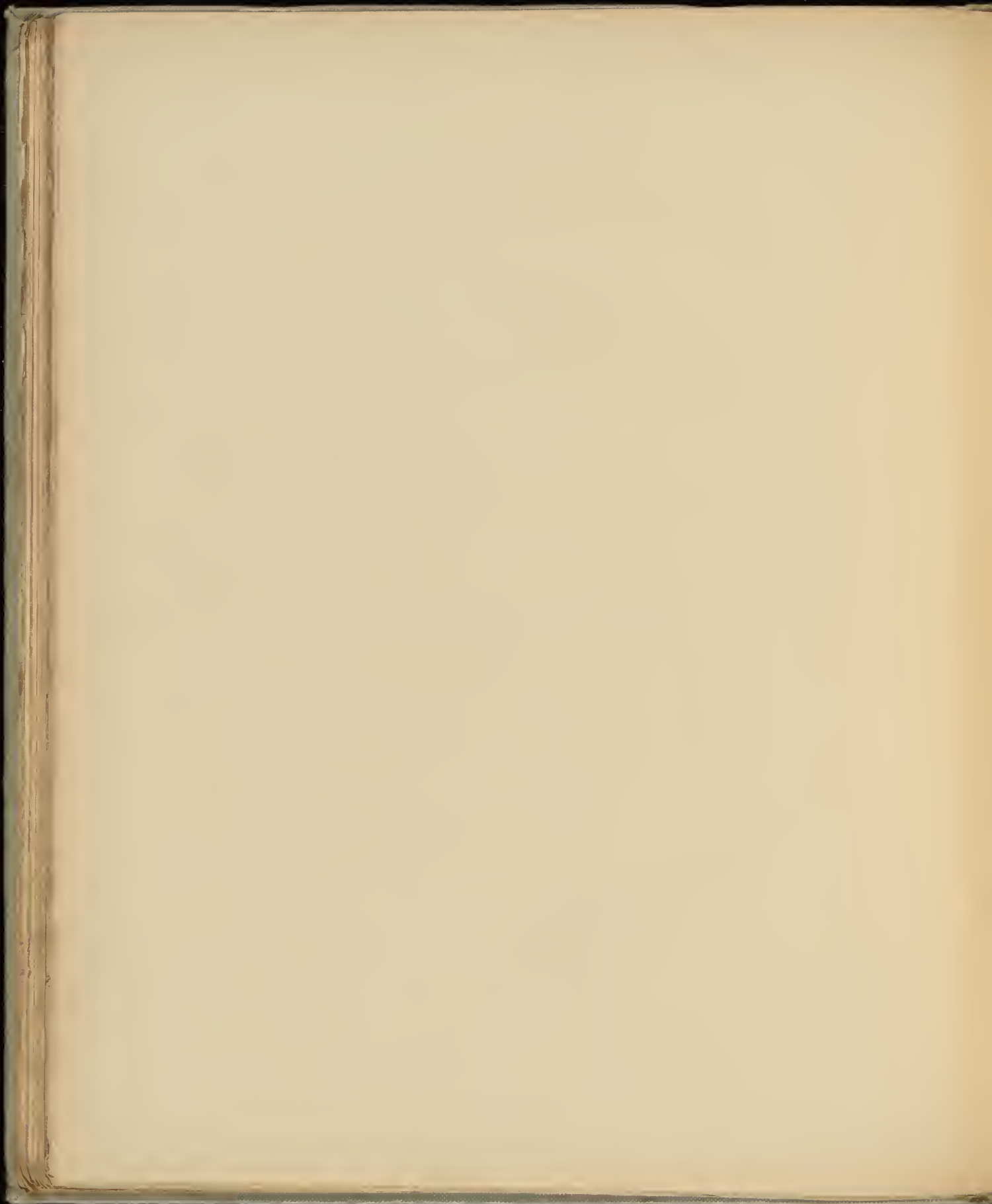
<sup>m.</sup>  
H. 0.050.

141. LAMP of enamelled clay. Bust of Jupiter, placed full face on the back of a spread eagle, which carries a thunderbolt in its claws. Around it a frieze of foliage.

From Ischia.

[Pale green enamel; handle in the form of a ring.]

<sup>m.</sup>  
D. 0.120.



## TERRA-COTTA STATUETTES AND GROUPS.

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### INTRODUCTION.

Most of the terra-cottas now on exhibition are the results of recent excavations at Tanagra and in Asia Minor. To speak of these discoveries for a moment will help us to realize the original surroundings of the terra-cottas, and in fact there is no better way of indicating their importance.

The town of Tanagra played but a silent part in the history of Greece. It was a rich and ancient city, but its name is not inscribed on the bronze column (in the Hippodrome at Constantinople) on which are inscribed the names of the Greek towns which had combined to defeat the Persian army. As early as the fifth century B.C. Tanagra had a silver coinage of its own, on which were represented a shield and the forepart of a horse.

Built on a hill Tanagra formed two distinct quarters; the secular town with its little white brick houses, each adorned with a verandah, the wall of which was covered with paintings, and the Acropolis, set apart for the temples, the gymnasium and the theatre. The houses were built in terraces down to the plain; the surrounding wall can be traced to this day in a walk of three-quarters of an hour. Although many Greek towns were built on the same plan, an ancient

author praises the natives of Tanagra for separating their habitations from the sacred city and thus preserving the gods from all impurity. There were five temples on the Acropolis. The statues of Hermes and Dionysos sculptured in marble were the work of Kalamis, one of the celebrated artists of the time of Phidias.

Apart from these details, which give a sufficiently agreeable notion of the City, we know that arms were manufactured there, and that its inhabitants were greatly addicted to athletic sports and cock-fighting. At the gymnasium a portrait was exhibited of Corinna, a native of Tanagra, who had disputed the prize for lyric poetry with Pindar. It is possible that one of the statuettes which we exhibit (155) represents this poetess meditating a song.

The Necropolis, the third part of the town, was discovered in 1872. Peasants working in the fields brought some stone sarcophagi to light, which contained terra-cotta "dolls." They carried these "dolls" to Athens, whence they were sent to Paris, but in Paris their authenticity was at first questioned. Doubt is the infantile complaint of archaeologists who have their own teething and measles to go through. Since that period the excavations have been carried on without a break and even at the present moment they have not definitely come to an end. A space of several *kilomètres* has been explored along each side of the road between Athens and Chalkis; at least ten thousand terra-cottas have come out of those tombs. They are of course of unequal value and vary in style and preservation. Those which are the ornament of this Exhibition belong to almost every period of plastic art. We must examine them as they invite us to do.

Among the works in the ancient style, two figures of Silenus (142 and 143) are remarkable for strong, rude expression; it is the particular quality of this style, next to the stereotyped faces with which the gods are represented, to create extremely comic and original subjects out of all proportion to the technical means at its disposal. We have three statuettes of Aphrodite, the conception of which may be traced to the cradle

of art. Two of these (145 and 147) have been provided with jointed arms to give them action which the artist was incapable of rendering in any other way. But these are merely imitations of the ancient sculpture; whatever could be done towards rejuvenating and refreshing without obliterating the character of the idol, has been done; so that the Aphrodite holding a balsamary and a shell (No. 146) has become a work beautiful in style, showing no trace of the archaic model except as a reminder or an afterthought.

The severe style, such as flourished in the days of Perikles, is well represented by two examples from the van Branteghem collection. One, Marsyas drinking out of a skin (152), and another, a group, a Silenus and a nymph (151), seated side by side on a *kline*. To feel the power of these inestimable masterpieces we have only to compare them with the terra-cottas surrounding them: the statuettes which are attributed to the time of Alexander—exquisite in form and execution but belonging to an art which preferred grace to strength.

The latter are numerous. One type of figure which occurs frequently is that of a draped maiden who appears to be walking in the street. There are twelve of them in our Exhibition, and they all resemble each other without being exactly alike in any instance. Their head-dress, and their style of wearing the mantle (*himation*) or of carrying the fan, are always managed so as to give variety. Each shows individual taste, and it is difficult to know which shows the most. The draperies are arranged and worn with exquisite art. The smallest fold is at once a necessity and a beauty; the attitudes are grace itself, and the expression of countenance is so sympathetic, half-dreaming and half-awake, that one longs to ask them what they are thinking about. One of these (186) holds a little Eros in her arms; another (169), lies down to watch a sleeping Eros. There is no need to question these two.

A second type is the young girl seated, sometimes on a chair like the delightful figures Nos. 184 and 192, sometimes on a couch (164)

or on a rock. Rocks cannot have been used as furniture among the Greeks, but we know that the Elysian Fields, the abode of the souls of the dead, were a vast rocky plain, and there is no doubt that these little figures which we think so full of life are in reality shadows. In the kingdom beyond the tomb they take part in the feasts of the gods, they drink ambrosia in golden cups (164), they burn incense (198), they dream of love, they sing and play, they join in all games, children's play and games of chance. We shall see by choosing various samples the talent shown by the artists in interpreting this series of felicitous subjects.

A statuette lent by Sir William Drake (246) represents a young girl seated on a rock and playing with a dove, the messenger of Aphrodite. Suddenly the dove beats its wings and becomes restless. This alarm is caused by an enormous lizard having furtively joined the group and climbed the rock to seize the bird. It is an idyll, worthy of Theocritus. Further on (153) we see a woman represented as Aphrodite carrying a dove on her shoulder; a mother nursing her infant (173); another with her little girl on her knees, teaching her to read (159). One of the most celebrated subjects, and of which we have here as many as four examples (154, 165, 176, 195), is the girl playing the game of knucklebones, kneeling on the grass and consulting the oracle, which was probably an oracle of Love.

All these little figures are of exceptional beauty, created by men of genius, modelled to perfection and often adorned by colour which has retained its original freshness. We have here in a small space and within a few show-cases sufficient material to furnish the glory of several centuries of artistic emulation.

What can we cite further? The three little Erotes (178-180) will be looked at with pleasure, laughing and smiling as if they still were pages to the Aphrodite of Tanagra. They were found in groups, each group forming a family where the brothers all resembled each other and were only to be distinguished from one another by their gestures, costumes or attributes. Besides those who carry a balsamary there are



others carrying a mirror, a fan, a jewel-box, a pair of slippers. They are covered with gilding and colour; as regards dimensions, they are the smallest figures from the tombs in Bœotia and also the cleverest and the most refined. Near them we have Eros with cymbals (199); Eros seated on a swan (287); and then, following another idea, two comic actors rehearsing their parts (197, 204).

These terra-cottas, we need hardly say, were made in a mould; but the artist re-touched or re-modelled all the details with the modelling tool and brought them to a degree of perfection which a merely mechanical process is unable to give. In order to colour them it was necessary in the first instance to overcome the porous nature of the clay and to immerse them in a bath of whitewash. This white coating appears wherever the colour has disappeared. The favourite colour was a pale pink, then blue, red, yellow. The delicate flesh tint has contributed in no small degree to the success of the Tanagra terra-cottas. It also happens, although seldom, that a vitreous substance is mixed with the colours and secures for them an indestructible freshness with the brilliancy of enamel.

We glance rapidly at the statuettes found in neighbouring burial places. Thebes has supplied a very fine Erato (162), a negro boy juggling with balls (168), and a tragic mask (172). From Thisbe comes the *Lutrophoros* (264), lent by the Right Hon. W. H. Smith. A new series, rich in interesting subjects, comes from the island of Eubœa; the three Erotes from Eretria (189-191) will be much admired. They resemble those from Tanagra, and the youngest, almost an infant, is the most delicate thing imaginable. Attica is represented by a Satyr in the old style (No. 144) and especially by the statuette of a woman seated and putting on her shoes (177). It is in works of this kind that we can feel the taste and the *savoir-faire* of the Greek artists; no effort, nothing but simplicity and truth, which are both the aim and means. Corinth has given us draped dancers (158, 185) and a Silenus carrying the infant Dionysos (163). But the most important pieces in this part of the Exhibition are two groups from Hermione: the fruit market (208),

and the two women seated upon a sarcophagus (166), one relating an anecdote or some village scandal, the other listening with attentive curiosity. In the days of old, the tombs were placed in a row along the high roads, and the passers-by sat down upon them, as people sit on the benches in the Parks. The artist has caught the two gossips to a nicety; ages before the painters of the Dutch school, he created this most amusing of *genre* pictures.

We now come to Asia Minor, that is to its terra-cottas, the discovery of which has in the most singular manner increased the inheritance of science and puzzled the *savants*. We will not raise any irritating question. Our visitors shall go straight to the case inclosing the large groups. They will there see a wonder: Dionysos leading a bull (214), then, beside it, a Nereid seated on a hippocamp (220); the rape of Europa (218); the pretty group of Eros pursued by a swan (230); Eros seated on a dolphin (240). They will see the group of two young girls (219), one of whom having lost the game, is carrying the other, who has won it, on her shoulders. These splendid specimens have nothing in common with the art of Greece itself. They have neither the tranquillity nor the calculated coldness of classic art; they are full of life and warmth. The feeling for plastic art which the Greeks possessed in such an eminent degree, has given place to a sense of the picturesque; simplicity has given place to passion. In Asia the sculptors belong to the romantic school; they take their figures from the life, walking and gesticulating; the draperies caught by the wind are crumpled into a thousand different folds. And yet withal—what strength of manipulation! What cleverness of construction, joined to the most correct and patient execution!

The precise spot where these terra-cottas were found is unknown, for Turkish law forbids research and the exportation of antiquities. But it is certain that they come from the neighbourhood of Myrina. The doubts they have provoked, have no serious ground. Besides, adversaries are rare, and the form adopted by the critics is so

contrary to the dignity of scientific questions that it is not easy to reply in a scientific manner.

The qualities peculiar to the work executed at Tralles (Aïdin) can be studied in our Exhibition only by one specimen, the goddess holding a golden apple (234). Others are of the same family, and we place two gems from the van Branteghem collection in the first rank, the Niké holding a wreath of flowers (212), and the young girl pouring water into the basin of a tripod (213). For delicacy of feeling and manipulation nothing surpasses these poetic creations of Ionian art.

The transition is simple from these to the terra-cotta examples from Smyrna, which are equally beautiful. The lovely Eros (269) which H.R.H. the Princess of Wales has deigned to send to our exhibition, and another charming statuette from Asia-Minor (270) worthily head the series of gilded terra-cottas. The Eros with the arrow (217) reminds us of a work of Praxiteles. The flying Eros (247), lent by Sir William Drake, is an enchanting little figure, young, slender, radiantly beautiful, and fresh in colour. To be quite just, each work should be mentioned, as none but choice specimens are exhibited. The four grotesque figures (221-224), modelled with such spirit and such refinement; the head of a lion (228), one of those rare terra-cottas which are not produced from a mould; the Banquet (227), which attracts notice by the originality of the subject and the unusual number of figures grouped together. From Smyrna come those small heads in acquiring which amateurs rival each other, sending them up to enormous prices. It is possible that these fragments of an exquisite style, may never have had bodies, as the heads of nearly all statuettes were moulded separately. We have several in this collection: Athene wearing a helmet (291); Hercules (260); a Mainad (257); and next a very nice collection belonging to Mr. O. C. Waterfield (271-282).

Myrina has supplied some of her best figurines: a nude Aphrodite (216), as beautiful as the torso from Tarsus at the Louvre; an Aphrodite fishing (229); a large Eros with the head veiled (238); a

Psyche with four butterfly-wings (226) ; and two full-grown youths, grand in style (252, 253), sent by Mr. Alfred Lawson, of Smyrna. But the genius of Asia Minor is replete with surprises. After all the masterpieces it has spread before our eyes, it still has its most important monuments in reserve: the terminal bust of a poet or a philosopher (215) of much majestic beauty; and the Harmodios (211), which is a copy of a celebrated statue of the fifth century, and the importance of which in connection with the history of Art is undisputed. These two statuettes were found at Tarsus.

Our best guide towards determining the origin of each statuette, if its style and subject are not sufficient indications, is the appearance of the clay, its colour and chemical composition, which varies according to the locality. One can ascertain this difference by comparing the terra-cottas of Italy with those of Greece. We have collected together a few very remarkable specimens of the former: a helmeted head of Silenus (286), in the old style, exhibited by Dr. Weber, is one of the most curious specimens of the discoveries at Tarentum.

Mr. Vaughan has intrusted us with a small figure of a draped woman (268) found at Capua. It is superior to the somewhat commonplace type of the statuettes of Magna Græcia. Rome is also worthily represented by a head of a youth (248), lent by Sir William Drake; a head of Juno (251) from the collection of Mr. Hodgson, and above all, by that already famous head of a young man (249), which Mr. Drury Fortnum has been fortunate enough to secure. These works may be traced back in a direct line to the great masters of sculpture of the fourth century.

This, in a few lines, is the general character of the Exhibition. From the Persian wars until the reign of Augustus and beyond it, it gives the outline of the history of plastic art in almost every country of Greek culture; but this history would only be partially understood and appreciated if our Exhibition recalled nothing of the preceding centuries. For this reason we have admitted a few specimens of the most archaic style, just as one begins a book with a preface. A terra-cotta from Corinth

(283) shows what the primitive idols cut out of a wooden board were like. Some enamelled clay statuettes (242-244) are completely under the influence of Egyptian art. Enormous progress may be already recognised in two votive busts (245, 267): art does not as yet seek to free itself from the trammels of tradition, but it foresees an ideal and will not be long in seizing it. Look, for instance, at that Caryatid (284) and that goddess carrying a mystic cist (258), the property of Mr. Paton. They inspired the Caryatid in the British Museum and form the last links of the chain which binds the past to the century of Perikles.

## CATALOGUE.

*The Terra-Cottas numbered 142 to 244 and divided into four classes are exhibited by*  
A VAN BRANTEGHEM, F.S.A.

### I.

#### TERRA-COTTAS FROM GREECE PROPER.

- 142, 143 TWO SILENI, of ancient style, each seated on a base shaped like an *omphalos*.  
The first seated full face holds an *amphora* upside down with both hands. He has horse's ears and a long *hippovris*; his left foot rests on the *omphalos*. The *amphora* pointed at its base is ornamented with concentric circles in relief.  
H.  $\overset{m}{\circ}$ 155.
- The other Silenus (the brow encircled by a large *strophium*) kneels on the *omphalos*. His left hand holds a tray; his head is thrown back, and his right arm is crossed on his breast as if guarding himself against an enemy.  
H.  $\overset{m}{\circ}$ 163.
- These two statuettes certainly date from the sixth century before our era.  
From Tanagra.  
[Traces of colour.]
- 144 NUDE SATYR of ancient style. He advances rapidly on tip-toe, both arms raised, the hands closed, having probably held a *thyrsos* and a *kantilaros*. His body is powerfully modelled; he has goat's ears; the forehead is wrinkled; the beard, cut in the shape of a fan, and the hair are merely indicated by a flat relief, which must have been of a different colour from that of the flesh.  
From Attica.  
[Flesh colour. H.  $\overset{m}{\circ}$ 225.]

- 145 GODDESS, probably Aphrodite, seated upon a throne. It is a free reproduction of an ancient work, not a servile copy. The head has nothing archaic about it, and the legs are not jointed as in the works of the hieratic style. But the costume, a long clinging *chiton*, the arms, which are symmetrically adapted to the body, and the long curls recall the primitive sculpture. The arms are articulated like those of a doll; the hair is knotted on the brow in a double *korymbos*; the feet are shod with blue shoes.

The throne, independent of the statuette, is also of the ancient style. Its back, which is very high, is ornamented with six hollow squares in two rows, and four palmettes are fixed at the angles. The arms of the chair are finished off with rosettes, and are each supported by a conventional female sphinx with rounded open wings. The sphinx is in this instance purely decorative and cannot help us to determine the name of the goddess.

From Tanagra.

Camille Lecuyer's Sale; Catalogue, Pl. vii.

[Flesh colour; hair and lips red; the eyes painted white and black. H.  $\overset{m}{\circ}214$ .]

- 146 APHRODITE draped and standing on a circular base, holding a balsamary and a shell.

This terra-cotta is also a reproduction executed at the epoch of the best style of a figure in the archaic style.

The goddess is crowned with myrtle, adorned with gilded earrings, clothed in a *peplos* and a blue *himation*, which envelopes the upper part of the legs and falls back over the left shoulder. Her hair is knotted in a *krobylos* over the forehead.

From Tanagra.

Castellani Catalogue, Roman sale, No. 648.

[Flesh tint; hair red; eyes and lips coloured. Base with two ledges. H.  $\overset{m}{\circ}211$ .]

- 147 ARTICULATED DOLL representing a nude Aphrodite seated in a hieratic pose; the legs together, the arms hanging down the sides but movable. Her *diadema* is ornamented with a centre rosette. Her earrings are flower-shaped.

From Eretria.

[Light clay. H.  $\overset{m}{\circ}162$ .]

- 148 THE RAPE OF EUROPA. The bull swims towards the right; the young girl is seated full face, clothed in a double *chiton*, the head turned backwards. Her right hand rests on the back of the bull; the other holds one of the horns. Imitation of an ancient work.

From Eretria.

[Traces of colour. H.  $\overset{m}{\circ}100$ .]

- 149 ARCHAIC MASK OF SILENUS grand in style and careful in execution. He has the ears of a bull, a bald head, arched eyebrows, the mouth half open, drooping moustachios, the beard finely curled and cut in the form of a fan. The masks of this description are supposed to have served as talismans.

From Tanagra.

[Flesh colour; the eyes, lips, and hair are coloured red. H. 0<sup>m</sup>088.]

- 150 SCENIC MASK OF AN OLD SILENUS, with goat's ears. He has a bony skull; the hair, beard, and eyebrows are painted white; the nose flattened; the mouth shaped like a funnel, as becomes a theatrical mask. In the severe style of the fifth century.

From Tanagra.

[Flesh colour; eyes painted black and white. The mouth of a crimson red. A hole at the top for suspension. H. 0<sup>m</sup>059.]

- 151 SILENUS AND NYMPH seated upon a *kline*. The bust of the nymph is exposed, the legs enveloped in a pink *himation*. She is adorned with earrings; her brilliant red hair is dressed in parallel bands, is knotted in a chignon and falls in ringlets on her shoulders.

The Silenus has white hair a white beard, and the ears of a goat. He leans his head on the nymph's shoulder, and his right hand rests on her knee. The artist has treated the subject very freely.

The *kline*, of which the supports are sculptured, is covered with a drapery.

This group, which belongs to the fifth century before the Christian era, is one of the most beautiful acquisitions from the excavations at Tanagra, which have generally brought to light nothing but single figures, amongst which four or five at most belong to this style and period.

The scene takes place in a future life, when the dead according to a belief very prevalent in antiquity are transformed into gods and share all the enjoyments of divine life. The inscriptions are full of details relative to this belief, and the terra-cottas found in the *necropolis* at Tanagra and Asia Minor are its best commentary.

Published in the Gazette Archéologique, 1877, and in the Castellani Catalogue (Roman sale, 1884), Pl. xiv.

[Flesh colour. Low base.—H. 0<sup>m</sup>146, L. 0<sup>m</sup>170.]

- 152 MARSYAS wreathed with golden *korymbos* and drinking from a skin, which he holds in both hands. He leans against the trunk of a tree, his head and shoulders thrown back, the right leg stretched out.

This terra-cotta, in the grand Greek style of the fifth century before our era, is one of the masterpieces of the collection. It is of the same family and doubtless executed by the same artist, as the Silen seated on a *kline* described in the preceding number.

From Tanagra.

[Flesh colour; eyes coloured white and black; the yellow colour of the *korymbos*<sup>m.</sup> indicates that they have been gilded. Flat base. H. 0'172.]

- 153 YOUNG GIRL AS APHRODITE. The upper part of the body nude, the legs crossed, the right hand leaning on a *cippus* painted blue. She wears a *himation* of a pale pink colour, and a dove with raised wings is seated on her shoulder. The majesty of the pose, the beauty of the face and body, the exquisite art shown in the adjustment of the drapery, and the fresh colouring, make this little figure one of the most beautiful specimens of the ceramic art of Tanagra.

[Flesh colour; hair red; eyes and lips finely coloured; the dove painted blue. H. 0'200.]

- 154 GIRL PLAYING WITH KNUCKLE-BONES. This statuette represents a young woman kneeling on her right knee, the right arm bent forwards. She has just thrown the knuckle-bones into the air to catch them on the back of her hand. But it appears that they have all fallen upon the ground, on which the player is attentively scanning them, counting them with bent head.

Different opinions have been chronicled as to the signification of this subject. We think that it means a love oracle. The young girl asks Fate whether she is loved. The excavations at Tanagra have brought several examples of this charming subject to light. This is amongst the most beautiful and the purest in style and execution.

The young girl wears gilded earrings; her hair dressed in parallel bands falls in a flat round mass shaped like a purse upon her neck; her white *chiton*, fastened on the two shoulders, has a double girdle, one below the bosom, the other at the waist; it leaves the arms and right breast uncovered. The *himation*, which is painted pink, only covers the legs and forms folds modelled with infinite art. The left hand holds a small bag, full of knuckle-bones; the feet are shod in yellow.

[Flesh tint; hair reddish-brown; crimson lips. Flat base. H. 0'197.]

- 155 LYRE-PLAYER lying to the left on a rock in an attitude of meditation. Her bent head, leading one to imagine that she is asleep, is supported by her left hand, the arm leans on the rock; her right hand holds the *himation*, the two ends of which fall upon the ground in triangular folds. In front



of the young girl a lyre with six strings is placed on the ground. It is one of the largest statuettes found at Tanagra. A Tanagorean artist could not have created this subject without thinking of Corinna his compatriot, who had disputed the prize for poetry with Pindar. The pretty verses by Corinna, which may be applied to all our Bœotian terra-cottas, will be remembered:—

"I sing delightful things  
To the women of Tanagra clothed in white,  
And my natal town listens with joy  
To my clear and caressing voice."

The young girl is crowned with a circlet and wears earrings. Her face is classically beautiful. Her form and drapery are most delicately and finely modelled. She wears a *chiton* with short sleeves split up and trimmed with buttons.

[Usual colouring. Pink *himation*, rock blue; traces of gold on the lyre. Flat base. H.  $\overset{m}{\sigma}155$ ; L.  $\overset{m}{\sigma}278$ .]

- 156 A YOUNG GIRL OF TANAGRA draped and carrying a fan. Her head, which is extremely beautiful, is modelled with exquisite refinement and turns slightly to one side; her hair, painted red and knotted at the top of her head is encompassed by a *sphendonté*, of which one can see the fastening. Her ears are adorned by gilt earrings. She wears shoes, a long *chiton* and a mantle artistically draped and covering the arms and hands.

[Flat base. Traces of colour everywhere. H.  $\overset{m}{\sigma}272$ .]

- 157 EROS AND PSYCHE seated on an eagle and embracing each other. They are two children: Eros entirely nude, and seated on his *chlanys*, Psyche draped in a *himation* which covers only the lower portion of the body. No other example of this curious subject is known; it evidently represents an apotheosis.

From Eretria.

[The clay of a light colour. The wings of the Eros are missing. H.  $\overset{m}{\sigma}110$ .]

- 158 VEILED DANCER. She turns towards the right; the head full face and slightly bent. Her white *chiton* and the pale pink *himation*, which fulfils the double purpose of a veil and a garment, are bordered with wide black bands. The drapery covers the two arms and admirably moulds the shape of the body: its strong folds suggest the movement of dancing. It is one of the most beautiful varieties that are to be seen of a subject which the Greek artists anterior to the time of Alexander the Great knew so well how to handle, and of which we have other specimens to show (Nos. 19, 170, 185).

From Corinth.

[Flesh colour; hair brown; lips red; the eyes painted in black and white. H.  $\overset{m}{\sigma}218$ .]

159 READING LESSON. A woman seated full face on a rock and holding on her knees a young girl, with whom she is unfolding, and looking at, a large roll of papyrus. She is teaching her to read. Mother and daughter are adorned with earrings and wear shoes; their dress is the white *chiton* and the *himation*, which does not cover their legs, but the mother's *chiton* has short sleeves trimmed with buttons. Up to the present no *replica* is known to exist of this charming group, which is one of the prettiest pictures of the domestic life of the women of Greece. But the rock which serves as a seat reminds us that the scene takes place in the life beyond the grave in the Elysian Fields, where the dead meet each other again and continue the occupations and habits of their life on earth.

From Tanagra.

[Flesh colour; hair red; traces of violet on the mantle of the woman, and of pink upon that of the daughter. Flat base. H. 0<sup>m</sup>.208.]

160 YOUTH seated full face on a rock, upon which he leans his right hand and leg. He wears *endromides*; his *chlamys*, fastened upon the right shoulder, only covers his left arm and the half of his chest. The *petasos*, hung round the neck, is adorned in the middle by a raised button; at the foot of the rock two quoits may be noticed.

From Tanagra.

[Flesh colour. The eyes and lips coloured. The hair painted red; the shoes and one of the disks gray-blue. Flat base. H. 0<sup>m</sup>.145.]

161 YOUNG TANAGRA GIRL in the attitude of walking. She walks with the left leg forward; the right arm folded on her breast to keep her *himation* around her. Her hair, painted red, falls in long curls on her neck.

[Usual colouring. Flat base. H. 0<sup>m</sup>.196.]

162 THE MUSE ERATO leaning upon a *cippus*. She has gold earrings and a wreath of red and blue flowers; she wears a *chiton*, which does not entirely cover her chest, a *himation* knotted round the thighs and a pair of shoes. She holds a lyre in her left hand, whilst her right holds the *plektron*. Seated full face she turns her head slightly to one side, which gives her an inspired appearance.

From Thebes.

[Red clay, the hair painted brown. H. 0<sup>m</sup>.275.]

163 SILENUS carrying the infant Dionysos on his left arm. His face is smiling. A thick wreath of flowers encircles his brow, and a *chlamys* is knotted round his thighs. His right hand keeps his girdle together. The child leans his right hand upon the shoulder of Silenus.

From Corinth.

[Flesh colour. The head of Silenus is painted red; the drapery bears traces of blue colouring. Oval base. H. 0<sup>m</sup>.181.]

- 164 WOMAN SEATED to the right on a *kline* and holding a cup. The *kline*, of which the woodwork is ornamented with a profusion of mouldings, is covered with a blue material with red fringe; the fore-feet end in lions' claws; the cushions painted blue are ornamented with fringes and tufts. A stool with two steps and a round three-legged table, also carved and standing upon claws, are placed before the couch. As to the young woman, she wears the costume peculiar to Tanagra: a *chiton* with the double girdle and the *himation* covering the lower part of the body. But her hair is encircled by a wreath of flowers and leaves, the plaited ribbons of which fall upon her shoulders, and her feet are shod with boots with a cut-out border. She is seated, and her legs are crossed; her left hand catches hold of the *himation*, her right arm leans on the cushion, and her right hand holds a cup, probably full of wine or ambrosia. She has just been drinking, and her head bends as if she was about to drop off to sleep. In the abode of the blest all who are admitted take part in the feasts of the gods.

The statuette is conceived and modelled with consummate art. As yet no other example in terra-cotta has been found of this charming subject.

From Tanagra.

[Usual colouring. Flat base. H.  $\overset{m}{0}194$ , L.  $\overset{m}{0}232$ .]

- 165 LOVE ORACLE. This player at knuckle-bones is a variation on the large statuette above described (No. 154). The young girl directs her gaze to the bag of toys she holds in her left hand; in her right hand she holds a roll of papyrus. She is bent down, but not quite on her knees, and has not begun her game. Her hair is knotted on her neck in a chignon; her *chiton* clasped on her breast has but one girdle. Her yellow shoes have red soles.

From Tanagra.

[Flesh colour; hair red; eyes and lips finely coloured. The bag of toys is also painted red. Flat base. H.  $\overset{m}{0}125$ .]

- 166 GROUP OF TWO YOUNG WOMEN seated on a sarcophagus and talking together. Both have their legs crossed. The first to the left wears an *opisthospendone* in her hair; she leans her right hand on her hip, the left arm resting on the sarcophagus, and to mark the interest she takes in the tale, bends with outstretched neck towards the friend who relates it. The other woman only wears a band in her hair; her right hand rests on the stone coffin, and she is gesticulating with her left hand, the fingers of which are bent, leading one to guess at a glance that it is she who is speaking. In Ancient Greece the tombs were placed in rows on either side of the high-roads, and the passers-by must often have sat down upon them and

entered into conversation. The subject of the group is therefore borrowed from the daily life of the ancients, and the artist has treated it so naturally and cleverly that it would be difficult to surpass him.

From Hermione.

[Traces of colour. H. 0'200, L. 0'207.]

- 167 WOMAN OF ERETRIA wearing a *diadema*. She is apparently walking, her head slightly turned aside. Her two arms are hidden by the *himation* and, whilst the right hand holds the garment together at the neck, the other is extended to raise it and draws the two ends of it together.

The face is finely modelled. The hair falls in curls upon the shoulders. The ears are adorned with earrings, the *diadema* is chased and painted red.

[Flesh colour; hair red; drapery red. Flat base. H. 0'216.]

- 168 YOUNG NEGRO JUGGLING WITH BALLS. He wears no other clothing but a *perisoma* painted pink and has a thick wreath of red flowers round his neck. His right hand holds out a ball, a second is placed on his right knee, and he is preparing to throw it up, a third has settled on his head. We were previously acquainted with these jugglers by means of an ivory carving,—fragment of a consular diptych, Castellani's Catalogue, No. 580—but this is the first time that we meet with this curious subject in terra-cotta.

From Thebes.

[H. 0'134.]

- 169 TANAGRA GIRL seated on the ground, leaning against a rock; her right hand placed on the head of a little sleeping Eros. Her hair is enclosed by a blue *sakkos*, her ears adorned with pendants. The *himation* painted pink is fastened in front and only covers the legs. With a pensive expression the young girl slightly bends her head, and her left hand holds the *chiton* together, the shoulder-piece of which has slipped along her arm. The Eros is lying in front of her at the foot of the rock and leans his head upon his right arm; his legs are crossed, his *chlamys* is folded as a scarf.

Several of the terra-cottas from Tanagra represent young women seated, and an Eros coming to disturb them at their work or in their reflections. We have here a spirited and poetical variation of this subject.

[Usual colouring; the rock was painted blue; flat base. H. 0'133, L. 0'192.]

- 170 FEMALE DANCER, her face veiled and turning to the left, the right arm hanging down, the other bent, and the hand resting beneath the armpit. She is walking on tip-toe and wears white shoes. The mantle, which

takes picturesque folds from the movement of the dance, covers nearly the whole figure as well as the head and the lower part of the face; but the material is so thin that the shape of the figure is shown.

From Boeotia.

[Traces of colour; semi-circular base, ornamented with mouldings. H. 0'236.]

- 171 YOUNG GIRL WITH A FAN. With her right hand placed upon the thigh she bends and lowers her head with a charming expression of melancholy or pensiveness. Her hair is encircled by a gilt band, her left hand carries a fan edged with gold and decorated with a red palmette. On the great marble frieze (in the museum at Munich) representing the nuptial procession of Poseidon and Amphitrite, and which is attributed to the school of Skopas, one of the Nereids holds a fan in the form of a leaf exactly similar to those held by the women of Tanagra.

[Flesh colour; hair red; eyes and lips finely coloured; gilt earrings; traces of pink colour on the *himation*. H. 0'232.]

- 172 TRAGIC MASK. The masks of Greek Tragedy are as rare and precious as the Masks of Comedy are numerous. This represents the features of a God or of a King. The brows are knitted, the eyes come out of their orbits, the hair is bristling, and the beard is tightly curled. At the top the *onkos* may be observed.

From Thebes.

[Flesh colour; eyes blue; eyebrows black; hair and beard red; the back is painted blue. Two holes to hang it by. H. 0'093.]

- 173 YOUNG MOTHER seated to the left on a *kline* and offering her breast to her infant, which lies in front of her and asks to be fed.

The woman wears a *chiton*, which is fastened above her breast, and a pink *himation*, which only covers the lower part of the body. Her right arm leans on the *kline*, whilst her left hand presses her breast. Her head, adorned with earrings and ringlets falling on her neck, bends and leans over the child which she tenderly contemplates. The child's head is thrown back on the two pillows of the couch, and it holds out its arms as if impatient.

In all the crowd of Tanagra terra-cottas, always happily conceived, few can compare with this delightful group in grace and realism.

The *kline* covered with a red drapery with a blue border and red fringes is adorned with turned feet; the raised back of the couch (*fulcrum*) is at the left extremity.

[Usual colouring; the pillows coloured blue; flat base. H. 0'212, L. 0'203.]

- 174 DRAPED YOUTH seated fronting the spectator on a rock, upon which his left arm leans. His *chlamys* fastened on the right shoulder only leaves the upper part of the right arm uncovered. His feet are in pink shoes. The *petasos* is lost.

From Tanagra.

[Usual colouring; flat base. H. 0<sup>m</sup>162.]

- 175 WOMAN OF TANAGRA draped and veiled in a blue *himation* held together and kept back by the left hand. The white *chiton* with short sleeves leaves the fore-part of the right arm, which is poised upon the hip, and the left foot, on which is a white shoe, uncovered. The little figure is of remarkable delicacy and the colour extremely fresh.

[Flat base. H. 0<sup>m</sup>130.]

- 176 ORACLE OF LOVE. A young girl, stooping on the right is playing with the knuckle-bones. Her only garment is a pink *chiton* with a wide blue border left open on the breast and held to the shoulders by means of two *fibulae*. She wears earrings and white shoes with red soles. Her left hand rests on her knee; the other lowered has just thrown the knuckle-bones, of which two still adhere to the base. With the head slightly bent and turned full face she consults the oracle, doubtless with the same intention as the young girls who pluck the petals of a daisy.

From Tanagra.

[Usual colouring. Flat base. H. 0<sup>m</sup>118.]

- 177 YOUNG GIRL seated to the left on a stool without a back and putting on her shoes. She is raising her left foot to put the shoe on, bending her body forward and stretching out her arms to tie the string. The feet of the seat are turned, and the little figure is placed on a base with three steps.

The painted vases of the grand epoch, the *pyxis* by Megakles for instance, represent the same charming subject full of taste and simplicity; on a funeral stele it is the servant who puts on her mistress's shoes; but this terra-cotta, in which everything, even the smallest fold of the drapery, is of incomparable grace, offers us the subject in all its classical beauty.

Found in the neighbourhood of Athens.

[Traces of painting. H. 0<sup>m</sup>140, L. 0<sup>m</sup>115.]

- 178—180 THREE LITTLE EROTES found at Tanagra. The first (No. 178) is crowned with a blue *strophium*, is dressed in a long *chiton* and carries an enormous balsamarium painted blue on the left shoulder. In his capacity of page to Aphrodite Eros is loaded with the toilet necessaries required by the goddess.

The second (No. 179) with gilded wings is hooded in a pink chlamys which he holds together on his breast.

The third (No. 180) with a golden wreath on his head lifts his two arms whilst dancing and playing the cymbals. § His blue chlamys is folded as a scarf.

These little figures, which are always found in groups in one tomb, are distinguished by marvellous ease of execution. All the attitudes, all the gestures are varied, colour and gilding are lavishly employed.

[Flesh colour; hair red; the cymbals gilt, the wings gilt or painted blue; no bases.] H.  $\overset{m}{0}075$ .— $\overset{m}{0}079$ .— $\overset{m}{0}087$ .

- 181 YOUTH nude, standing (with crossed legs) and leaning against the trunk of a tree.

In his right hand, which hangs down, is held a broken object, which does not resemble a strigil and is not easy to identify. The head is slightly bent with a melancholy expression, and his glance seems to be fixed on a second accessory, which he had carried in his outstretched left hand.

The type of the Greek *Ephesos*, created by the masters of the fourth century, here appears in all its beauty and purity. The attitude is incomparable in its ease, the modelling a masterpiece, and the expression of the face gives a striking individuality to the whole work. If the head were encircled by a band one would be reminded of a victor in the Olympian Games.

Found in Greece.

[Flesh tint; the hair and the trunk of the tree red, the bottom and the top of the pedestal, which is ornamented with mouldings, are painted grey-blue.] H.  $\overset{m}{0}252$ .

- 182 YOUNG TANAGRA GIRL veiled, wearing on her head a piece of cloth, cut square in front, folded in the middle and finishing in a triangular form. She also wears a band through her hair; her head is turned sharply to one side. Her right hand holds to her breast a *himation*, which covers her arms and hands.

[Traces of colouring; flat base. H.  $\overset{m}{0}195$ .]

- 183 SILENUS holding out his right hand with a *kantharos* in it—his favourite attribute. He is nude and crowned with ivy and *korymbos*; the left arm upon the hip. The action of his right leg shows that he is dancing forward.

From Eretria.

[Traces of painting. H.  $\overset{m}{0}177$ .]

- 184 YOUNG GIRL seated on a chair (to the left), her head bent forward in sorrowful attitude. The seat of carved wood is hollowed out in the back and is covered with a red cushion. The young girl wears a large *sphendone* and earrings; her hair falls in long curls on her shoulders. She wears a *chiton* with a golden girdle and a *himation* of which she holds the two ends. Her feet rest on a stool.

When we examine, one by one, the seated women from Tanagra in this collection, it is difficult to know which to prefer. This would however appear to excel all the rest as much from its poetic subject as its astonishing qualities of execution. The head is of ideal beauty, the drapery magnificently treated, and the play of the gilding and colour, which was enamelled, contribute to produce a prodigious effect upon the beholder.

[Flesh tint; *chiton* white; chair blue. The soles of the shoes and the mouldings of the stool painted in red. Flat base. H.  $\overset{m}{\circ}$ 243. L.  $\overset{m}{\circ}$ 225.]

- 185 VEILED DANCER playing the *krotala*. She faces the spectator, the body gracefully leaning to one side, the arms held forward, and the left leg raised. She wears shoes. Her veil, which covers her forehead and the mouth, resembles the *yashmak* worn by Turkish women.

From Corinth.

[H.  $\overset{m}{\circ}$ 124.]

- 186 GIRL OF TANAGRA carrying a little Eros in her arms. She has a round hat on her head, wears a long *chiton* and a *himation*, which serves as a veil and hides all but the left hand. She wears shoes.

It is an extremely graceful motive.

Whilst the Eros stretches out his two arms to pat her cheeks, she bends her head tenderly gazing at the merry little god and closely pressing him to her breast.

The hat is ornamented with concentric bands in relief and with a string of beads. It ends in a point.

From Tanagra.

[Flat base. H.  $\overset{m}{\circ}$ 277.]

- 187 BEARDED MAN with the features of a Silenus, carrying an amphora on the left shoulder. He walks forward draped in a pink *chlamys*, which covers the right shoulder and half the bust, and is held to his breast. The base of the amphora is pointed and surrounded by circles.

From Boeotia.

[Traces of colour. H.  $\overset{m}{\circ}$ 165.]



- 188 YOUNG WOMAN standing near a small column, upon which she leans the right hand, and looking attentively at a golden apple held in her raised left hand.

She wears the usual dress of the women of Tanagra: *chiton* blue, *himation* pink, shoes white. Her ears are adorned with pendants. The face is of a perfect oval, admirably pure in its lines and is finely coloured. The small column placed upon a square base, on which the young girl puts her right foot, can be nothing but a funereal monument.

From Tanagra.

[Flat base H. 0<sup>m</sup>.268.]

- 189—191 THREE SMALL EROTES found at Eretria (Euboea). Here again, as in the preceding group, one of the children gravely carries a balsamarium on his left arm (No. 189). He has nothing on his head and is draped in a short mantle of a tender pink. Another (No. 190) crowned with flowers, attired in a *chlanys* open in front, and which the right hand keeps together on the chest, holds a theatrical mask—a comic one representing the features of a satyr in the ancient style. The third (No. 191) with a smiling face is dancing, his head slightly bent, and the two arms stretched out. He is the youngest of the three and quite an infant, as he has no hair on his head.

For refinement of manipulation the last is a real masterpiece. Here again no two gestures, attitudes or attributes are alike; in each work we admire a happy thought, prompt and facile execution; antique art at the time of the successors of Alexander excelled in this kind of improvisation.

[Flesh colour; red hair; blue wings; no bases. H. 0<sup>m</sup>.078—0<sup>m</sup>.090—0<sup>m</sup>.077.]

- 192 TANAGRA WOMAN seated (to the right) on a chair, her head veiled and turned to the front. Her *chiton*, which outlines the shape of her body to perfection, leaves the left breast and the arms uncovered; the *himation* painted pink is tied in front and envelops the legs in its cleverly combined and admirably modelled folds. The veil is a square piece of cloth independent of the *himation* and shows that the woman is married. A mere description is powerless to render the charm of this figure, the ease of its pose, its grace and *abandon*, or its style, worthy of the greatest works in statuary. The young woman leans her right arm on the back of the chair; her left hand rests on her knee and holds her *himation*; under the left foot there is a footstool. The chair, the back of which is hollowed out, has carved legs and is covered by a cushion with a blue fringe; between the side legs are movable cross bars which allow the chair to be folded up; at the back the legs are joined by a fixed bar.

This terra-cotta may be compared with the two marble statues in the Torlonia Museum, published in the *Monumenti dell' Instituto*, Vol. xi, pl. 11—12.

[Usual colouring; red shoes; flat base. H.  $\overset{m}{\circ}240$ . L.  $\overset{m}{\circ}205$ .]

- 193 BOY nude, carrying under his left arm a bag which he looks at smilingly. His left leg is advanced; his right hand is hidden behind his back and covered by a chlamys. The bag is fastened with a string.  
From Eretria.

[Light clay, no base. A hole for suspension. H.  $\overset{m}{\circ}188$ .]

- 194 TANAGRA GIRL wearing a *sakkos* and earrings. She is superbly draped in her *himation*, which envelops the body and arms. Her right hand is lowered; the other raised to the height of the breast lifts and carries the weight of the drapery. Her head is slightly bent and turns to the left of the spectator.

[Usual colouring. Flat base. H.  $\overset{m}{\circ}165$ .]

- 195 ORACLE OF LOVE. Young woman kneeling on her right knee and playing with knuckle-bones. Her head is inclined towards the ground, and her right hand is lowered to pick up the knuckle-bones, one of which still adheres to the base. Her arms and right breast are nude; her hair falls in curls to her neck, her ears are adorned with pendants, and her left arm rests on her leg.

It is the fourth variety of this celebrated subject to be met with in this collection. Like the three others it comes from Tanagra.

Usual colouring. Flat base. H.  $\overset{m}{\circ}172$ .]

- 196 YOUNG WOMAN seated (to the right) on a rock and holding a fan in her hand. She wears the costume habitual to the women of Boeotia: *chiton*, *himation*, and red shoes; the *chiton* slips off the shoulder and leaves the right breast uncovered. The head with curling hair wreathed in leaves and fruit is turned full face; the left arm rests on the leg, and the hand holding the fan leans on the rock. The fan is decorated by an engraved palmette.

From Tanagra.

[Usual colouring. The *chiton* blue, the mantle pink, the fan edged with red, and red touches in the hollows of the palmette. Flat base. H.  $\overset{m}{\circ}176$ .]

- 197 COMIC ACTOR holding a black cock in his two hands. He appears to be walking to the left, his head bent as if declaiming his part. His costume consists of a *somation*, which leaves the legs bare, and of a cloak folded as a scarf around his waist.

From Tanagra.

[The actor's mask, the crest and legs of the cock are painted red. The base is hollowed out in front. H.  $\overset{m}{\circ}140$ .]

- 198 YOUNG WOMAN OF TANAGRA seated (to the left) on a rock and putting some fruit or a grain of incense in a *patera*. She wears a white *sphendone* fastened on her head, in front a white *chiton*, which slips from the right shoulder, and a pink *himation* spread over the knees. She looks straight to the front, and the left arm leans on the rock. The face is very young, almost that of a child; the grace of the whole is inimitable.

[Usual colouring. Flat base. H. 0'155.]<sup>m.</sup>

- 199 EROS, as a child, playing the cymbals. He is represented flying, the right leg advanced; his curly head wreathed with flowers and slightly bent on the left shoulder. His blue *chlamys* folded as a scarf is fastened around the thighs.

From Tanagra.

[Flesh colour. Hair red. H. 0'130.]<sup>m.</sup>

- 200 YOUNG GIRL standing to the left and holding a bag of toys. Her right foot is placed on a *hydria*. A crown of leaves and fruit with long blue plaited ribbons, earrings and an armlet form her ornaments; her costume is that of the women of Tanagra. The right arm leaning upon her knee, the other stretched out—she leans forward and fixes her eyes upon the ground. This pose and gesture seems to indicate that she is playing knuckle-bones and attentively following the surprises of the game.

The *hydria* is incontestably a funereal urn. We are acquainted with a terra cotta from Asia Minor representing seven players at knucklebones grouped around a sepulchral *stèle*.

It was therefore in the neighbourhood of the tombs that the young girls consulted the oracle, putting their love affairs under the protection of some beloved individual who had access to the gods.

The *hydria* has four handles, of which two are upright.

From Tanagra.—Formerly attributed to Corinth.

[Flesh colour. Numerous traces of other colours. Flat base. H. 0'236.]<sup>m.</sup>

- 201 EROS, as a child, muffled in a pink *chlamys*, dancing and playing the *krotala*.

From Eretria.

[Traces of colour. No base. H. 0'130.]<sup>m.</sup>

- 202 EROS, as child, draped in his *chlamys* and holding a wreath of flowers in his left hand. His head is bent, his right arm leans on his hip.

From Eretria.

[Traces of colour. No base. H. 0'118.]<sup>m.</sup>

- 203 YOUNG GIRL holding a fan in her left hand, which hangs down. Her head is slightly inclined as if thinking of something sad; her hair is crimped in parallel bands; the *himation*, which fits tightly to the body and defines its outlines, only leaves the upper part of the right arm, which is placed upon her hip, exposed. The *himation* is of a pale pink material and bordered by a wide blue band. The shoes are painted yellow.  
From Tanagra.  
[Flesh colour. Eyes and lips finely coloured. Hair red. Flat base, the upper part painted blue. H.  $\overset{m}{\circ}212$ .]
- 204 COMIC ACTOR dressed in a white *somation* and a *chlamys*, which appears to serve the purpose of a veil, and under which he conceals his arms.  
From Tanagra.  
[Usual colouring. H.  $\overset{m}{\circ}105$ .]
- 205 PANISCUS playing the flute. He is standing full face, his legs together. A *chlamys* on his shoulder, and two goat-horns on his forehead.  
[Traces of colour; flat base.—H.  $\overset{m}{\circ}102$ .]
- 206 YOUNG GIRL OF TANAGRA seated (to the left) on a rock and holding a red apple in her hand. She wears earrings, a blue *opistho-splendone* with a yellow *fibula*, a *chiton* and the *himation*, which only leaves the fore part of the arm exposed.  
[Usual colouring; flat base. H.  $\overset{m}{\circ}143$ .]
- 207 OLD WOMAN draped and walking with an infant in her arms. She is dressed in a pink *chiton* with short sleeves, drawn in at the waist. The child lifts its right arm to caress her.  
Traces of colour.—H.  $\overset{m}{\circ}108$ .]
- 208 YOUNG GIRL conversing with a seller of fruit. This group, the subject of which is unique, represents a young girl who wants to buy fruit. She stops before a basket full of apples and bunches of grapes, and to better examine it she kneels on the ground on one knee. Her left arm leans on her hip and carries one of the ends of the *himation*; the action of her outstretched right hand shows that she is speaking to the fruit-seller, who is seated on the ground behind the basket. The fruit-seller has very little hair, her right arm is lowered; the *chiton* leaves the upper part of the chest exposed, her *himation* envelops her legs and the left arm, which rests upon the ground. Her body instinctively inclines towards her customer.  
From Hermione.  
[Traces everywhere of colour; flat base. H.  $\overset{m}{\circ}165$ . L.  $\overset{m}{\circ}268$ .]

- 209 YOUNG WOMAN OF TANAGRA, the hands hidden under her cloak. She is adorned with earrings; her *chiton* is painted pink, the *himation* blue; her hair is dressed in large parallel bands and knotted in a chignon. The left leg supports the weight of the body.  
 [Flesh colour. Hair red.]  
 [Flat base. H.  $\overset{m}{\circ}255$ .]
- 210 SACRIFICIAL BULL adorned with a large dorsal fillet. From Bœotia.  
 [Light clay. Traces of colour. H.  $\overset{m}{\circ}100$ .]

## II.

## TERRA-COTTAS FROM ASIA MINOR.

- 211 GREEK WARRIOR nude, the right leg advanced, the left arm lowered, the other, which is raised, was probably armed with a javelin. This terra-cotta is most important in the history of Art, for it reproduces a marble statue in the Museum at Naples, that of Harmodios, one of the murderers of the son of Peisistratos, and the same figure is seen on an Athenian coin (Imhoof-Blumer and Percy Gardner, Numismatic Commentary on Pausanias, p. 148, pl. DD, 16), with the difference that Harmodios is there armed with a sword. It is known that the group of the murderers was the work of two celebrated artists, Kritios and Nesiotes. The stiffness of the Archaic sculpture anterior to Phidias is still visible in the terra-cottas; the pose and the movements recall the ancient style, but the modelling is already perfect, and the whole thing is of incomparable power. The figure was used as a lamp; at the back a ring is fixed whereby to hang it up, and a hole is pierced to pour in the oil. A statuette of Helios, also in terra-cotta, and brought home by Dodwell (Clarac Musée pl. 821a), has this same peculiarity. Found at Tarsus; publ. in H. Hoffmann's Catalogue (Paris, 1886), pl. viii.  
 [Flat base, ornamented with mouldings. H.  $\overset{m}{\circ}266$ .]
- 212 NIKÉ standing and draped in a blue peplos with a wide gold border falling to the feet and leaving the arms and the right breast uncovered. She advances rapidly and proudly, her left arm bent, her right hand holding a wreath of gilded flowers; the other is raised and carries a bunch of roses. This latter attribute is not one of the ordinary symbols of Nike; it is not an allusion to a victory won on a battlefield, but rather a homage paid to the beauty of a young girl; for the Nike of the Hellenic period has a close connection with women and often comes to crown the most beautiful.

The goddess wears earrings, and in her hair a wreath of flowers and leaves, of which the streamers fall on the shoulders. Her head is thrown slightly back, her wings are at rest, her feet nude. The numerous folds, which her rapid progress makes in her drapery, are modelled with marvellous grace and delicacy. No divinity has been represented more frequently than Nike in ancient art, but we have no hesitation in saying that the one now before us is the most beautiful of them all. The style, colouring and gilding make it a specimen of the first importance.

Published by Fröhner, *Terres cuites d'Asie-Mineure*, pl. xix., and in Castellani's Catalogue (Sale at Rome, 1884, pl. xv.).

[Semi-circular base, ornamented with mouldings, flesh colour, hair red, eyes coloured, wings blue and gold, and the bouquet gilt. H.  $\overset{m}{\sigma}210$ .]

- 213 YOUNG GIRL pouring wine into the basin of a tripod, one of the most charming figures known to exist in terra-cotta. She wears a band of gold in her hair with streamers, and a triangular piece of cloth coloured blue, which is fastened beneath the band and falls over the head; her earrings are also gilt. The *chiton* of a pale pink outlines the form of the body to perfection; it leaves the feet, hands, right arm and breast uncovered. Standing facing us with her head slightly turned to one side the young girl leans against a sepulchral *cippus*, before which is placed a tripod with its basin. She pours the contents of an *oinochoe* held in her left hand into the basin, the edge of which she holds in her right hand. Her left foot is placed on the base of the tripod. She wears a gilded bracelet on each wrist. This young girl has been taken for the Nymph of a Fountain, but it is much more poetic to imagine the scene as one of private life.

The tripod, which is painted blue, has rounded legs ornamented with palm leaves and finished with goats' feet, which are joined together by foliage. It is of exactly the same shape as the bronze tripods seen in museums. The *oinochoe* with its trefoiled neck is also a reproduction of a bronze vase of the ancient style. On the base of the *cippus* a gilded ball may be observed, probably a toy.

Published by Fröhner, *Terres cuites d'Asie-Mineure*, pl. x.

Bullettino dell' Inst. 1879, p. 10. Catalogue Al. Castellani (sale at Rome, 1884), p. 665.

[Flesh colour, hair red, the *oinochoe* coloured blue; semi-circular base, ornamented with mouldings like that of the Nike. H.  $\overset{m}{\sigma}160$ .]

- 214 DIONYSOS AND THE BULL. This group, one of the largest and most important which have been found in Asia Minor, represents Dionysos bearded, leading a bull and holding it by a halter. The god wears a wreath of gilded foliage in his hair; his short *chiton* caught up and drawn

in at the waist leaves the arms and the left shoulder uncovered; his mantle is folded like a scarf and floats in the wind; his feet are shod with gilt *endromides*, each ornamented with two fibulae. He holds the halter with both hands, but the pace of the bull is so impetuous that the god has to employ all his strength to moderate it: he throws back his body and leans heavily on his right leg. The bull lowers its head, which allows a little Eros walking in front to seize it by one of its horns. The Eros with gilded and outspread wings, his head encircled by a gilt band, carries a torch in his right hand. His *chlamys*, like that of Dionysos, is blown about by the wind and indicates the rapidity of their movements. There is a rock in the background.

We have some difficulty in divining the meaning of this group. The unmanageable bull can only be explained by the idea of a contemplated sacrifice, but the torch carried by the Eros is evidently a nuptial torch.

The whole is nevertheless grand in style, and the artistic execution of the highest merit.

[Numerous traces of colour and gilding. Oblong base, ornamented with mouldings. H. 0<sup>m</sup>.252. L. 0<sup>m</sup>.300.]

- 215 TERMINAL BUST (*hermidion*) of a bearded personage with a cap on the head. The face, which is remarkably noble and of rare beauty, bears some resemblance to certain portraits of Plato, but not sufficient to exclude the possibility of its having been intended as an idol of Hermes rendered in a severe style of art. The same motive is found in a terracotta group discovered at Kyme and published by the *Gazette Archéologique* (1879, pl. 25), where a young girl is seated on a rock, upon which stands a terminal figure like the above. We should perhaps be able to solve the riddle, if the Greek inscription engraved in four lines upon the pillar in curious letters could be deciphered. The cap, once gilt, is of curious form, and no other example of it is known; it has a border and is divided in half by a cross band.

Found at Tarsus and published by Fröhner, *Terres cuites d'Asie-Mineure*, pl. i.

[H. 0<sup>m</sup>.304.]

- 216 APHRODITE FROM MYRINA. The goddess, nude, is standing to the front, the right arm stretched out, the left hand raised, and the right leg bent. She wears a chased diadema. The body is modelled with marvellous skill and immediately recalls the terra-cotta torso of the Venus of Tarsus, one of the gems of the Louvre. Fröhner, *Musées de France*, pl. 30.

[Light clay. The right fore-arm is wanting. H. 0<sup>m</sup>.288.]

217 EROS LEANING ON A CIPPUS. He is represented as a beautiful youth with slender and admirably modelled form. His legs are crossed, his right hand held behind his back; the wings prepared for flight give life to the whole statuette. The hair is curled and falls unfettered on the shoulders, but a tress plaited as a talisman against the evil eye comes down the middle of the forehead. The god bends and slightly turns his head aside. His left hand held a bronze arrow, point upwards, which has unfortunately been lost. A chlamys, the fibula of which may be seen on the right shoulder, only covers part of the chest and falls like a scarf over the back, where it is held by the right band. The cippus is very high, as it reaches to the armpit, and must therefore be a palaestic cippus. Nothing hinders our regarding this Eros as the god of the palaestra. It belongs to the family of those which are with every appearance of truth connected with the art of Praxiteles.

The statuette has been entirely gilt. Found at Smyrna and published by Fröhner, *Terres cuites d'Asie-Mineure*, pl. xxix.

[Base of two grades. H. 0220.]

218 EUROPA ON THE BULL. The young girl is seated to the front with charming, almost affected grace. Her head crowned with golden beads leans on her shoulder; her right arm rests carelessly on the head of the bull, her left hand lies by her side and holds a bouquet of flowers; her legs are crossed. Her hair is in curls, her ears are adorned with gilt pendants, and she wears a necklace of gold beads. The *himation* painted pink is tightly wound round the legs and unfolds behind the statuette as if the sea-breeze were playing with it. The string of each sandal is fastened on the instep by a clasp.

As it is certain that the ancient Faith transformed the youths who died into Ganymedes and the maidens into Leda, we are justified in thinking that this is not meant for the Rape of the daughter of Minos, but represents some young girl dead in the flower of youth, who in the abode of the Blest becomes the spouse of the supreme god. The artist has produced a refined female figure with a supple, slender body, perfect in harmonious modelling and design. It forms a happy contrast to the bull, which breathes power and vigorously cleaves the waves with dilated nostrils, the tail passionately lashing its sides. It swims to the left, and the head is encircled by a *ticium* similar to that worn by a sacrificial bull.

[Flesh tint; hair red; eyes and lips tinted. Blue sea. The body of the bull was probably painted white. H. 0215. L. 0255.]

219 GAME OF EPHEDRISMOS. A young girl carries one of her companions on her back and turns her head towards her in conversation. It is probable



that the subject represents a children's game, one of the rules of which was that the loser had to carry the winner for a certain distance.

Here the young girl who carries the other is in rapid motion and is shod with *endromides*. The winner of the game leans her right arm adorned with a bracelet upon her companion's shoulder, and at the same time lifts her left hand and slightly bends her head. The *chiton* has a peculiarity we have not hitherto come across—it has a triple girdle.

In this Group there are all the qualities of the terra-cottas from Asia Minor: irresistible force of action and a movement which catches even the smallest fold of the drapery, like a breath of life.

[Numerous traces of colour. Base round, with mouldings. H. 0<sup>m</sup>.283].

- 220 NEREID on a winged hippocamp. She is seated full face, the legs crossed, the head slightly turned to one side. She wears earrings and a bracelet, her hair is curled in long undulating ringlets. She holds the bridle in her left hand and with the right lifts a *himation* covering her legs. The right shoulder-piece of the *chiton* with its *fibula* slips over the arm.

Another Asiatic group is known, in which Thetis carries the helmet of Achilles, and several Asiatic terra-cottas have Nereids seated on Marine monsters as their subject. It is certain that originally and according to the artist's intention all these statuettes forming a consecutive series were connected with each other; under a mythological guise they represented the journey of the Dead Souls to the Happy Isles.

[Flesh tint; hair red. The bridle of the hippocamp is painted white, its wings blue. Flat base. H. 0<sup>m</sup>.204. L. 0<sup>m</sup>.247].

- 221—224 FOUR GROTESQUE FIGURES found at Smyrna.

221. A warrior clad in a short *chiton* and a cuirass, carrying a woman on his left shoulder. He is placed full face, his left leg on an elevation, the right arm resting on his hip. The woman draped in a long *chiton* rests her right hand on the shoulder of her ravisher and stretches out her left arm to balance herself. This subject is certainly a caricature of a famous rape; it reminds us of some episode in the Trojan wars.

[H. 0<sup>m</sup>.135.]

222. A nude, grotesque figure carrying a skin for water or wine upon his left shoulder. His legs are bent; he leans his head back upon his right hand; his mouth is open as if shouting.

[H. 0<sup>m</sup>.075.]

223. Discobolos nude with a *perizoma* round his loins. He is just going to throw the quoit which he holds in his outstretched right hand. His body is bent forward, whilst his right leg and his left arm are bent back.

[H. 0<sup>m</sup>.100.]

224. Discobolos nude. He has the features of a satyr. His right knee is on the

ground, his head is sharply turned to one side, and his left hand is on his knee. The right hand holds the quoit, the arm being extended backwards.

[H. <sup>m.</sup>043.]

These four clever little masterpieces, full of artistic feeling and animation, are modelled with extraordinary refinement. The bodies are of exaggerated emaciation, and real studies of anatomy; their bald heads deformed with enormous ears and thick lips. A whole series of caricatures in the same style have been found at Smyrna, but these are the smallest, the best executed and the cleverest in conception. The artist caricatured not only the great scenes of heroic legendary lore, but also the games of the palaestra, and the merchants who sold in the streets of Smyrna.

[Clay, light in colour. Flat base.]

- 225 EROS, as a disk-player, under the form of a beautiful winged youth with golden hair, leaning on a small column. He is in a standing posture, and stands full face. His left leg is a little advanced, a gold quoit is in his right hand, which is slightly lowered. He has a gold cord across his chest, which makes us suppose that he carried a quiver. A cluster of *korymboi* in his hair. His left hand lifts an end of the *chlamys* folded as a scarf.

Published in the Catalogue H. Hoffmann (Paris, 1886), pl. x.

[Flesh colour; the eyes coloured black and white; the *korymboi* gilt the wings blue and pink; the *cippus* grey. Flat base with two steps. H. <sup>m.</sup>0252.]

- 226 PSYCHE with four butterfly wings. The young girl is standing, her hands fastened behind her; her left leg steps. The head encircled by a gold band is turned aside with an expression of sadness and suffering. Her wings (raised and shaped) are in polychrome (white, black, yellow, and pink) and each is adorned with an eye like the wings of a moth. Her hair falls in curls on her left shoulder.

The *chiton* painted blue leaves the arms uncovered, and the shoulder-part has fallen from the right shoulder. The *himation*, which has traces of red colouring, is tied round the loins.

From Myrina.

Another Psyche has been published by MM. Pottier and Reinach, Necropole de Myrina, pl. 24.

[H. <sup>m.</sup>0217.]

- 227 BANQUET. A *kline* with carved feet is placed in the middle of the composition. A young couple are seated upon it. The man clothed in a *chiton* with short sleeves and a mantle kneels, turning his body towards us. He holds a lyre and the *plektron*. The woman seated with her feet upon a stool, her head surmounted by an Asiatic cap, seems to listen to the music. Her right hand is hidden beneath the *himation*,

her left arm embraces a little Eros seated in front between the two on a folded cushion and opening its arms, as if it wanted to fly away. At the head of the bed there is a table supporting a *scyphus* and a loaf; and a slave is bringing a conically-shaped cake. The feet of the table are shaped like lions' paws. On the opposite side a second slave is crouching asleep. He holds a lantern in his left hand.

To explain the subject, Paris and Helen have been suggested without the least reason. The scene takes place in the abode of the Blest.

Published by Fröhner, *Terres Cuites d'Asie-Mineure*, pl. ii.— *Bull. dell' Instituto*, 1879, p. 10.

[Usual colouring. The man's *chiton* and the covering of the *kline* are painted red, the pillows blue; the table, the stool, the vase, &c., are of a grey shade.]

A hole to hang it by at the back.

[H.  $\overset{m}{\circ}$ 120, L.  $\overset{m}{\circ}$ 200.]

- 228 HEAD OF A LION (to the left), the mouth open. *Applique*.  
This beautiful terra-cotta in bold relief has not been cast in a mould, but fashioned with the hand and with the *stucco*.  
There exist very few terra-cottas of this description. It recalls the head of the lion upon the coinage of Knidos.

Found at Smyrna.

[H.  $\overset{m}{\circ}$ 085.]

- 229 APHRODITE seated (to the right) on a rock. Her bust, arms and feet are nude; her head encircled with a band turns slightly round; her left arm leans on the rock, whilst the other is bent forward.

When she is fishing with a line, Aphrodite is sometimes seated on a rock by the sea-shore. We are reminded of this motive in viewing the present figure.

From Myrina.

[Pale clay. H.  $\overset{m}{\circ}$ 230.]

- 230 EROS AND A SWAN. A youthful Eros carrying fruit in the fold of his *chlamys* runs towards the left, pursued by a swan flapping its wings. The swan seizes the mantle of the god and asks for something to eat; but the swan is not meant for the bird; for Eros turns towards it and taking it by the neck pushes it away.

To appreciate this spirited little picture we must recollect that the swan is Aphrodite's bird, that it is he who carries the goddess when she traverses the air or the waves of the sea, and that Aphrodite's car is drawn by two swans.

The Eros is crowned with fruit and flowers, armed with a quiver and shod with *endromides*. His *chlamys* flies behind him in a hundred folds and gives an idea of the rapidity of his movements.

[Traces of colour; base of two steps; double air-holes in the back. H.  $\sigma$ 188, L.  $\sigma$ 198.]

- 231 ACTOR in the part of Papposilenos. His costume consists of a *chiton* with sleeves, *anaxyrides* of fur, and a mantle fastened round the waist and reaching to the knees. His head is bald, with enormous eyebrows, a flattened nose, and the beard cut square. He walks painfully, like an old man; his feet are naked and his back bent. His right hand is held out and must have had a stick in it.

From Myrina.

[Traces of pale pink on the *chlamys*. H.  $\sigma$ 160.]

- 232 GROUP (*Symplegma*) of two nude young wrestlers. One is on his knees and seizes the right arm of his adversary with both hands. The other is placed horizontally and endeavours to raise himself on his right knee and to rid himself of the embrace. The letter  $\wedge$  is to be seen incised on the back of the latter.

[L.  $\sigma$ 095.]

- 233 EROS AS A CHILD ON A GOAT. He is seated sideways upon the goat, like a woman, and is turned with smiling face to the front. The *chlamys* is folded as a scarf. The right hand leans on the back of the goat, whilst his left hand seizes one of the horns.

It is impossible that in looking at a terra-cotta group of this description the ancients should not have been reminded of a celebrated group by Skopas representing Aphrodite Pandemos seated on a goat.

Published in the Catalogue H. Hoffmann (Paris, 1886), p. 9.

[Flesh colour; the wings and the *chlamys* painted blue; lips red; the eyes coloured white and black. Base with two steps. H.  $\sigma$ 157, L.  $\sigma$ 120.]

- 234 DRAPED GODDESS holding out her left hand with a golden apple. Her face, of great beauty, is surrounded with long curly hair. In her ears she has gold pendants; on her head a thick wreath of ivy and *korymbos*, behind which rises a gilded *polos*. These attributes, the apple, the *polos* and even the ivy, seem to indicate the daughter of Demeter, but they equally suit the *Tyche* of some town in Asia Minor. The *chiton* is painted blue; the *himation* arranged with much taste reaches the knees, covers the right arm placed upon the hip and only leaves the right fore-arm uncovered.

From Tralles.

[Flesh tint; traces of pink and blue on the drapery. Oval base. H.  $\sigma$ 256.]

- 235 SILENUS CESTIARIUS. He is seated facing the spectator without clothing, except that on his two arms, which he extends symmetrically, he wears sleeves of leather thongs. The sleeves reach the wrists and are continued by means of a cord, which binds three fingers of each hand together—the first, second, and third fingers. The thumb and the little finger close upon an instrument shaped like a horse-shoe, which is tied to the palm, and was used to give more force to the blows directed against an adversary.  
From Smyrna.  
[Red clay. H.  $\overset{m}{\circ}$ 215.]
- 236 ASKLEPIOS standing on a circular base. The god is turned to the front and wears a mantle which leaves the chest and the right arm uncovered. His left arm hidden under the drapery leans on his thigh. In his right hand he holds a staff, around which is twined a serpent.  
This terra-cotta, magnificent in style and superb in modelling, has been used as a punch to make casting moulds. The five bosses surrounding it are the key points.  
[H.  $\overset{m}{\circ}$ 160.]
- 237 SLAVE, in a walking attitude; the right arm on the hip, the left hand raised and holding the *chlamys* together. His head is bald, his forehead wrinkled, and his ears large. The type recalls the grotesque figures described in Nos. 216-219, and we should be curious to know its nationality. In front the drapery only covers the upper part of the right leg and is doubled up under the left armpit.  
This statuette is modelled with astonishing precision and shows an accuracy of handling seldom met with.  
From Smyrna.  
[Flesh tint. The right foot and part of the right hand are wanting.—H.  $\overset{m}{\circ}$ 154.]
- 238 LARGE STATUETTE OF EROS. The bust is draped in a *chlamys*, which answers the purpose of a hood and is held together with both hands below the chest. He is represented flying. The absence of any base, and a hole pierced in the back of the statuette, prove that it was meant for suspension. It possesses all the qualities of style which distinguish the art of the Hellenic period.  
From Myrina.  
[Light clay; traces of pale pink colour under the wings. H.  $\overset{m}{\circ}$ 285.]
- 239 GROTESQUE FIGURE wearing a hat (*κωνίη*) and carrying a skin for wine on his left arm. He is walking forward, his right hand leaning on a

stick, his knees giving way beneath the weight of the skin. His costume is composed of a short *chiton* drawn in at the waist and supplied with short sleeves, and a mantle thrown over the left shoulder.

Grotesque figures, such as this, are often found amongst the terra-cottas of Asia, but we cannot tell their nationality.

Myrina.

[Traces of colour.—H. 0<sup>m</sup>.193.]

- 240 EROS AS A CHILD ON A DOLPHIN. He is seated sideways like a woman, is nude and has his *chlamys* folded in the manner of a sash. His head is slightly turned towards a tetrachord lyre held in his left hand and resting on his leg; his raised right hand evidently held the *plektron*. The dolphin with curved tail swims to the left. In the waves are seen shells and molluscs.

[Traces of colour. H. 0<sup>m</sup>.130. L. 0<sup>m</sup>.180.]

### III.

#### TERRA-COTTA FROM EGYPT.

- 241 THE CHILD HORUS symbolizing the rising sun is seated on a raised base ornamented with geometrical designs incised with the *stylus*. He is clothed in a long *chiton*; his head is shaved but has a pendant lock of hair on the right temple. His right hand is raised to his mouth, a gesture which the Romans have mistaken for the gesture of silence; his left arm holds an urn.

A Coptic inscription traced on the back of the statuette probably gives the name of the artist.

Published in the Catalogue H. Hoffmann (Paris 1886), p. 35.

[Brown clay of Lower Egypt. H. 0<sup>m</sup>.130.]

### IV.

#### ENAMELLED CLAY.

(See the note placed above No. 80.)

- 242 LYRE-PLAYER kneeling, front view. She is dressed in the Egyptian *schenti*, her back leans against a pillar, and she holds the lyre on her left arm, whilst her right hand handles the *plektron*.

From Ægina.

[Enamelled white clay picked out with black. H. 0<sup>m</sup>.080.]

- 243 WOMAN kneeling and holding a *barillet*, which must be an instrument of music, perhaps a drum. Her hair is painted brown, and her *schenti* is edged with brown.

From Ægina.

<sup>m.</sup>  
[H. 0085.]

- 244 HIPPOPOTAMUS. Same origin.

[White enamelled earth; picked out with brown. Flat base. <sup>m.</sup>  
[L. 0080.]

*The Terra-Cottas numbered 245 to 248 are exhibited by*  
SIR WILLIAM DRAKE, F.S.A.

- 245 BUST OF A GODDESS. She wears a *polos* on her head, which spreads out towards the top and is covered by a veil resembling the Egyptian *kleft*. She also wears eardrops. Her drapery consists of a *chiton* with short sleeves and a *himation*, which is seemingly a prolongation of the veil. Her hands, appearing from beneath the *chiton* which has short sleeves, are placed symmetrically on her bosom. This attitude is known to be that of the Aphrodite of Cyprus.

The terra-cotta shows numerous signs of colouring; one may feel certain that the flesh was painted white, the lips and the veil red, the *chiton* a yellow ochre. To judge from its style, it dates at least from the sixth century.

Moulded bas-relief. Found in Attica.

[At the back of the *polos* there is a hole for suspension. <sup>m.</sup>  
H. 0231.  
<sup>m.</sup>  
W. 0238.]

- 246 YOUNG WOMAN VEILED, seated on a rock and playing with a dove perched on her right shoulder. This graceful motive has been treated with considerable cleverness and taste and with marvellous science in the modelling.

The woman's head is slightly bent towards the dove; her left arm leans undraped upon the rock, covered by one of the ends of the *himation*, and her open hand tries to take hold of the bird, whilst her right arm is crossed on her breast. The dove's wings are spread out, as if it had just brought a message of love, and, to judge from the half-opened lips of the young woman, we might imagine that she was speaking to and calling it. But a closer examination better explains the subject; the dove, frightened and pursued by an enormous lizard, which is seen crawling up the side of the rock, flies to the young woman for protection.

Statuettes of this description must always rank as masterpieces of plastic art. The whole is most effective, the attitude incomparable in its ease, the head classically beautiful and finely coloured. The *himation* has the rare peculiarity that it is of a pale pink material lined with blue.

From Tanagra.

Catalogue *Al. Castellani* (sale at Rome), No. 650 (pl. xiii).

[The hair and rock are painted red, the lizard black. Flat base. H.  $\overset{m}{0}220$ .]

- 247 EROS ON THE WING. His head is encircled with a thick wreath of flowers, the wings open, the *chlamys* folded on the left shoulder and fastened round the hips. His head is turned to one side and his left arm held forward. The wreath is evidently funereal, and the features of the face have an individuality of their own which does not belong to the ideal type of the Greek Eros. Consequently this again represents a youth prematurely cut off and transformed into a god.

This statuette is admirably modelled; the attitude and colouring are of rare beauty. The flesh-tint is warm in colour; the *chlamys* painted rose-colour; the wings and wreath blue and pink.

From Smyrna.

[The markings of the wings incised. H.  $\overset{m}{0}257$ .]

- 248 LARGE HEAD OF A YOUNG MAN. The hair curled and encircled with a wreath. The fine Greek style of the Hellenic period appears in all its purity. The face is of a charming oval, the mouth small, the eyes are deeply hollowed under the projecting brows, the ears are hidden under the hair. Among the somewhat numerous heads similar to this, found in Rome and Etruria, it is rare to come across such a perfect example.

[The iris and the pupil of the eyes are engraved. H.  $\overset{m}{0}250$ .]

*The Terra-Cottas numbered 249 and 250 are exhibited by*

C. D. E. FORTNUM, Esq., V.P.S.A.

- 249 HEAD OF A YOUNG MAN, slightly bent and leaning on his left hand. It is life-size. The statue of which it formed a part must have adorned a tomb and represented a figure in mourning. The type is that of the Attic youths of the fourth century, and the work worthy of the greatest master. A notice published in the *Archaeologia Brit.* vol. 49, 458, will be read with interest, as well as the article which Mr. Farnell has dedicated to this head in the *Journal of Hellenic Studies*, v. vii., 114—125.

Found at Rome on the Esquiline Hill.

[Light clay. H.  $\overset{m}{0}294$ .]

- 250—LARGE SCENIC MASK OF A WOMAN. The hair raised on the forehead and temples. Whilst retaining the expressionless type of theatrical masks the artist has succeeded in bestowing individual expression on his work and in giving it a wonderfully life-like appearance. It is one of the



most beautiful masks found in Greece, as remarkable for its style and execution as it is for its unusual dimensions.

Found in Magna Græcia.

[Light clay; three holes for suspension. H. <sup>m.</sup>0185.]

*Exhibited by*

J. STEWART HODGSON, Esq.

- 251 LARGE HEAD OF A GODDESS, probably *Juno*, wearing a *diadema*, her hair arranged in rows of small curls. The lower edge of the *diadema*, which is shaped like a *stephane*, is studded with nails.  
Roman terra-cotta of the first century of the Empire, but inspired by a Greek model of the best style.  
[H. <sup>m.</sup>0310.]

*The Terra-Cottas numbered 252 to 254 are exhibited by*  
ALFRED LAWSON, Esq., of Smyrna.

- 252 VEILED YOUTH crowned with foliage and walking on tiptoe, his right leg advanced. His head bends towards the left shoulder; the *chlamys*, which serves him as a veil, only covers the back and the chest; the arms are held out and the hands are open as if holding something. This fine statuette was found at Myrina.  
[H. <sup>m.</sup>0325.]
- 253 YOUTH draped in a long *chlamys* and walking rapidly with the right leg forward. His head encircled by a funeral wreath is slightly bent towards the right shoulder, on which one sees the clasp of his mantle. His left arm covered with the drapery is held across the chest; the other partially uncovered is lowered, and the hands hold the *chlamys* together to prevent it from opening. Also from Myrina.  
[A hole to hang it up by on the back. H. <sup>m.</sup>0320.]
- 254 YOUNG WOMAN seated to the right on a rock. Her head is encircled with a *strophium*, the hair dressed in parallel bands, the ears adorned with pendants. The costume is that of the women of Tanagra; a *chiton* fastened below the bosom and leaving the right arm uncovered; the *himation* enveloping the legs and the left fore-arm. This pose also reminds us of the Bœotian statuettes; the legs are crossed, the hand leaning on the rock; the slightly bent head gives her an expression of pensive sadness.  
From Myrina.  
[White coating. Hair red with traces of gilding. H. <sup>m.</sup>0175.]

The Terra-Cottas numbered 255 to 257 are exhibited by

BRINSLEY MARLAY, ESQ.

- 255 YOUNG WOMAN OF TANAGRA holding a fan in her left hand. A pretty variety of this subject, of which we have so many examples in the exhibition.

The *himation* cleverly and picturesquely arranged only leaves the top of the right arm and part of her breast uncovered, which is however covered by the *chiton*.

The head turns to one side and she wears eardrops.

[Usual colouring. Flat base. H.  $\overset{m}{\circ}240$ .]

- 256 YOUNG WOMAN seated on a rock to left and holding a bag of toys in her right hand. Her head adorned with a *sphendone* and her undraped bust are turned towards us; her left hand leans on the rock. Over her *chiton* she wears a pale pink *himation* covering the legs and the left arm.

She is a player at knucklebones and has just consulted the Oracle of Love. Her pensive look makes it easy to guess what the oracle has told her.

From Tanagra.

[Usual colouring, the rock painted blue, the knucklebones red. Flat base.

H.  $\overset{m}{\circ}175$ .]

- 257 HEAD OF A MÆNAD crowned with ivy. Fragment of a statuette in the fine Greek style.

From Smyrna.

[H.  $\overset{m}{\circ}057$ .]

The Terra-Cottas numbered 258 to 260 are exhibited by

W. PATON, ESQ.

- 258 GODDESS standing up, wearing a *polos* on her head and the *peplos* of the Athenian women of the fifth century. She carries a *cista* in her left hand covered by a piece of cloth. Her right hand lies across her breast. Her hair is an enormous mass of little curls kept together by intermingled narrow bands and rows of pearls.

It is probable that she represents Demeter carrying the mystic *cista*.

From Thisbe.

[White coating. Very high base widening towards the bottom. H.  $\overset{m}{\circ}365$ .]

- 259 A YOUNG MOTHER holding her child in her arms. She is draped in a white *chiton* edged with red and blue lines, and in a rose-coloured *himation*, which serves as a veil and has a wide black border.

Posed towards the spectator she turns her head towards the child, a nude little girl, who opens her arms to kiss her mother.

The *motive* is the same as we see in the Van Branteghem collection (No. 186), with this difference, that the woman there holds a little Eros in her arms. Cleonae (Argolide) is indicated as the spot where it was found. [Flesh colour, hair and lips red, the eyes painted black and white, the shoes red. Hole for suspension. H. 0'29 $\frac{1}{2}$ .]

- 260 HEAD OF HERCULES. Crowned with leaves and fruits. Fine Greek style.

From Smyrna.

[H. 0'063.]

*The Terra-Cottas numbered 261 and 262 are exhibited by*  
W. S. SALTING, Esq.

- 261 EPHEDRISMOS. This group represents the same subject as we described under No. 219. A young girl who has lost at play carries on her back another young girl who has won the game and holds a *kantharos* in her right hand. She runs quickly to the right, but her bent knees give a notion of the weight she carries. Her hair is encircled with a *sphendone*, her *chiton* has two clasps and two girdles, one under the breast, the other at the waist; her *himation* is painted blue, and her yellow shoes have red soles.

The young girl holding the *kantharos* wears a sleeveless blue *chiton*. Her hair, which is curled, is encircled with a gilded band passed twice round the head. This group, grand in style and admirable in composition, was found quite recently in Greece, it is said at Corinth, but it is undoubtedly allied to the terra-cottas from Tanagra.

[Usual colouring. Flat base, having two steps. H. 0'336.]

- 262 PLAYER ON THE DOUBLE FLUTE. A young woman standing, crowned with leaves and flowers, the head turned slightly to one side, the two hands raised. Her blue *chiton* is low-necked. It leaves the arms uncovered and has two *fibulae* on each shoulder. The *himation* of a pink material has a wide blue border and is fastened round the hips. Same origin.

[Usual colouring. Flat base. H. 0'281.]

*The Terra-Cottas numbered 263 to 266 are exhibited by*  
THE RIGHT HON. W. H. SMITH, M.P.

- 263 VEILED DANCER. She stands facing us, the head inclined, and her right hand hanging at her side slightly raises the drapery, which falls in

picturesque folds at her back. The drapery, which adds much to the charm of this very graceful figure, is of a diaphanous material, as the form of the body is plainly seen. The left arm is bent back behind her, the hair is encircled by a sash, the feet shod in blue slippers.

From Bœotia.

[Usual colouring. Round base, ornamented with mouldings. H.  $\overset{m}{0}213$ .]

- 264 LUTROPHOROS. Young girl carrying a *hydria* on her head. Her right hand is raised and holds one of the handles; her left arm hangs by her side. The water which she has just fetched from the fountain is intended for the bath (*loutron*) of a newly married woman. The young girl wears long curls. Her *chiton* fastened beneath the bosom leaves the arms uncovered.

Found at Thebes in 1872.

[The lower part of the statuette is missing. H.  $\overset{m}{0}183$ .]

- 265 YOUNG WOMAN OF TANAGRA draped and veiled. Her brow is encircled with a *diadema*. Her *himation*, which serves as a veil, falls to her knees and covers her arms. The right hand is raised to hold it together on her breast; the other uncovered and outstretched gathers together the two ends of the garment and raises it up.

From Tanagra.

[Traces of colour. Flat base. H.  $\overset{m}{0}220$ .]

- 266 LITTLE BOY seated with smiling face on a rock to front. He is dressed in a *chlamys*, which leaves the top of the right arm uncovered and is held together on the breast by his left hand. Behind him is a terminal figure of Hermes, the god of the Palæstra.

[Usual colour. Flat base. H.  $\overset{m}{0}129$ .]

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*The Terra-Cottas numbered 267 and 268 are exhibited by*  
HENRY VAUGHAN, Esq., F.S.A.

- 267 BUST OF A GODDESS veiled and wearing a *diadema*. The lines of the face are of a very archaic style, the eyes like those of a Chinese, the hair arranged on the brow in three rows of curls, the ears have disc-shaped ornaments.

Bas-relief, moulded. From Greece.

[Traces of painting. H.  $\overset{m}{0}213$ .]

- 268 A WOMAN draped and wearing a *sphendone*. Her right hand raised to the height of the forehead, the head slightly bent. It is a woman in mourning, weeping for a relation. Her *himation* is adjusted in a noble style.  
From Capua. H. 0'215.]

*The Terra-Cottas numbered 269 and 270 are lent by*  
HER ROYAL HIGHNESS THE PRINCESS OF WALES.

- 269 EROS AS A YOUTH, a gilded terra-cotta from Asia Minor. He is standing to the front with head slightly inclined and looks intently at an object he once held in his hand, and which was probably an arrow. The disposition of the head, the outstretched right arm, the bending of the left leg, and the wings raised ready for flight, all help to give great and lifelike animation to the figure.  
The *chlamys* thrown over the shoulder like a scarf and falling back on the chest does not conceal the beauties of the marvellously modelled body. If the type of the face is not exactly that of the Greek Eros, we must not forget that most of these statuettes represent dead youths transformed into gods. The style is that of Praxiteles and his school.  
This terra-cotta has been made known and learnedly explained by Mr. Percy Gardner, *Journal of Hellenic Studies*, Vol. iv., 266—274.  
[Traces of gilding in every direction. The trunk of a tree behind the right leg.  
Square base, ornamented with mouldings. H. 0'290.]
- 270 WOMAN draped and crowned with a *strophium*. Few statuettes have been found which are at once so sympathetic and so majestic. She is clothed with a white *chiton*, the borders of which have an unobtrusive ornamentation of red horizontal lines; the *himation* covering the upper part of the body and the two arms is of a pale pink material with a wide blue border; the shoes are painted yellow and have red soles; the narrow band of the *strophium* is blue. All this drapery is arranged with the utmost art; in the attitude and the pose of the head there is an admirable dignity, and the colouring has preserved all its freshness.  
From Asia Minor.  
[Flesh colour; hair and lips red; the eyes finely coloured, white and black  
Base of three steps; painted blue-grey. H. 0'285.]

*The Twelve small Terra-Cotta Heads, fragments of statuettes in the fine Greek style, numbered 271 to 282 are exhibited by*  
O. C. WATERFIELD, Esq.

- 271 HEAD OF APHRODITE with a *diadema* and earrings. It is gracefully inclined towards the left shoulder.  
The *diadema* formed by a double row of shells has a central ornament. This terra-cotta, which was once entirely gilt, is of great beauty. [H. <sup>m.</sup>0058.]
- 272 HEAD OF SILENUS bald and wrinkled; the beard curled and rounded. [H. <sup>m.</sup>0047.]
- 273 HEAD OF A YOUTH with traces of gilding. [H. <sup>m.</sup>0040.]
- 274 HEAD OF A MÆNAD, or of a youthful Dionysos, crowned with a band, with leaves and *korymboi*. [H. <sup>m.</sup>0030.]
- 275 VEILED HEAD OF A WOMAN. The veil covers the chin and the right cheek. [H. <sup>m.</sup>0050.]
- 276 HEAD OF A CHILD. The hair curled and fastened upon the forehead. [H. <sup>m.</sup>0061.]
- 277 SAME SUBJECT, but the features are those of a younger child. [H. <sup>m.</sup>0040.]
- 278 HEAD OF APHRODITE wearing a *diadema*, slightly inclined towards the left shoulder; traces of gilding. [H. <sup>m.</sup>0051.]
- 279 HEAD OF A YOUNG SATYR. Goat's ears and bristling hair. [H. <sup>m.</sup>0038.]
- 280 MASK OF A COMIC ACTOR. [H. <sup>m.</sup>0031.]
- 281 FRONT PART OF THE HEAD OF A YOUTH. [H. <sup>m.</sup>0047.]
- 282 HEAD OF A YOUNG GIRL. The hair arranged in parallel bands. [H. <sup>m.</sup>0045.]

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*The Terra-Cottas numbered 283 to 297 are exhibited by*  
HERMANN WEBER, Esq., M.D.

- 283 GODDESS of the primitive style. The body perfectly flat and fashioned like a plank (*σπίς*); the face only is in relief. She has a high *polos* as head-dress, rounded and ornamented with horizontal lines and zigzags. The necklace is painted on with the brush; the arms are indicated by

means of little triangular appendages. The drapery is of a motley coloured material in which squares of red and white alternate with yellow and white triangles separated by black lines. At the foot one sees the straight folds of the *chiton*, and there the terra-cotta widens out to form a base.

From Thebes.

[Polychrome painting, applied directly upon the clay. The eyes, lips and hair are also coloured. H. 0'225.]

- 284 GODDESS draped in a white *peplos*, as worn by the Athenians of the 5th century. She is placed facing the spectator, her feet are nude, and her arms uncovered and symmetrically lowered. Her hands catch the edge of the drapery; her head and long curls are surmounted by a *polos*, the edge of which is very high, somewhat bent backwards and cut out at the top. The *polos* is painted white and ornamented with red horizontal lines; the *peplos* has a red border. This curious terra-cotta is extremely well preserved and reminds us of the Caryatides in the Acropolis at Athens. It is certainly of the same date.

Found in Attica.

[Flesh tint, the eyes and lips red, the eyes painted black and white. Square base, ornamented with a red fillet. H. 0'302.]

- 285 TILE (*imbrex*) of ancient style. It is a semi-cylindrical tube, covered with imbrications impressed by a tool, painted black and dotted. On the circular *plaque*, which closes it in front, is the bust of a Goddess (*Kore*) standing out in high relief, draped, veiled and wearing a *diadema*; the hair in rows of little curls, one on the top of the other. This bust is surrounded by painted palmettes and a line of meanders. On one side of the bottom-edge runs a row of meanders; on the other a row of palmettes.

From Athens.

The form of the tile indicates that it covered the edges of two flat tiles placed in juxtaposition to each other, and that the bust placed in front served as the *façade* of a tomb. Everything tends to prove that this rare specimen belongs to the 6th century.

[Painted black on a red and orange ground.]

[L. 0'250.]

- 286 HEAD OF SILENUS of ancient style. He wears a Corinthian helmet, the cheekpieces of which are let down. The beard is fan-shaped; the mouth partially open; the ears, partially broken, are those of a horse or a bull. Silenos having taken part in the battle of the gods against the giants, it is not surprising that he should wear a helmet but we have not hitherto met with other examples of this curious subject.

From Tarentum.

[The flesh tints are red. The beard is painted blue. The three plumes on the helmet are broken. H. 0<sup>m</sup>088.]

- 287 EROS AS CHILD on a white swan which swims to the left. He is seated sideways like a woman. His wings are stretched out, his arms open, as if he were holding the reins. His head is slightly bent. His pink *chlamys* is folded as a scarf and floats in the wind. We have already mentioned (No. 230) that the white swan is the bird of Aphrodite. This charming group from Tanagra has kept much of its colour.

It is published in the Catalogue of H. Hoffmann (Paris, 1886), p. 14.

[Flesh tint; hair and lips red; wings blue and pink. The swan's bill is red, the waves of the sea are white. Flat base. H. 0<sup>m</sup>093.]

- 288 YOUNG GIRL OF TANAGRA holding a *tympanon* in her left hand. Her head, excessively beautiful, is adorned with earrings and finely coloured. The draperies, a blue *chiton* and a *himation*, are arranged with marvellous taste. Standing with her right arm on her hip the young girl slightly bends her head as almost all these little figures do.

Her two arms are hidden by the *himation*, but the upper part of the right arm is uncovered.

[Flat base. H. 0<sup>m</sup>236.]

- 289 CHILD seated to the front on an oblong stone, probably a small sarcophagus. He wears a thick funereal wreath and a short *chiton*, the shoulder part of which has slipped down on one of the arms. His left hand leans on the stone, the other is raised and held out towards the spectator.

From Tanagra.

[Usual colouring. Flat base. H. 0<sup>m</sup>107.]

- 290 HEAD OF A YOUTHFUL DIONYSOS of fine Greek style, the hair arranged in long curls and garlanded with flowers. It bends towards the left shoulder a gesture which adds to the likeness he is thought to bear to the portraits of Alexander the Great. The details of the wreath, the crossed threadings and the flowers, in common with the iris and the pupils of the eyes, are engraved.

Castellani's Sale (Paris 1884); Catalogue, No. 298. [H. 0<sup>m</sup>098.]

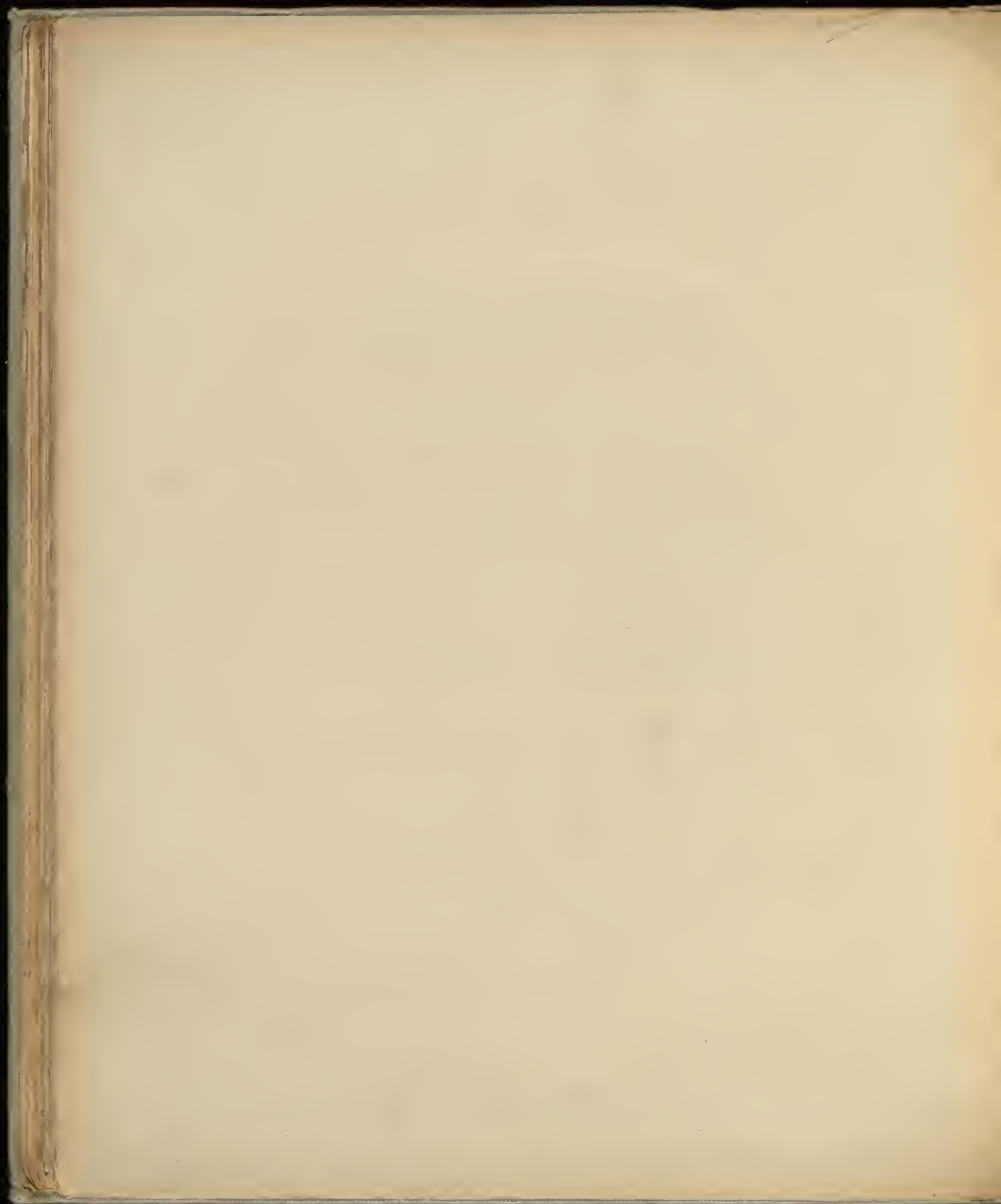
- 291 HEAD OF ATHENE wearing a Corinthian helmet as on the Corinthian coinage. Fine Greek style.

From Smyrna. [H. 0<sup>m</sup>107.]



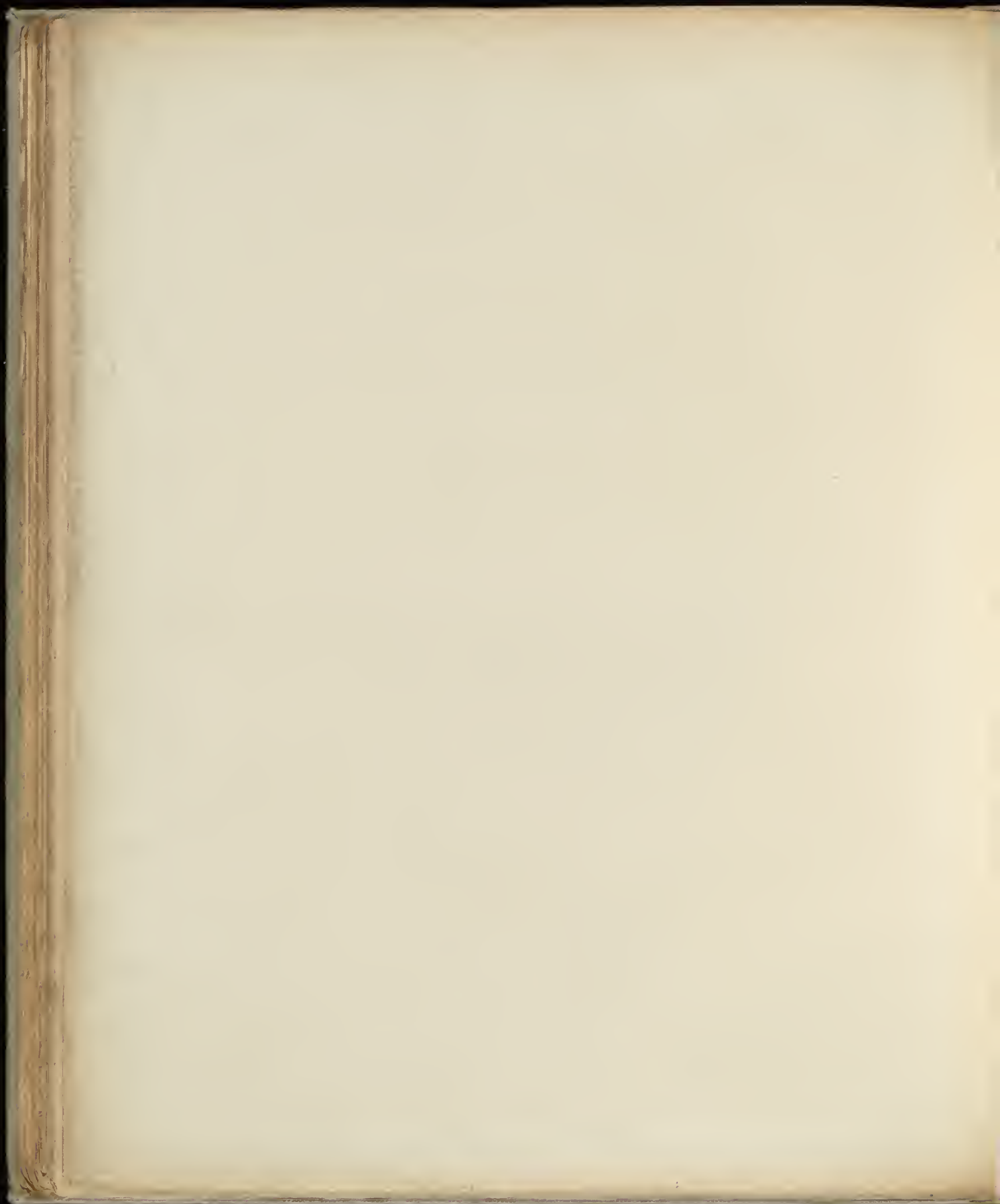
- 292 GLADIATOR in fighting attitude. He has a helmet, the cheekpieces of which are turned down, and wears a *perizoma*; his left forearm is supplied with the *galerus*. The gesture of his arms indicates that he was armed with a trident, the *fuscina*. He belongs therefore to the class of gladiators who were called *retiarii*.  
 [H. 0<sup>m</sup>.157.]
- 293 GODDESS. She has a *pilos* on her head, is veiled and leans against a *cippus*. The upper part of the body and the right arm are nude, the legs crossed. Her right hand holds the *himation* together, the other is placed on the *cippus*, which is intended for a funereal *stela*.  
 From Cyprus.  
 [Traces of colour. H. 0<sup>m</sup>.180.]
- 294 EROS AS A CHILD seated full face on a cock.  
 From Tarentum.  
 [Traces of colour. H. 0<sup>m</sup>.117.]
- 295 WHITE SWAN. From Tarentum.  
 [Flat base. The bird's feet are painted red. H. 0<sup>m</sup>.116.]
- 296 COCK. From Tanagra.  
 [The crest and spurs painted red. H. 0<sup>m</sup>.195.]
- 297 DOLPHIN. From Tarentum.  
 The body is adorned with blue spots, and traces of the same colour are to be seen in several places.  
 [H. 0<sup>m</sup>.157.]

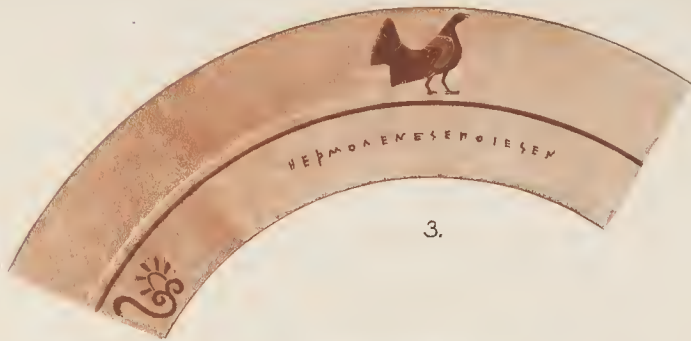
THE END.



BRANTEGHEM COLLECTION.







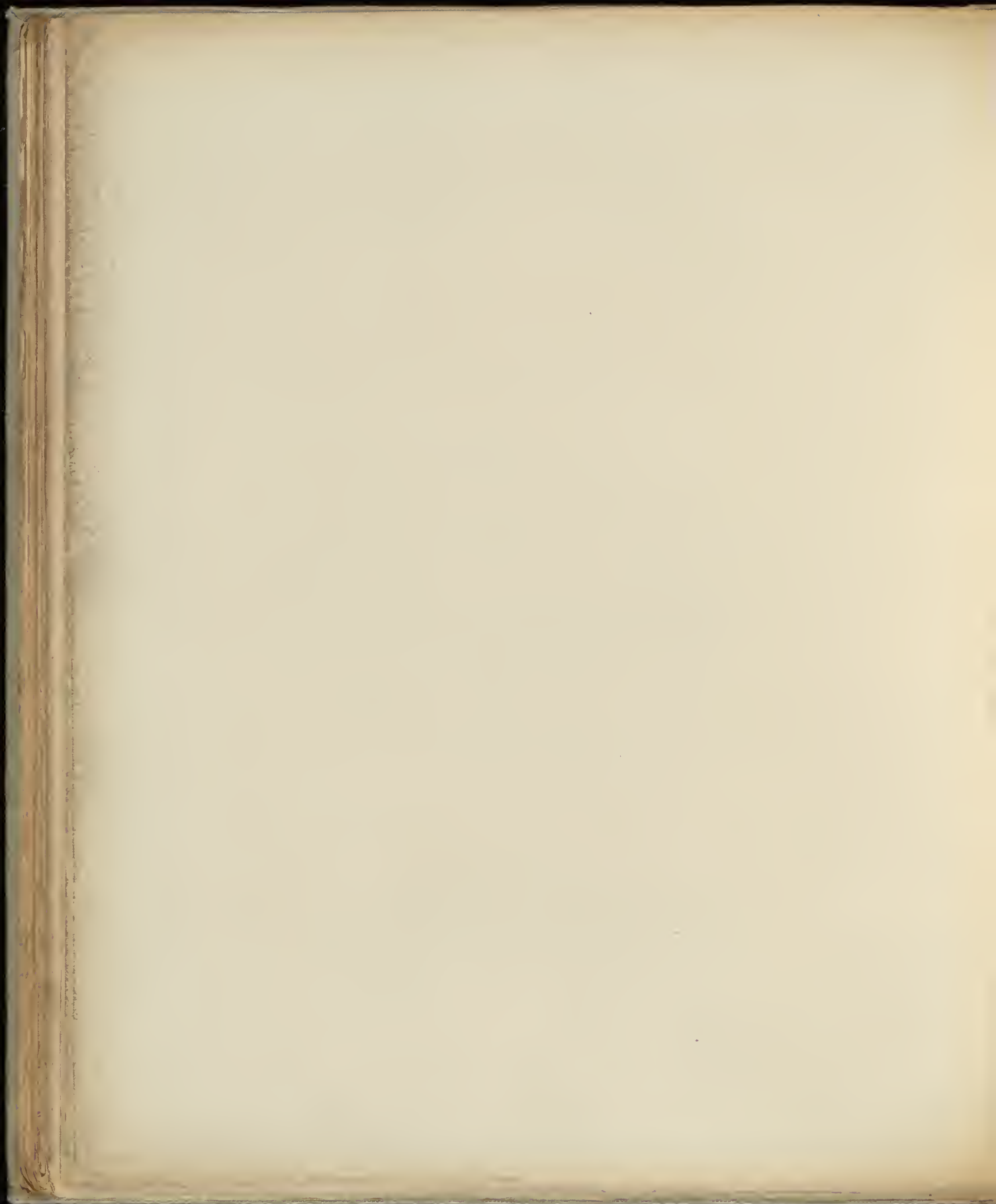
3.



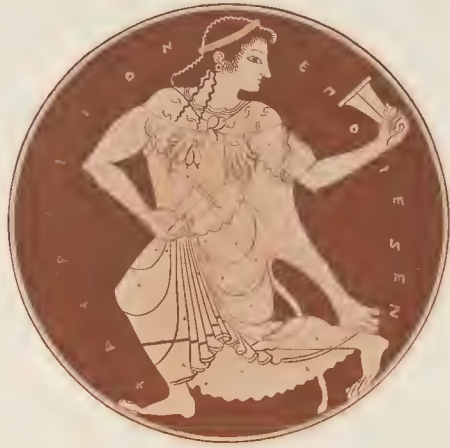
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BRANTEGHEM COLLECTION.



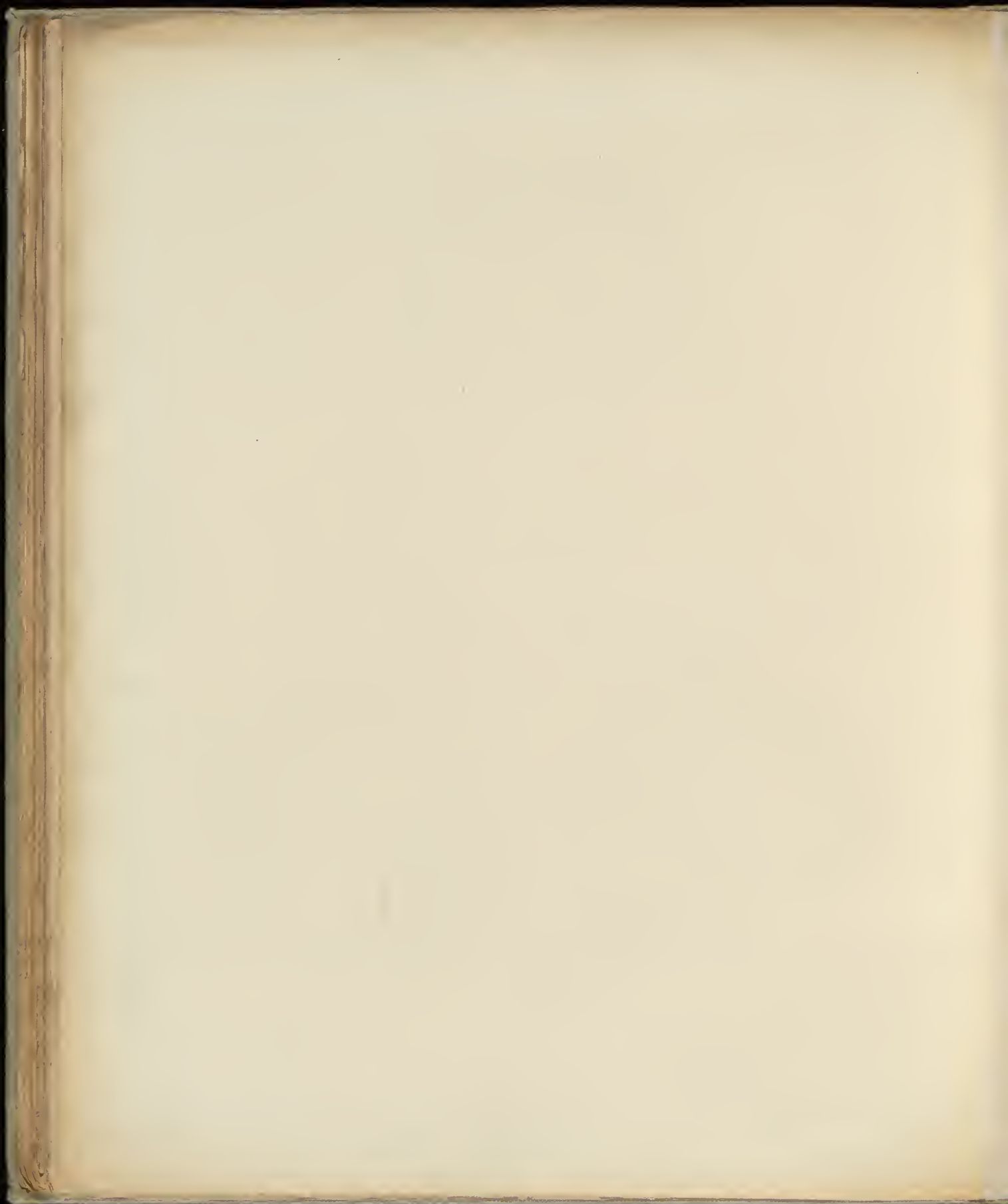
7



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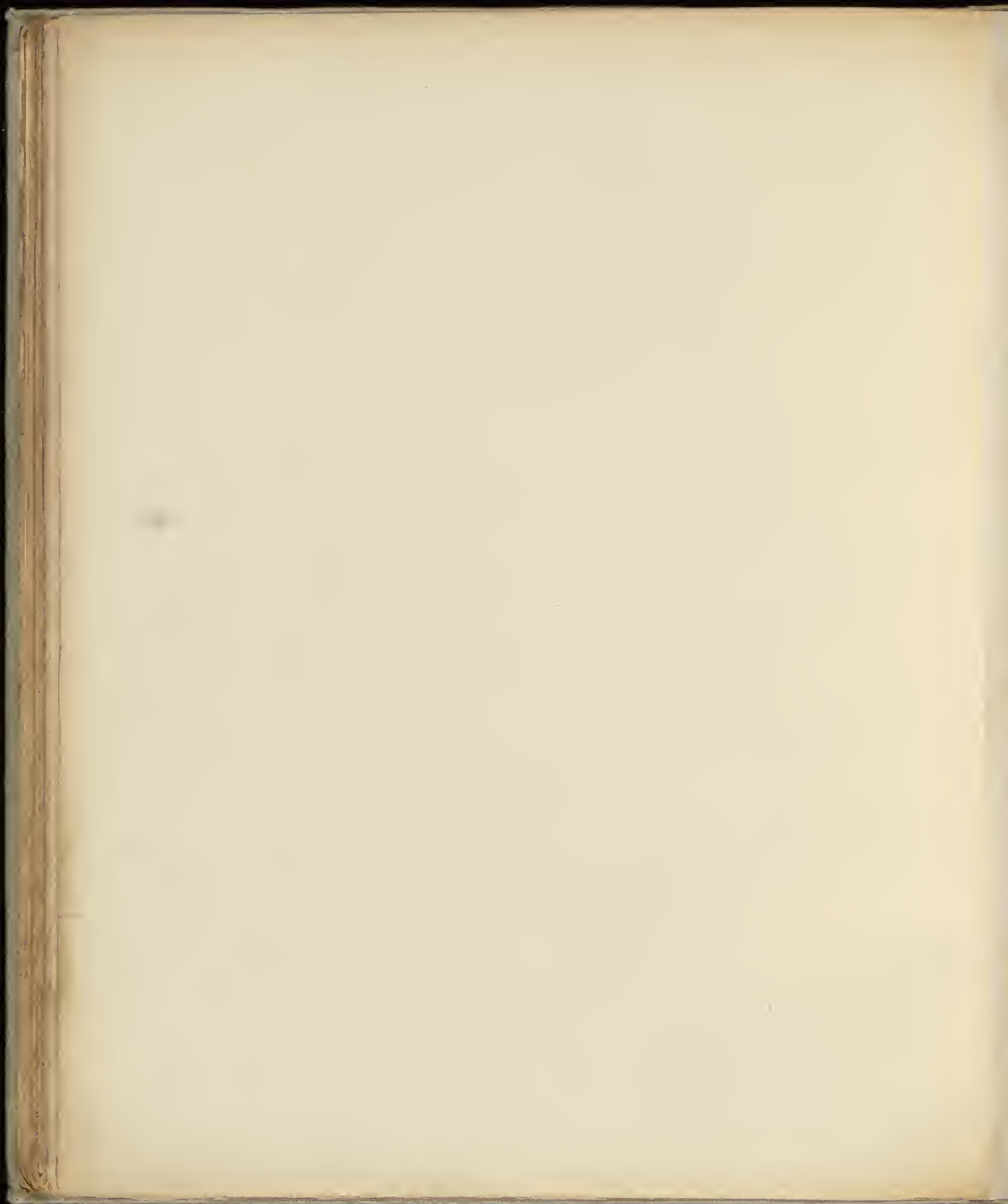


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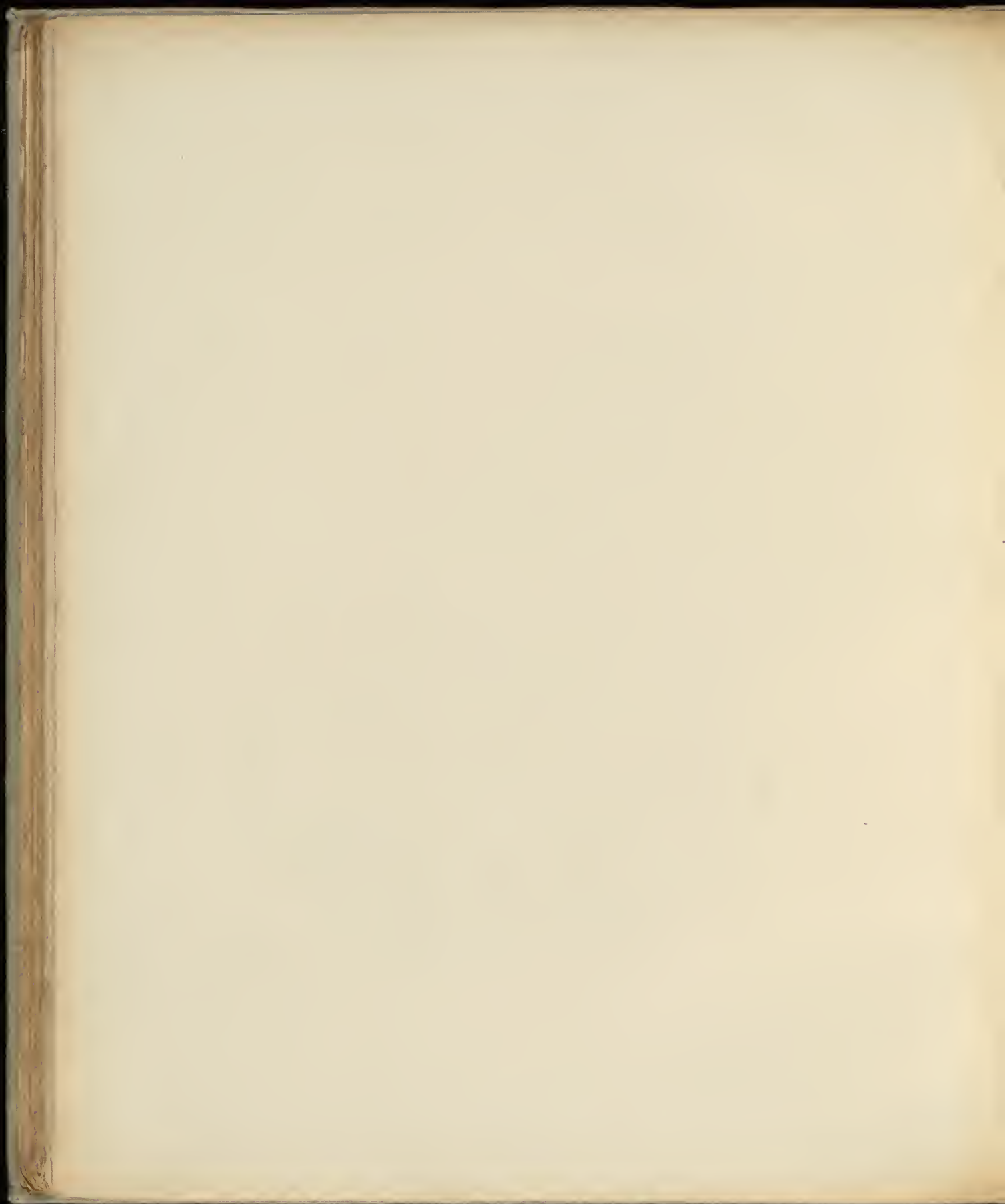


















COLLECTION.





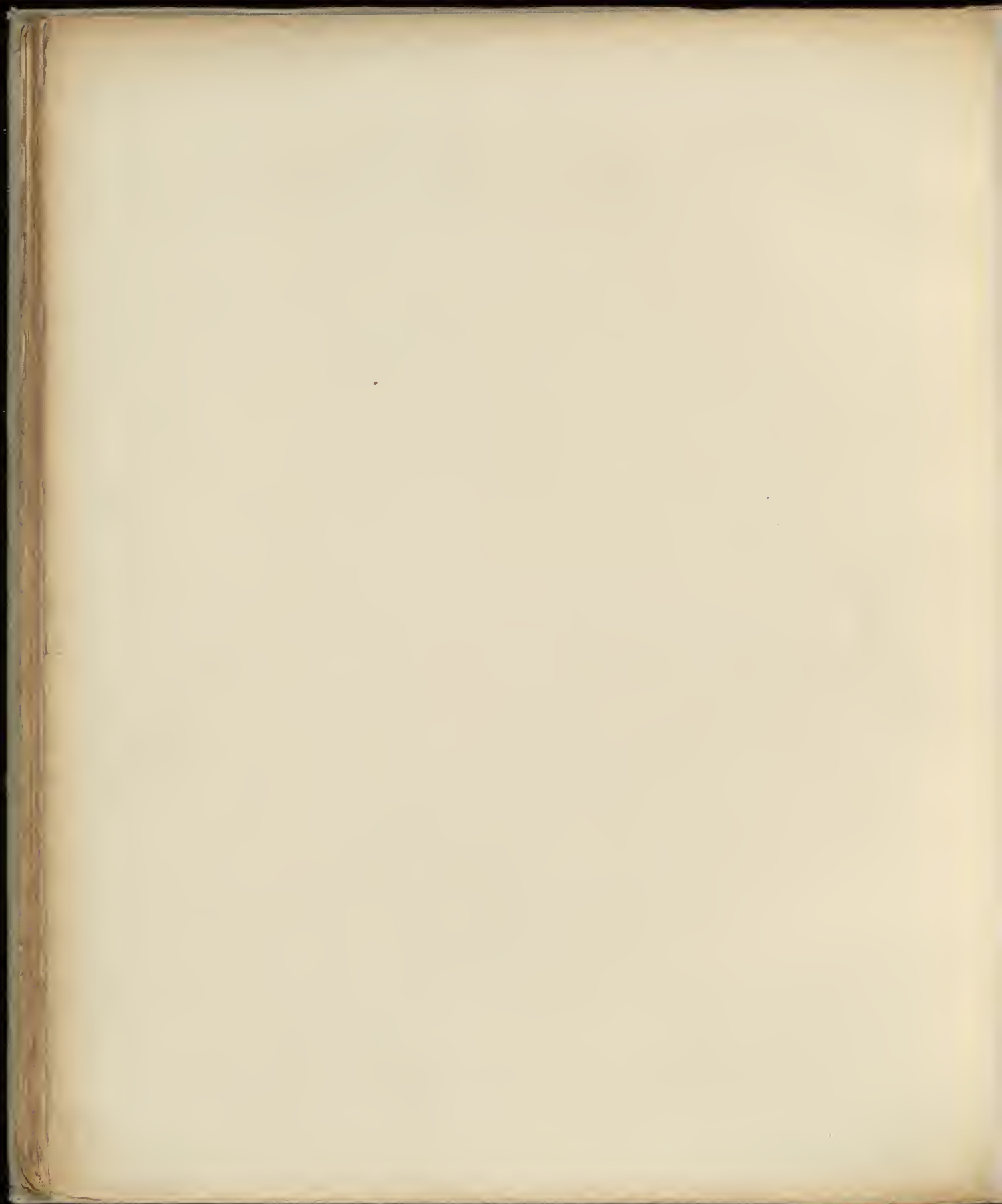




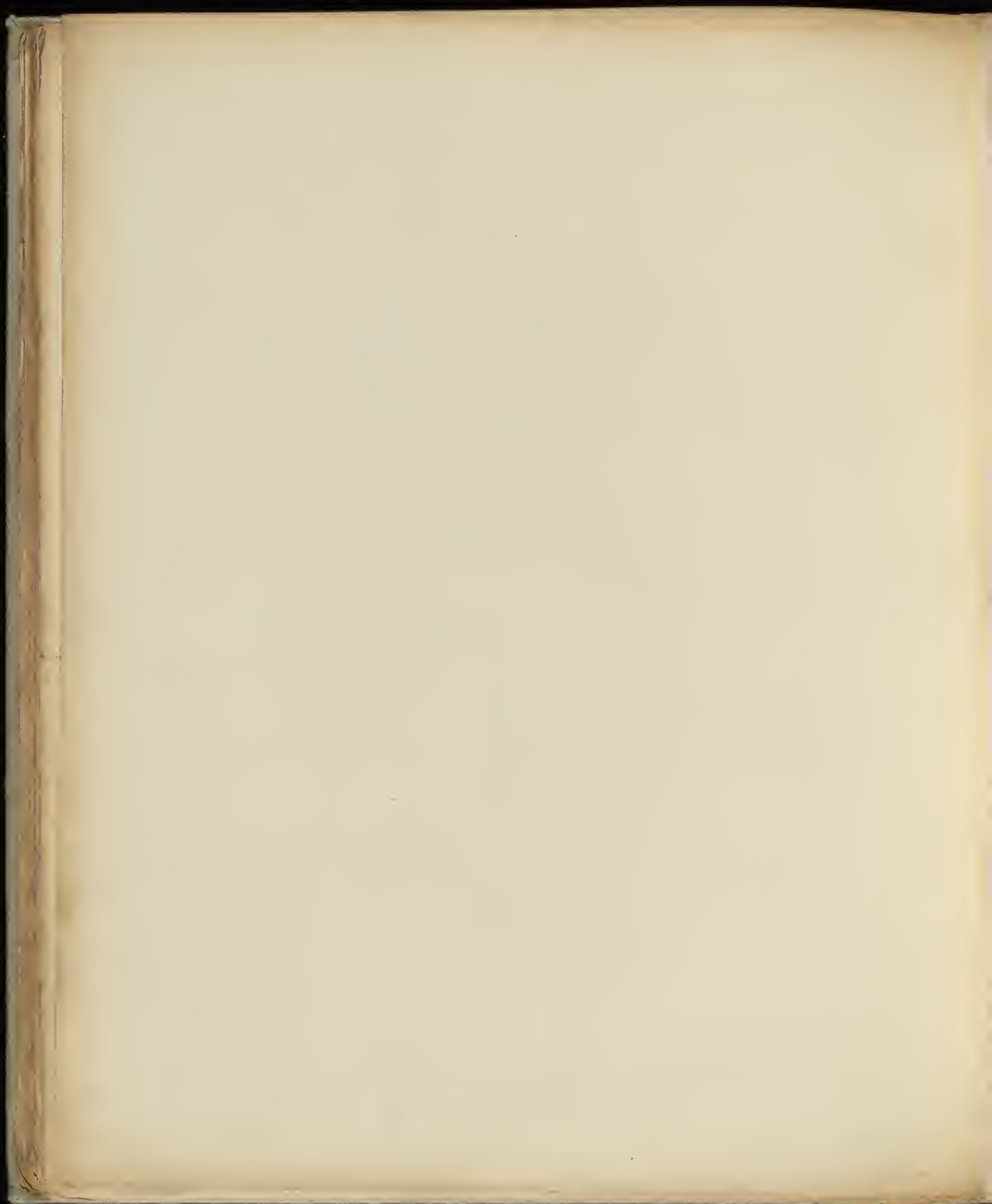
BRANTEGHEM COLLECTION.



9.

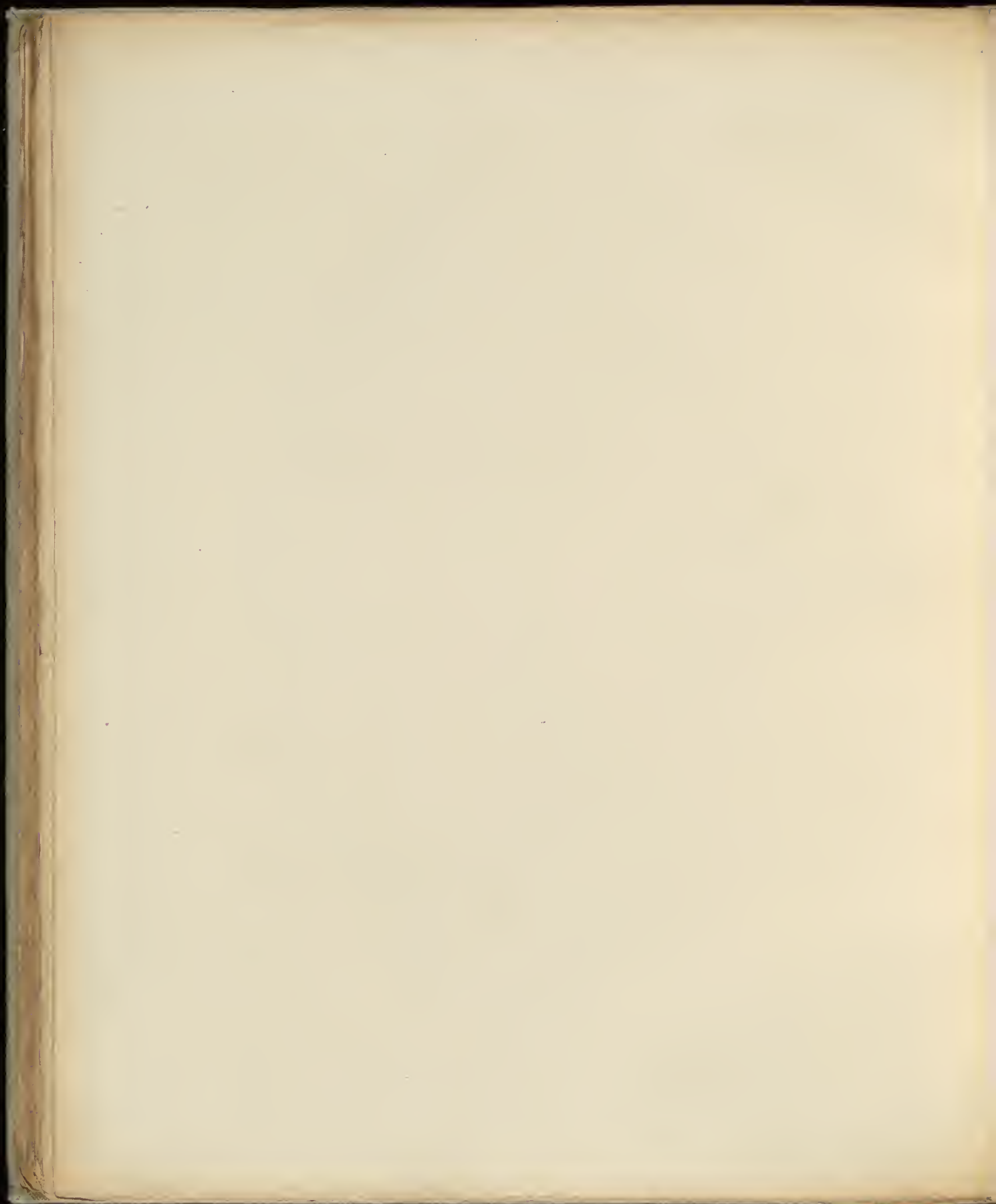


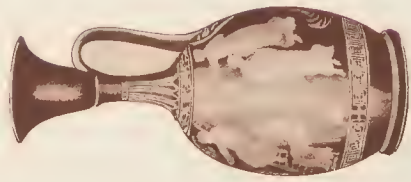


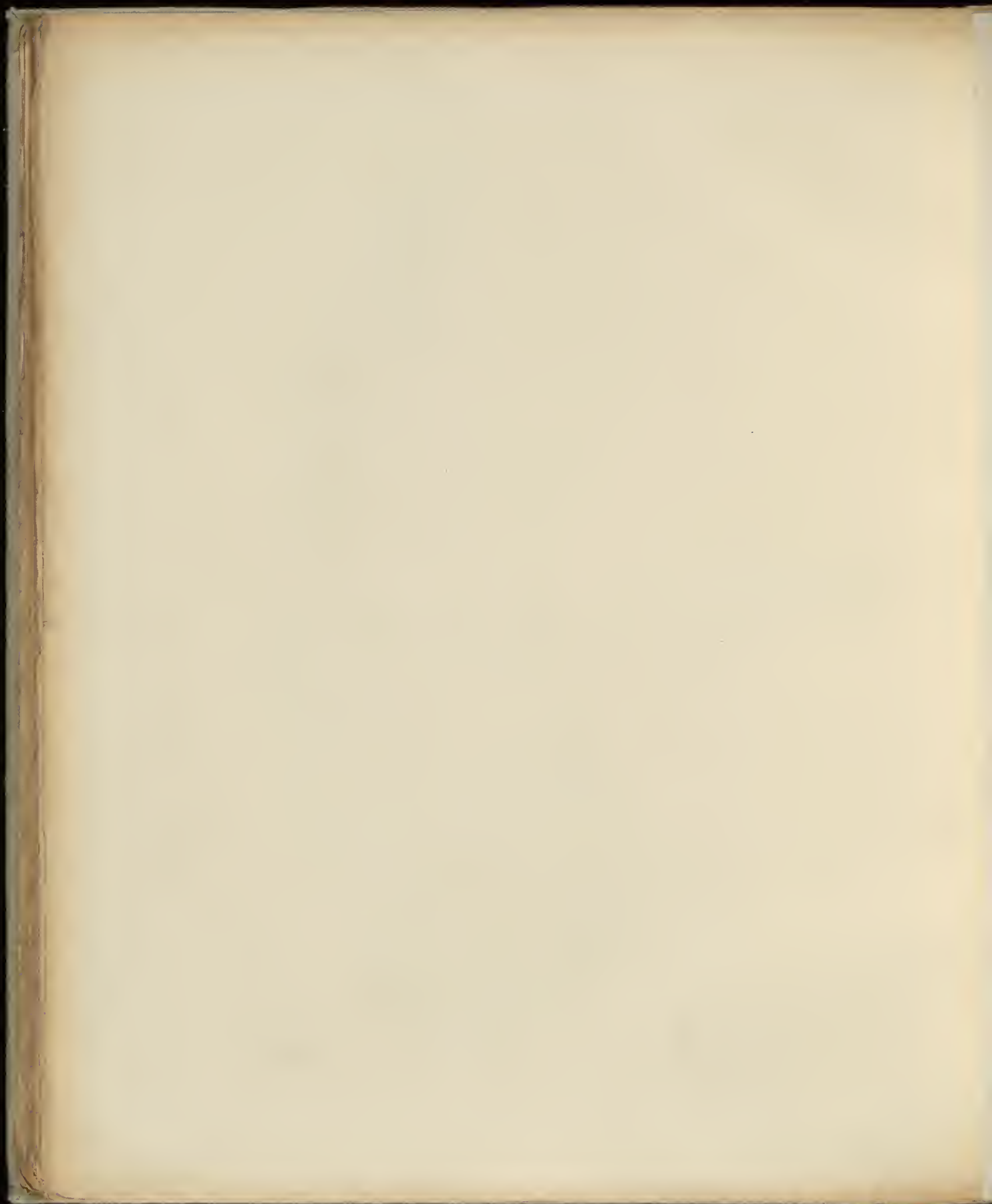












BRANTEGHEM COLLECTION.





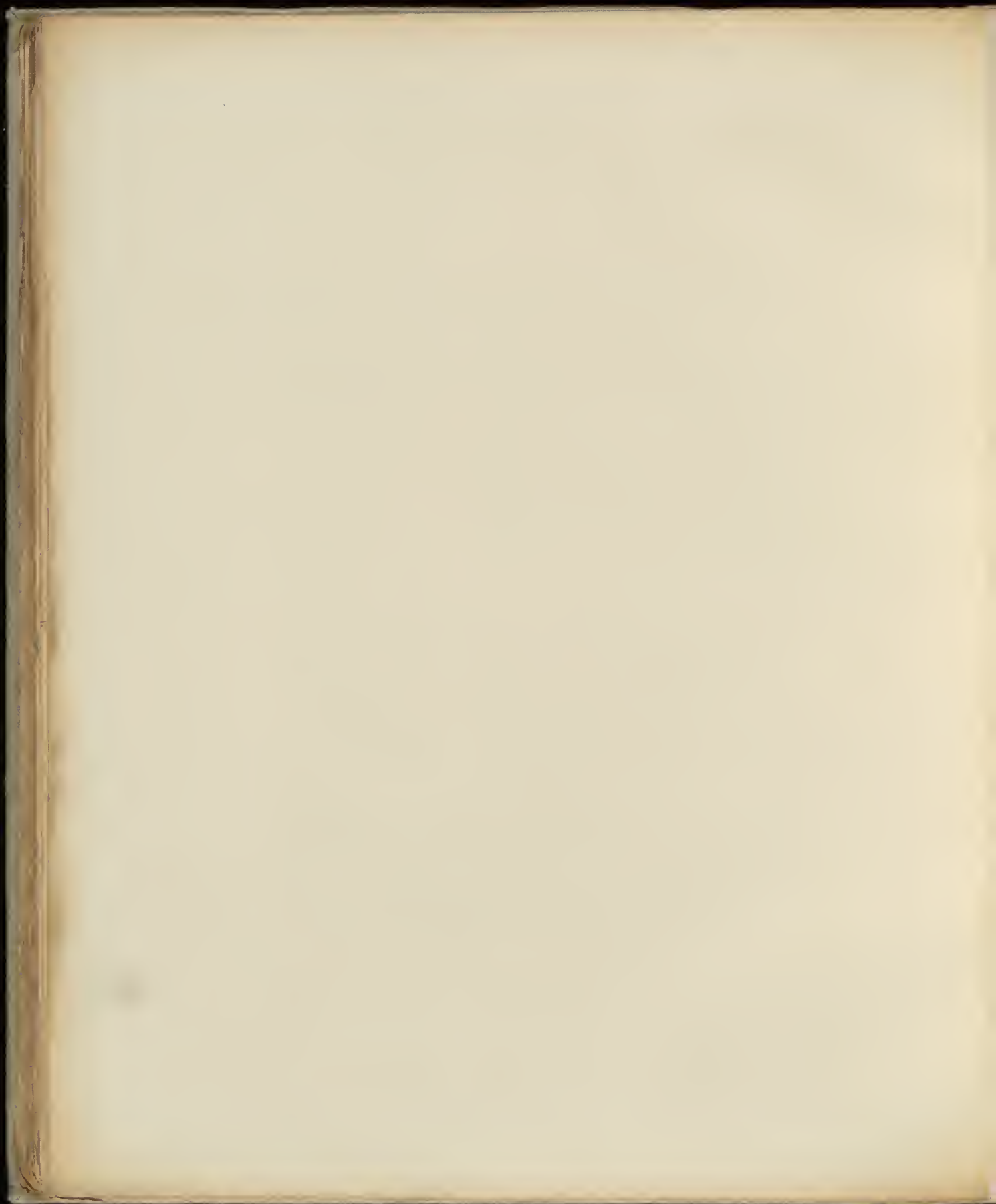
BRANTEGHEM COLLECTION.



56.

53.

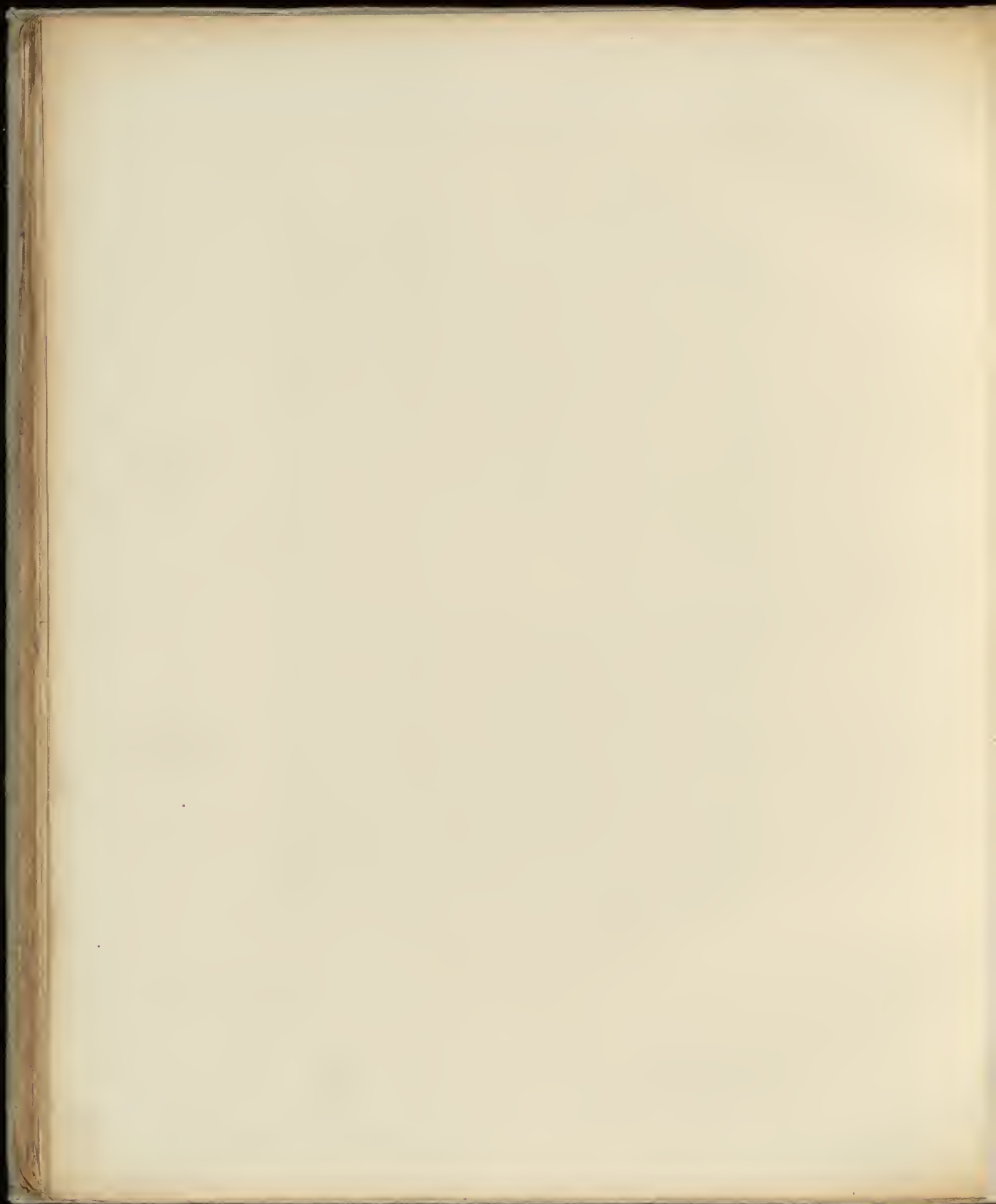
55.





BRANTEGHEM COLLECTION.



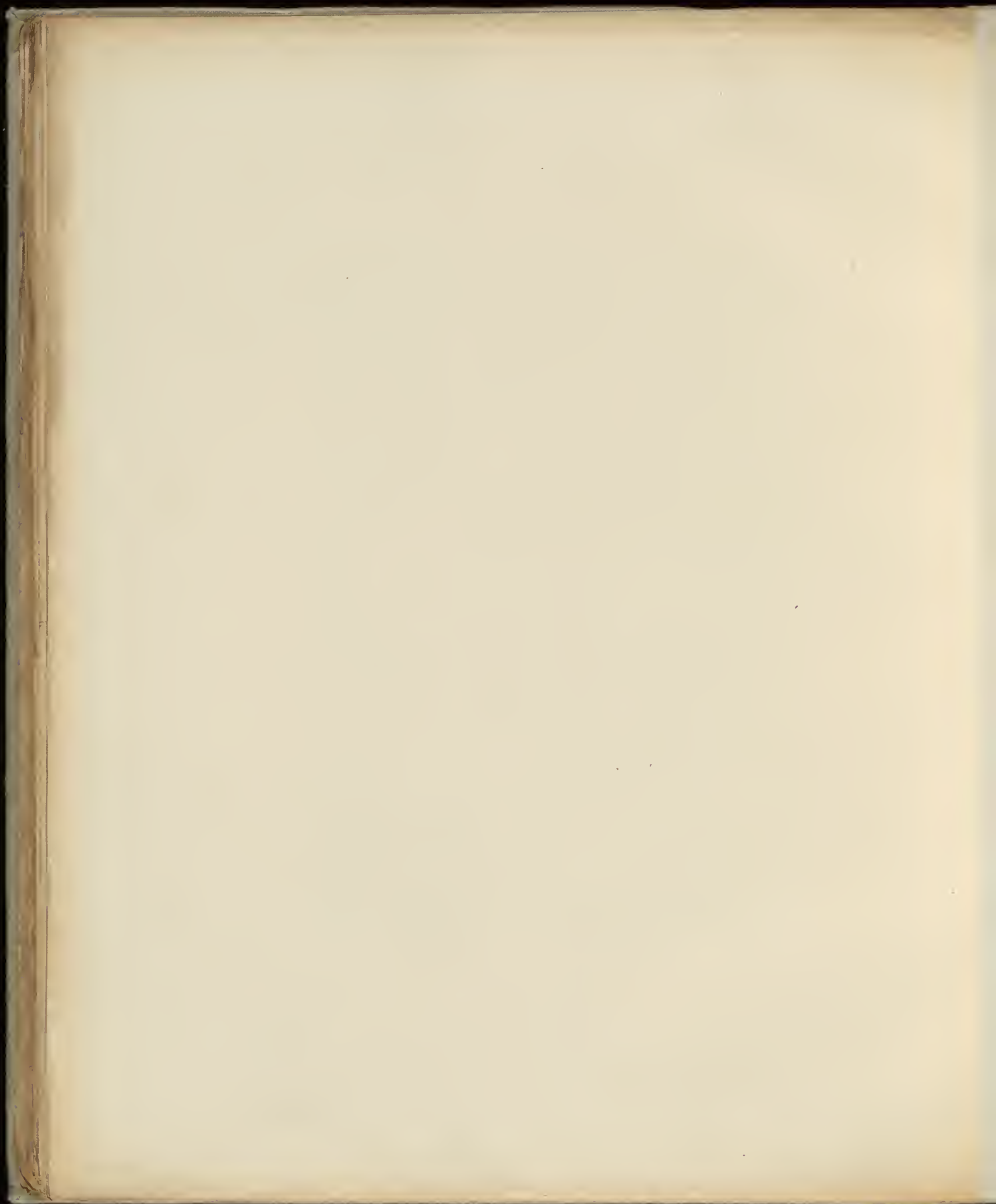


BRANTEGHEM COLLECTION.



78.

63.



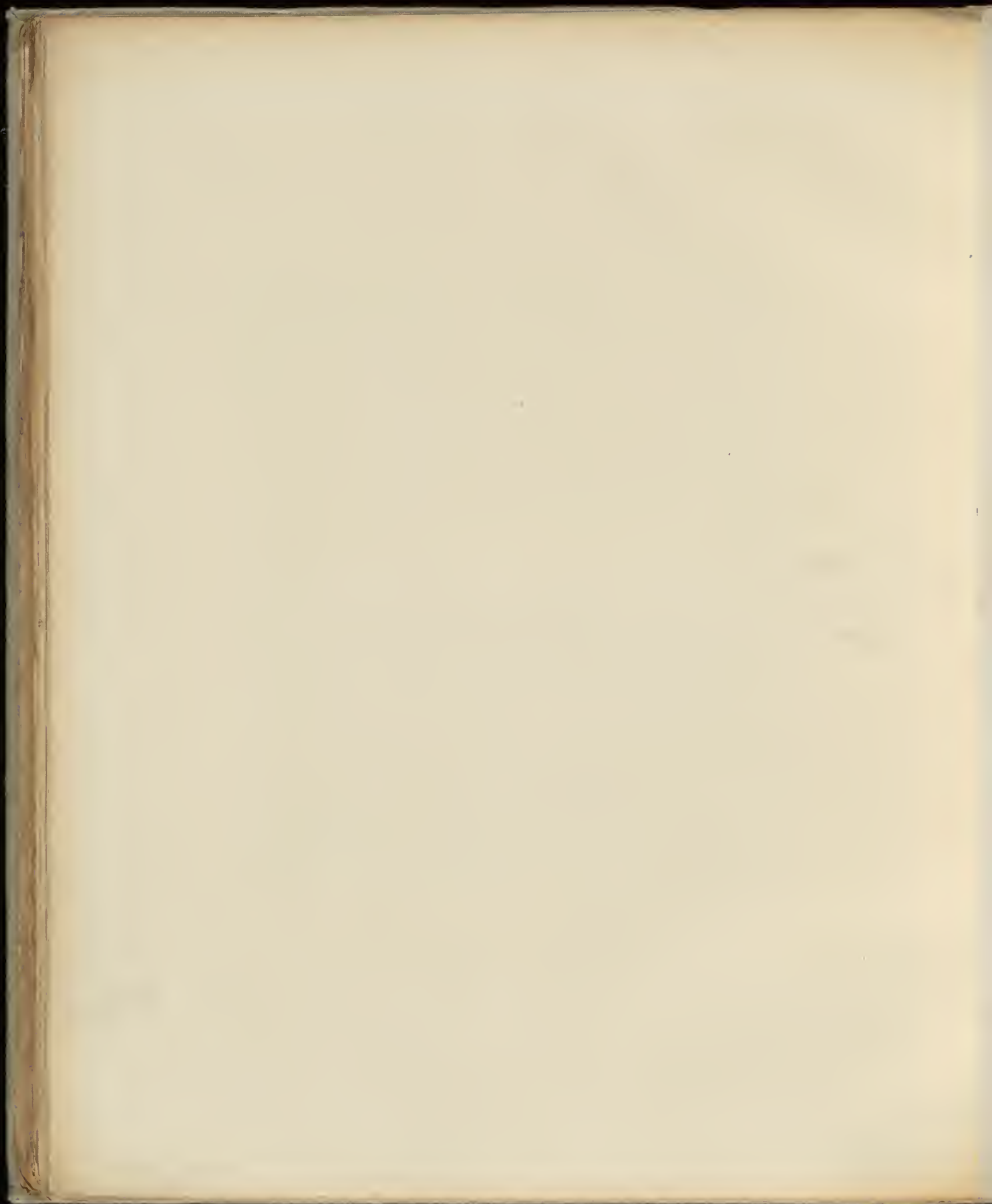
## BRANTEGHEM COLLECTION.



242.      82.      81.      80.      243.      244.

69.      67.      68.      77.      71.      74.      70.

66.      75.      76.      73.      72.

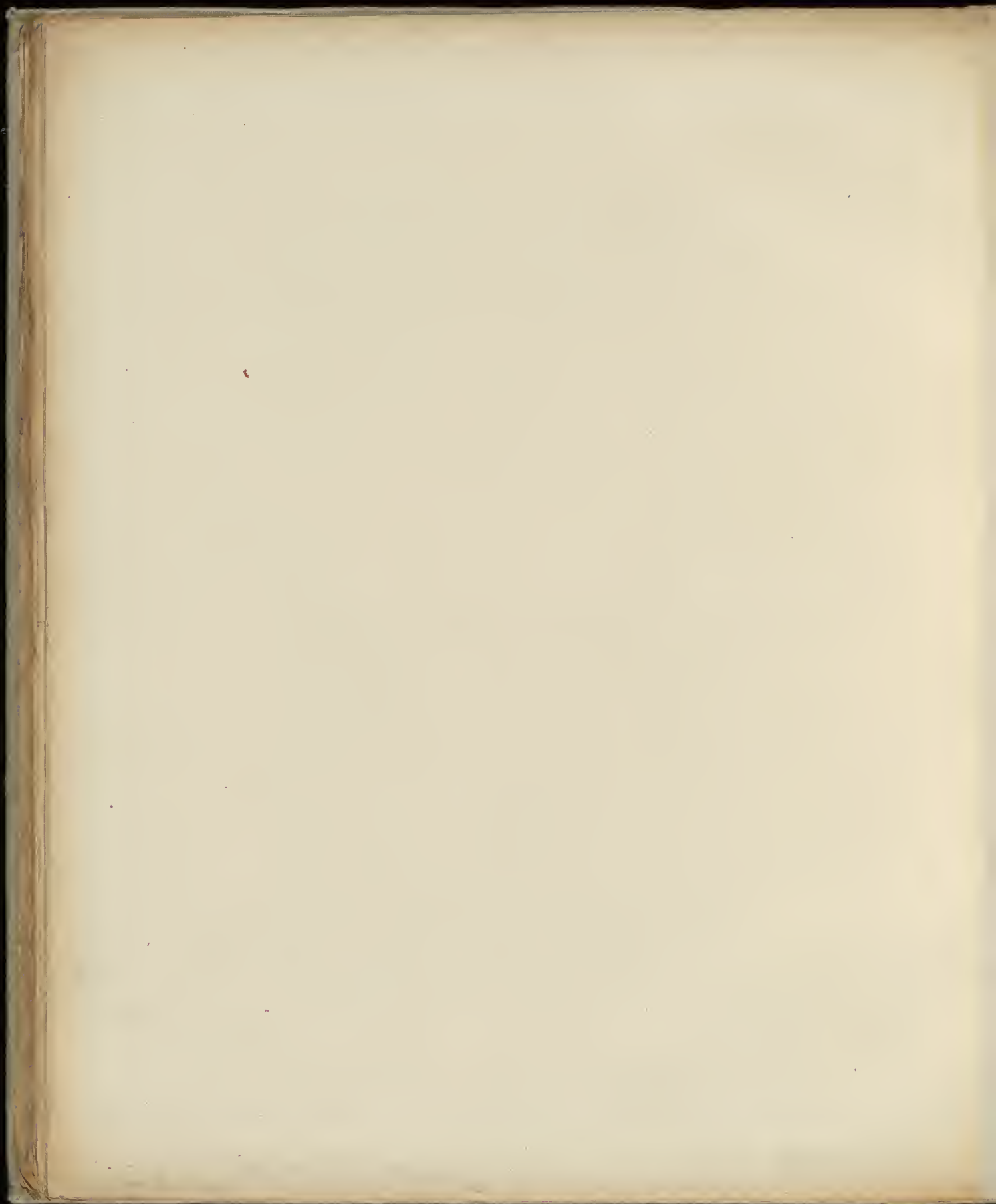


NORTHAMPTON COLLECTION.



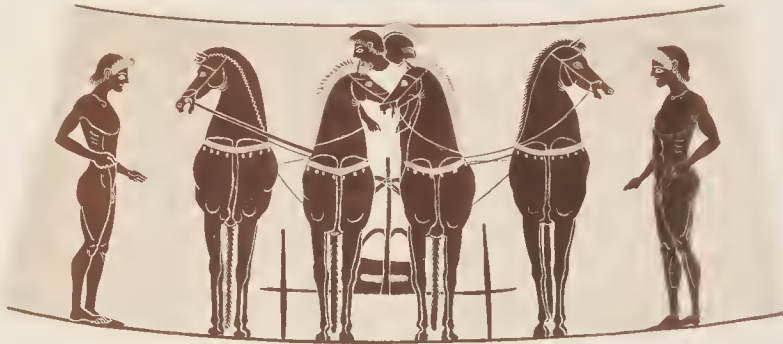
TVE 40 N H O N E A P X O E P O I E A E N

101.

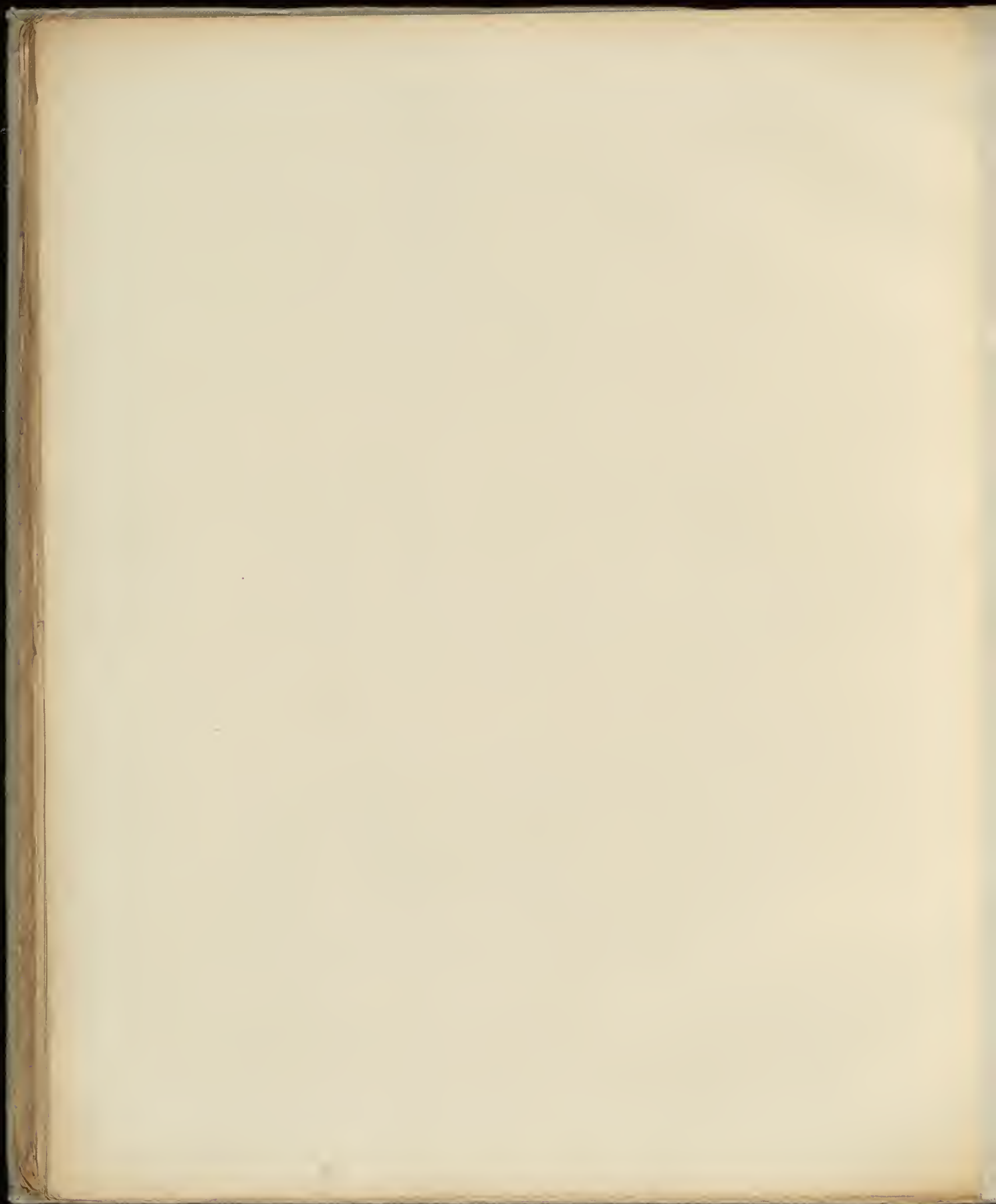




NORTHAMPTON COLLECTION.



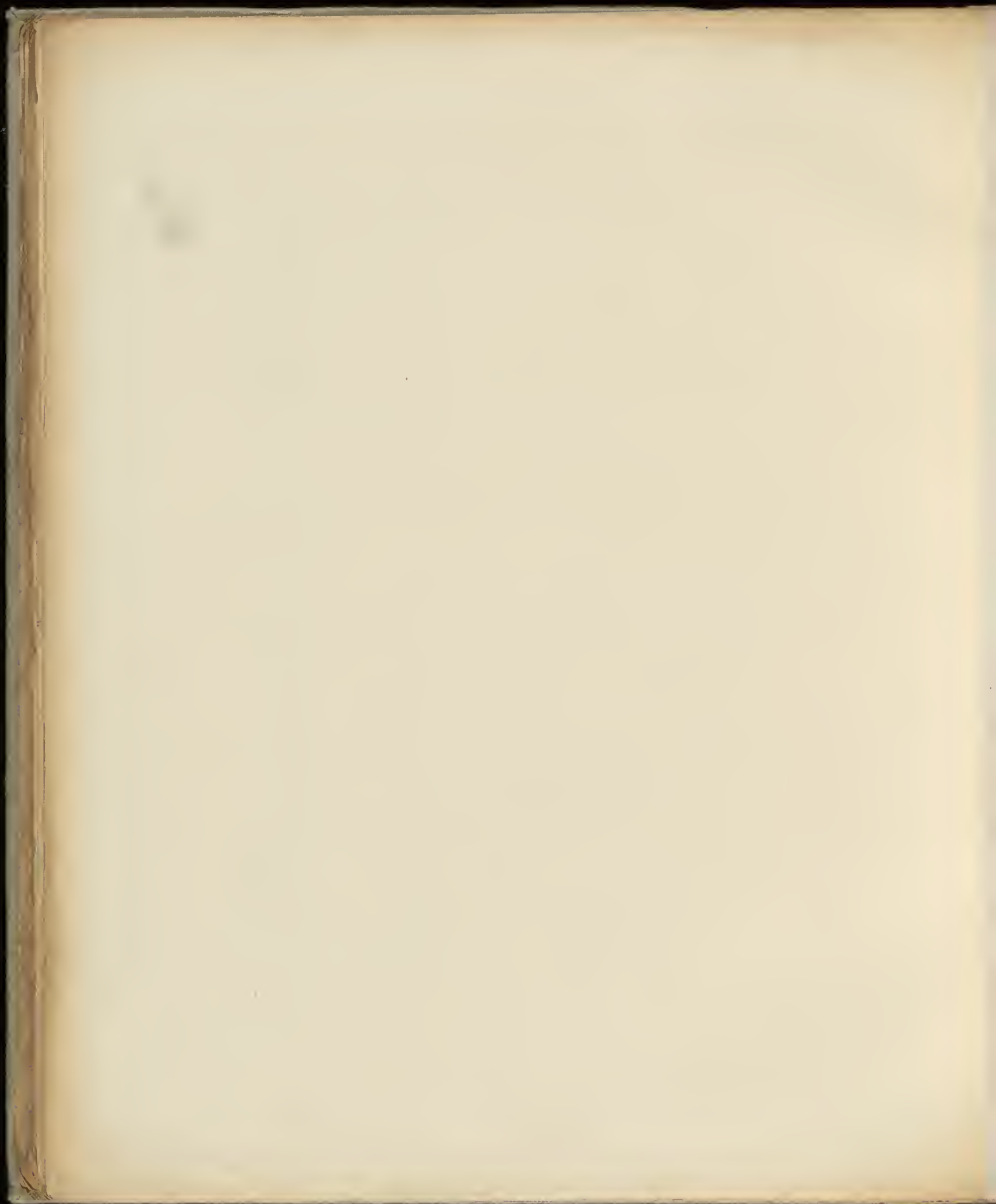
A N Δ Ο Κ Ι Δ Ε Σ Ε Ρ Ο Ι Ε



NORTHAMPTON COLLECTION.



110.



WEBER COLLECTION.

PATON COLLECTION.

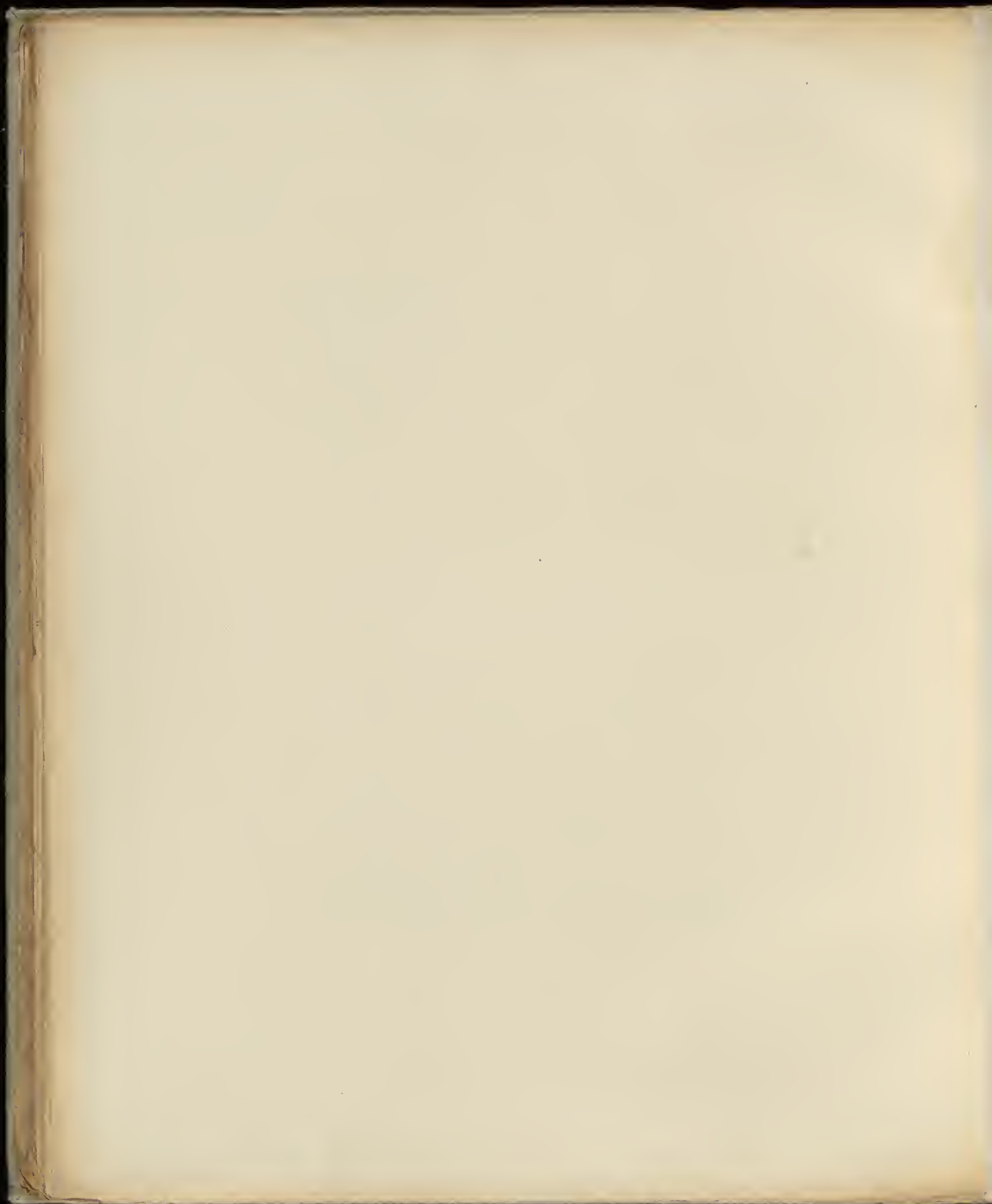
VAUGHAN COLLECTION.



135.

120.

124.



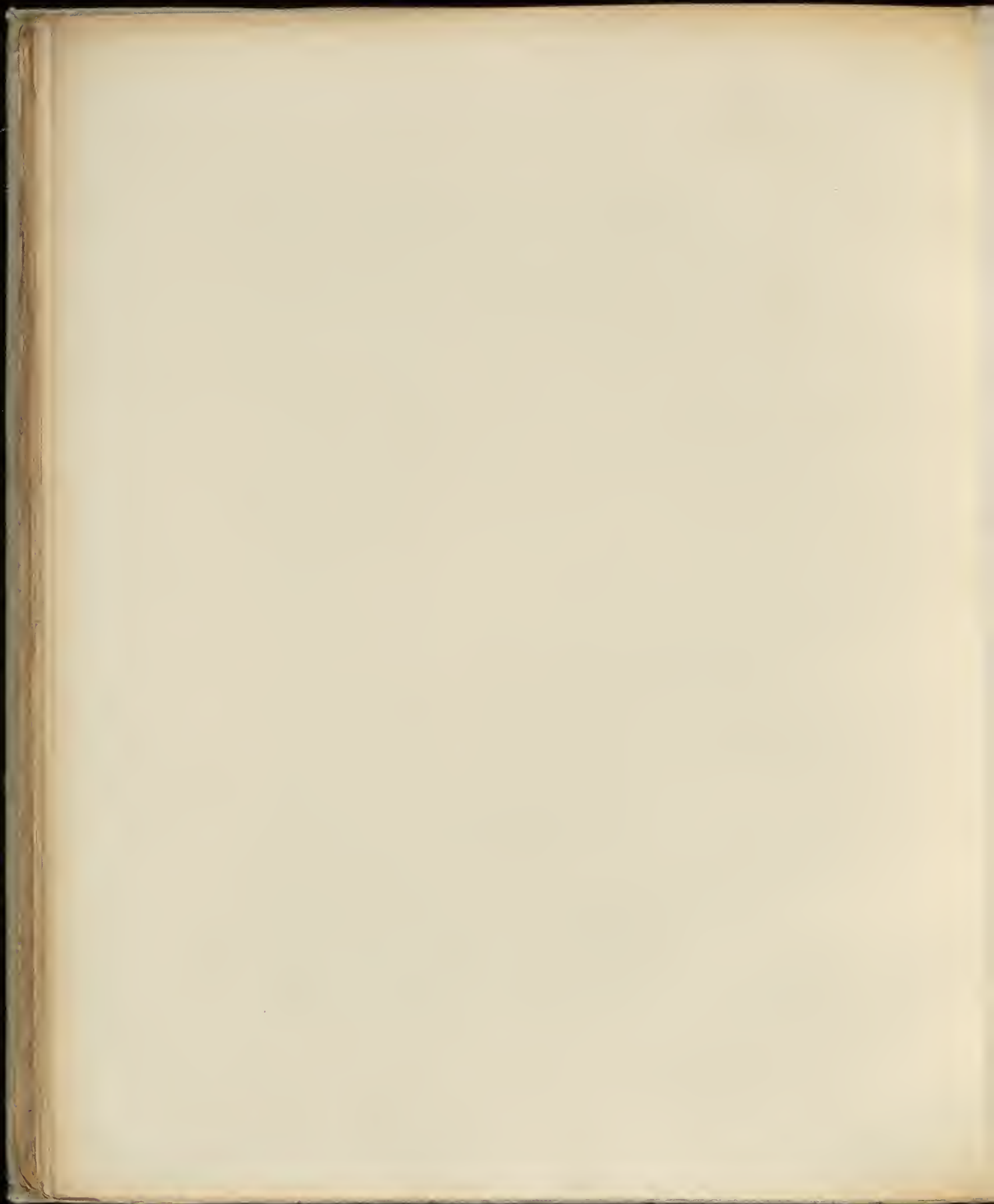
BRANTEGHEM COLLECTION.



142.

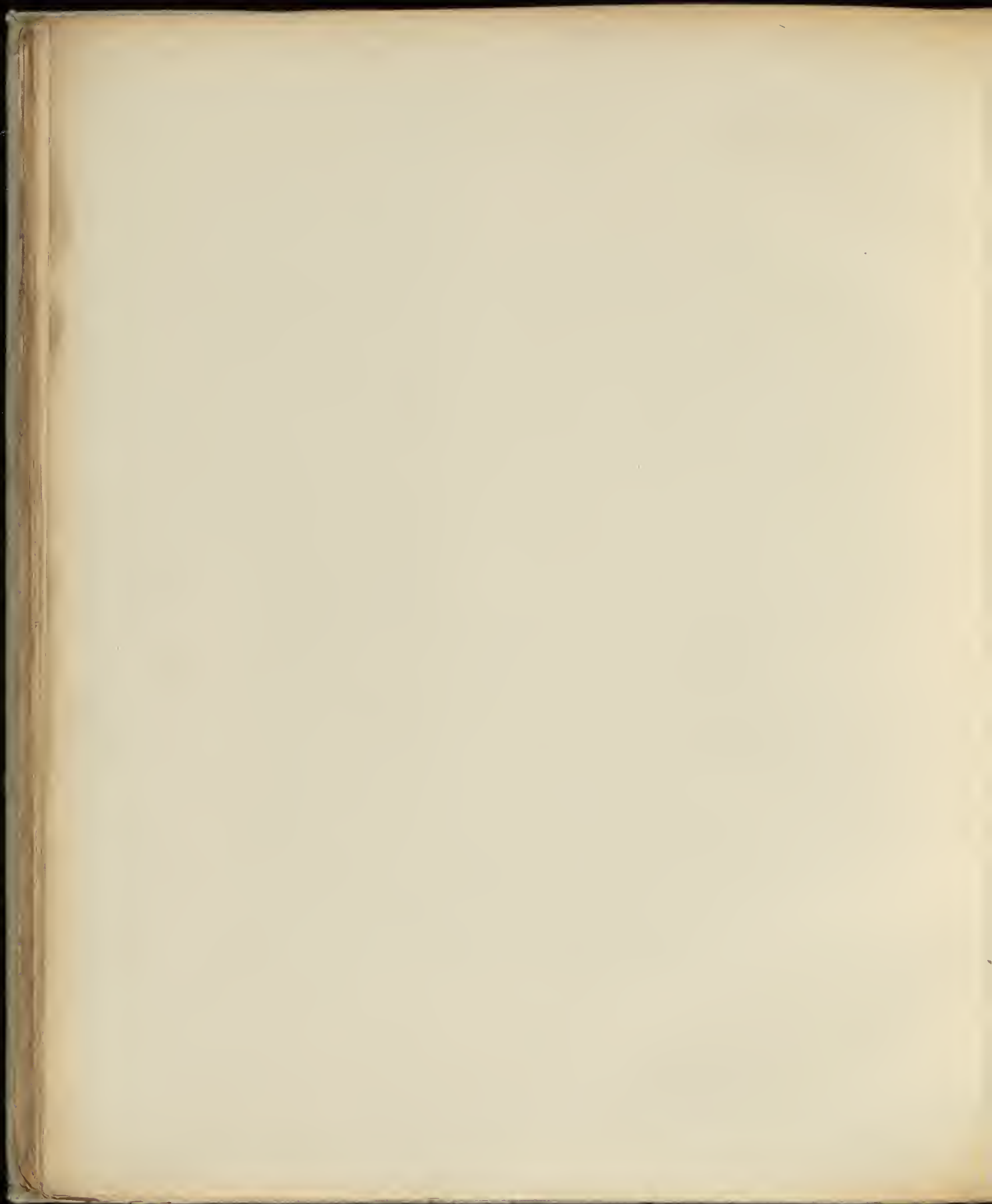
144.

143.



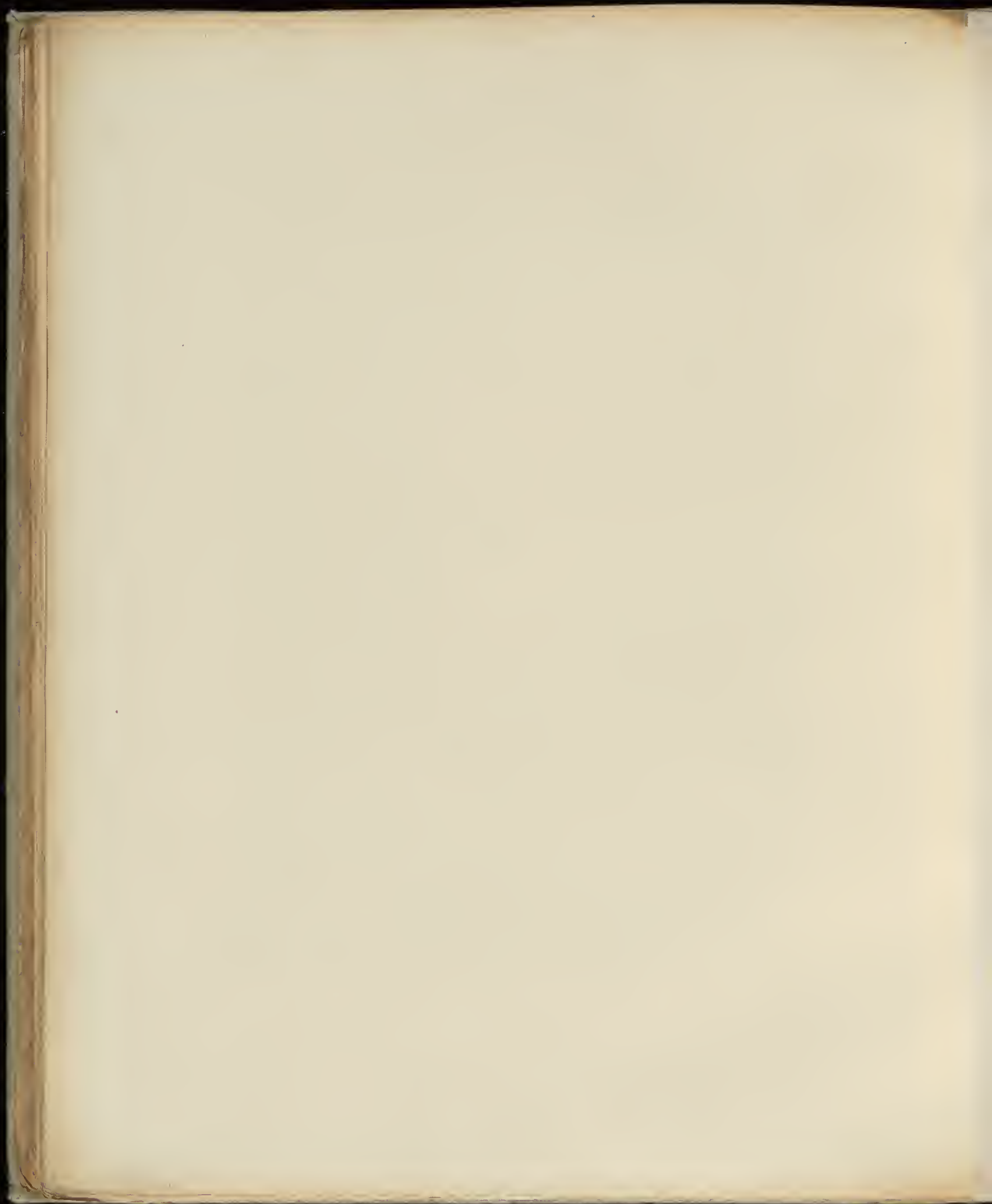






BRANTEGHEM COLLECTION.





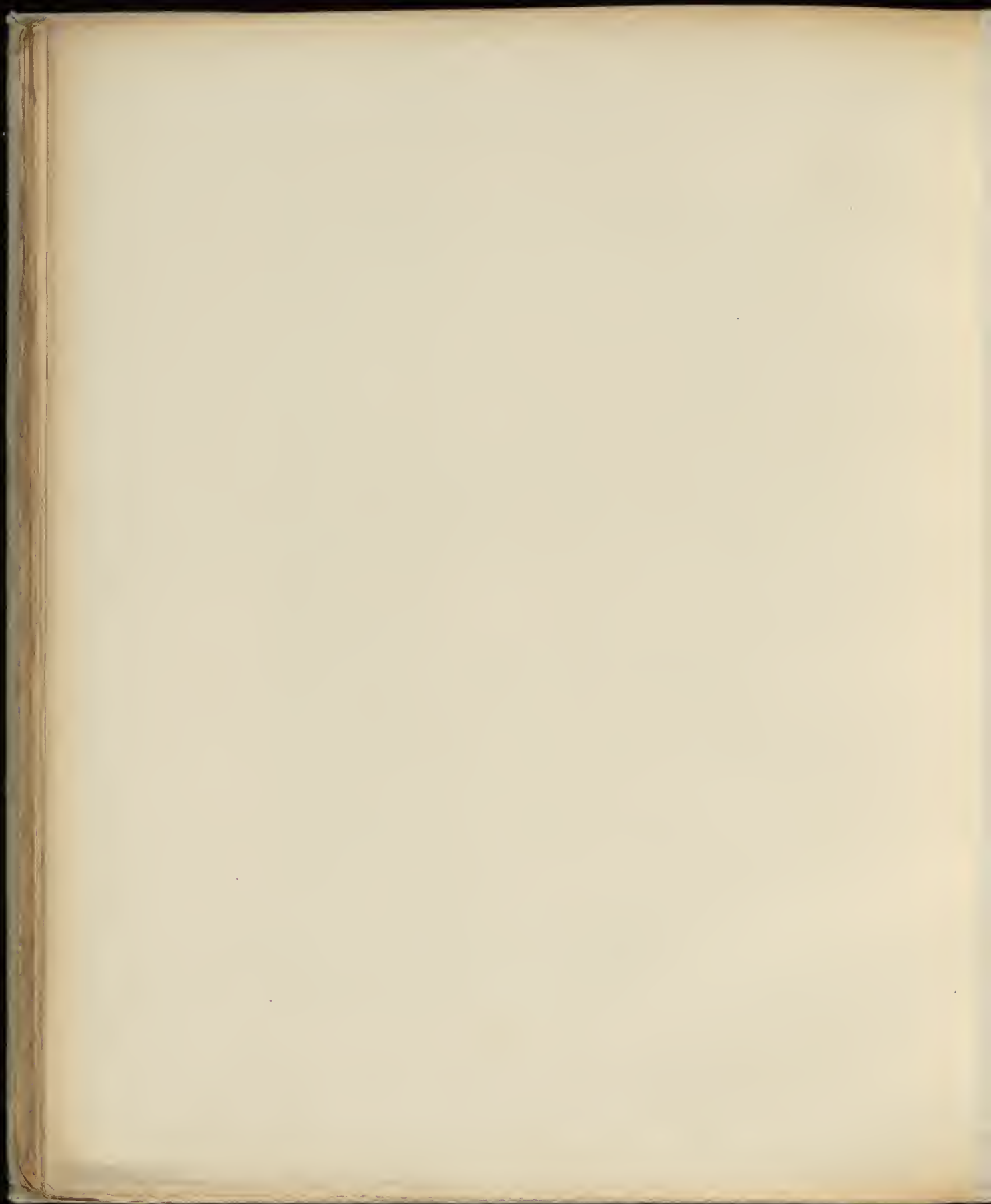
BRANTEGHEM COLLECTION.



203.

146.

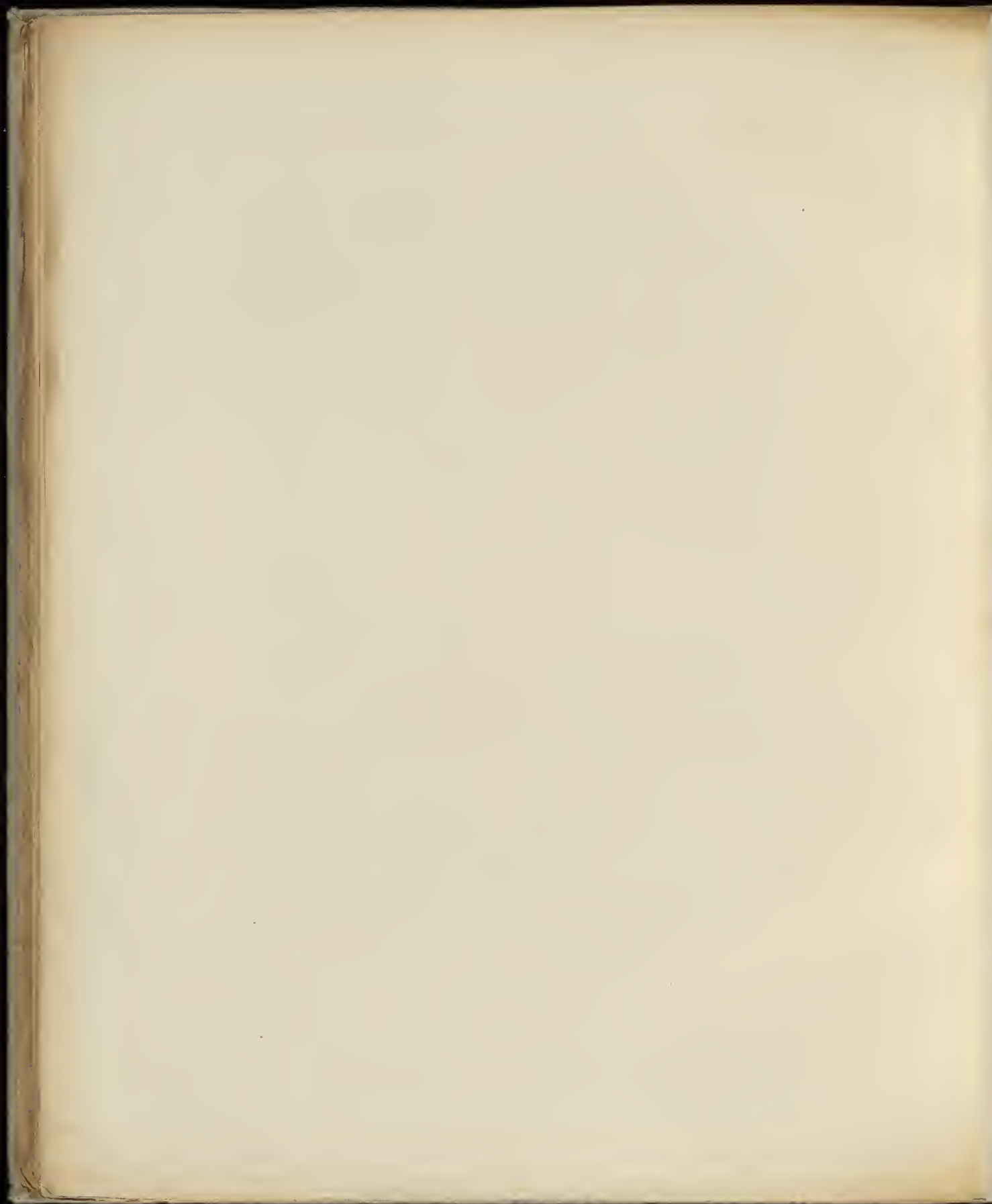
153.



BRANTEGHEM COLLECTION.



154.

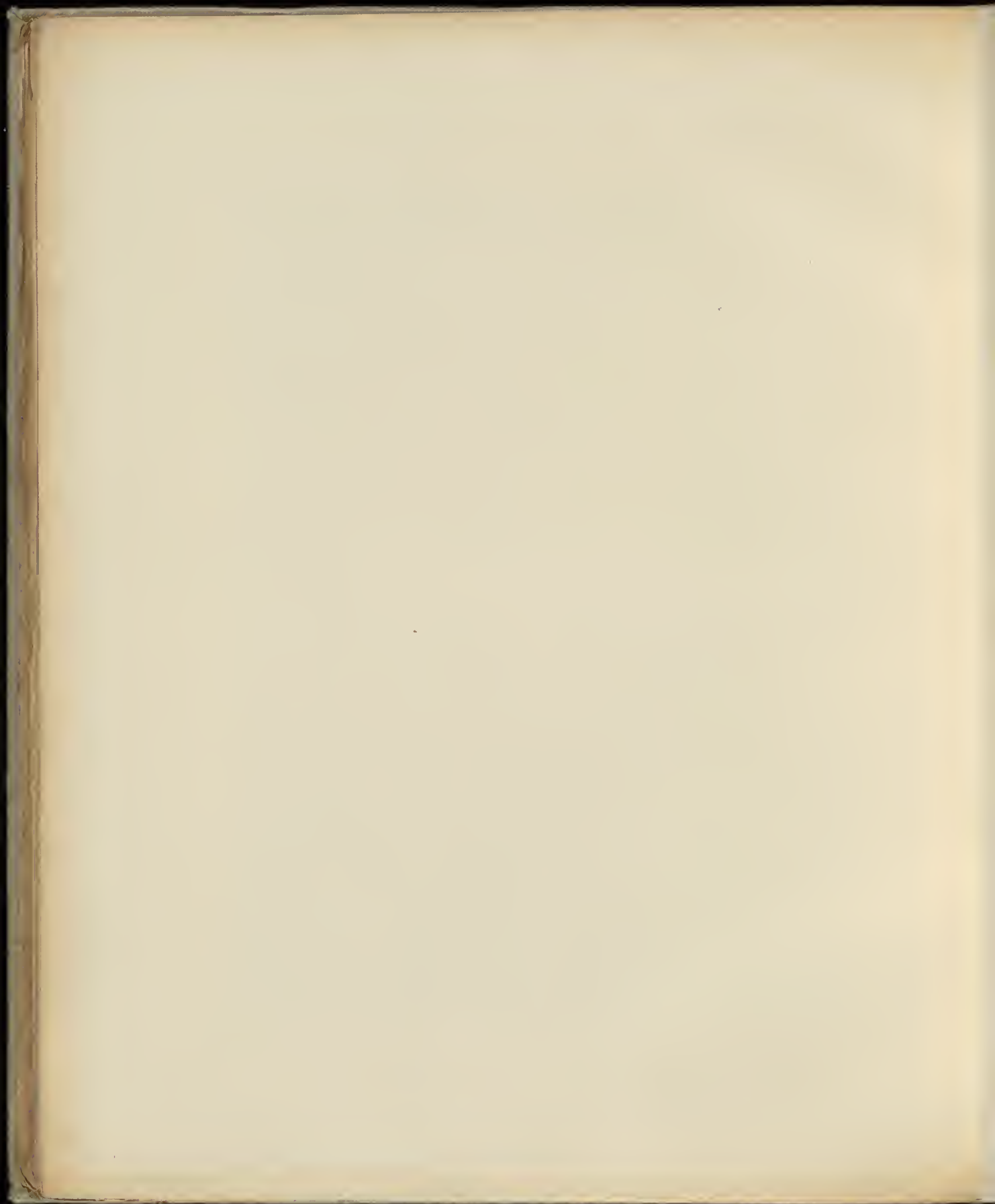




BRANTEGHEM COLLECTION.



156.



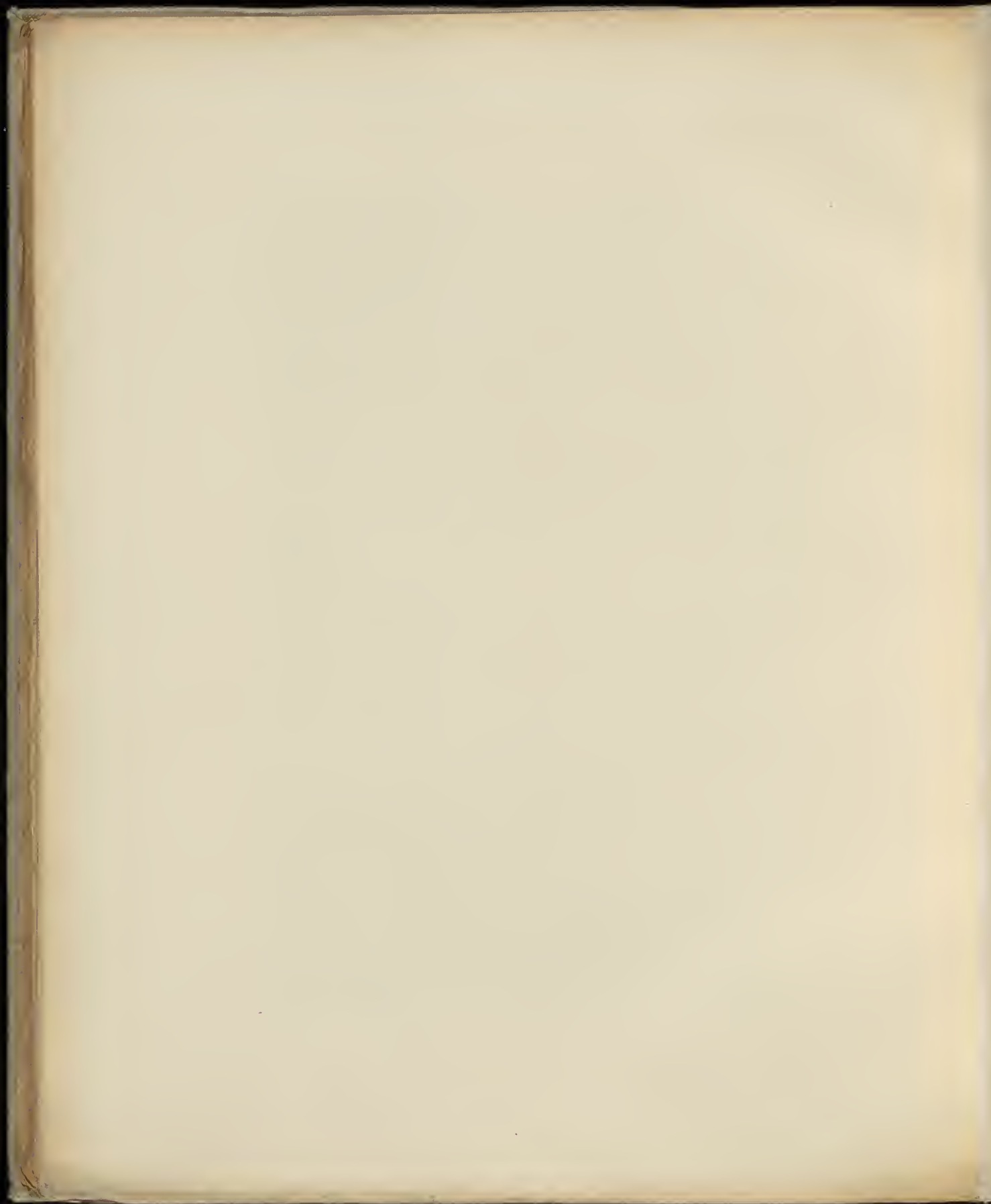
BRANTEGHEM COLLECTION.



181.

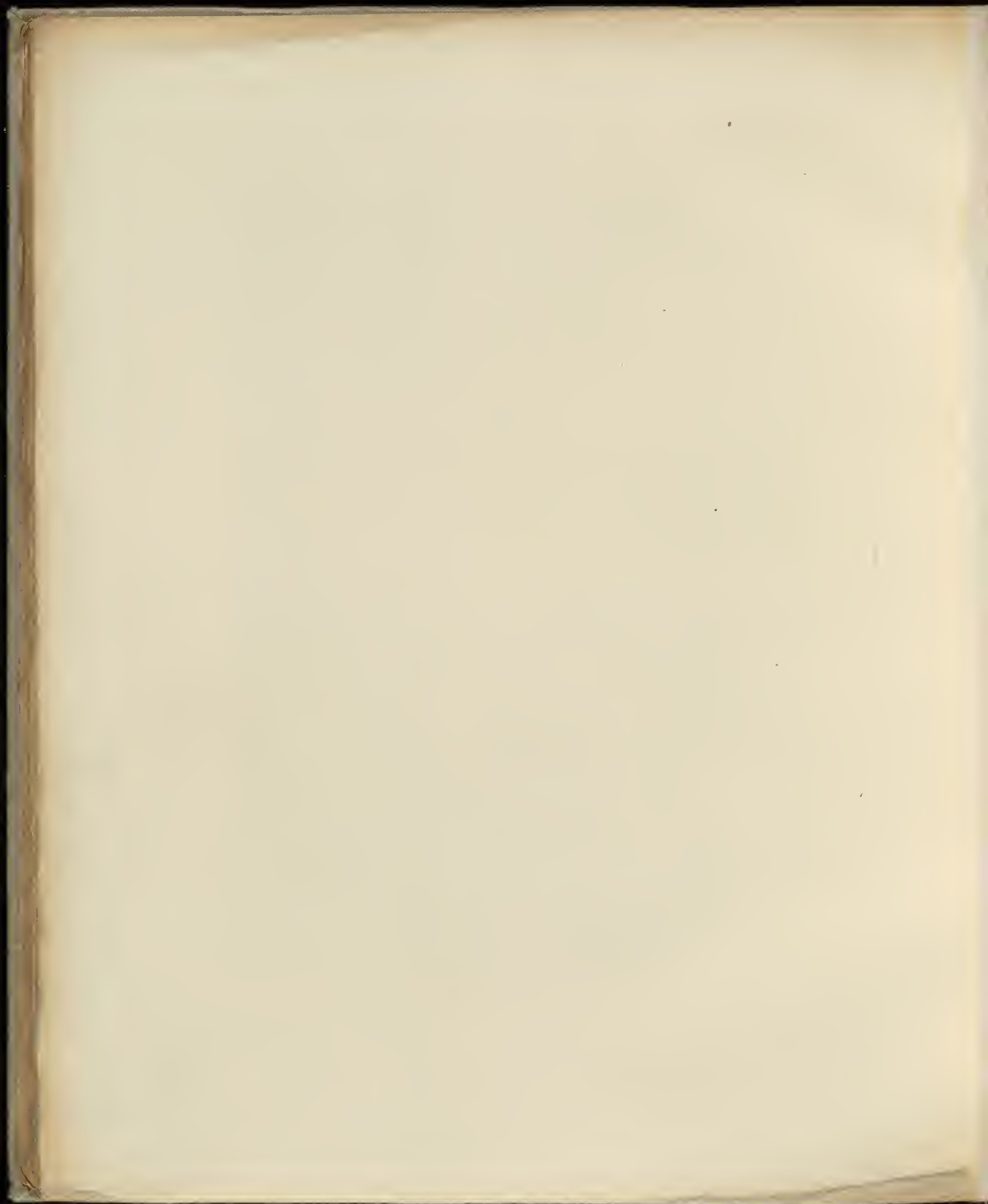
188.

158.



BRANTEGHEM COLLECTION.





## BRANTEGHEM COLLECTION.

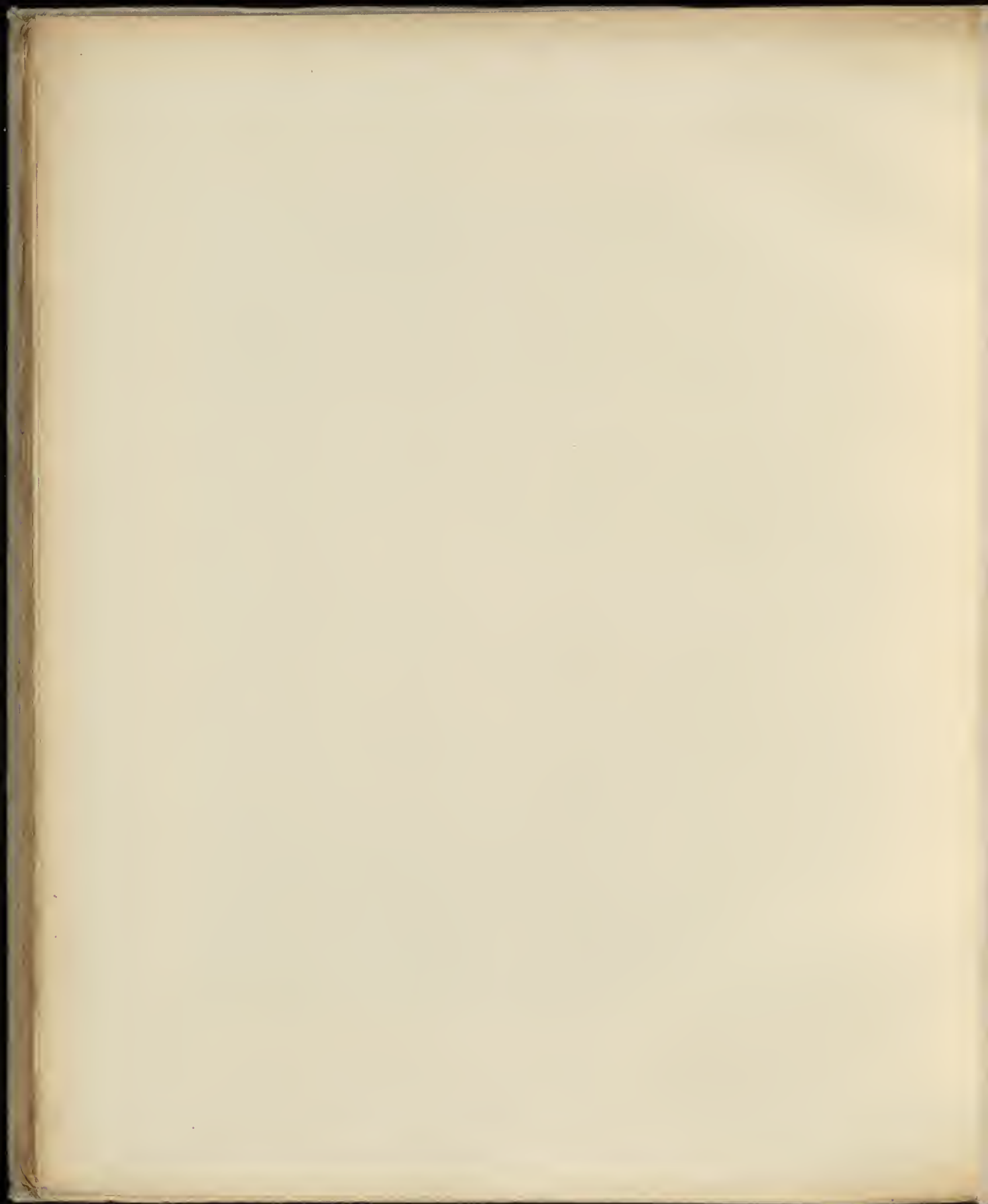








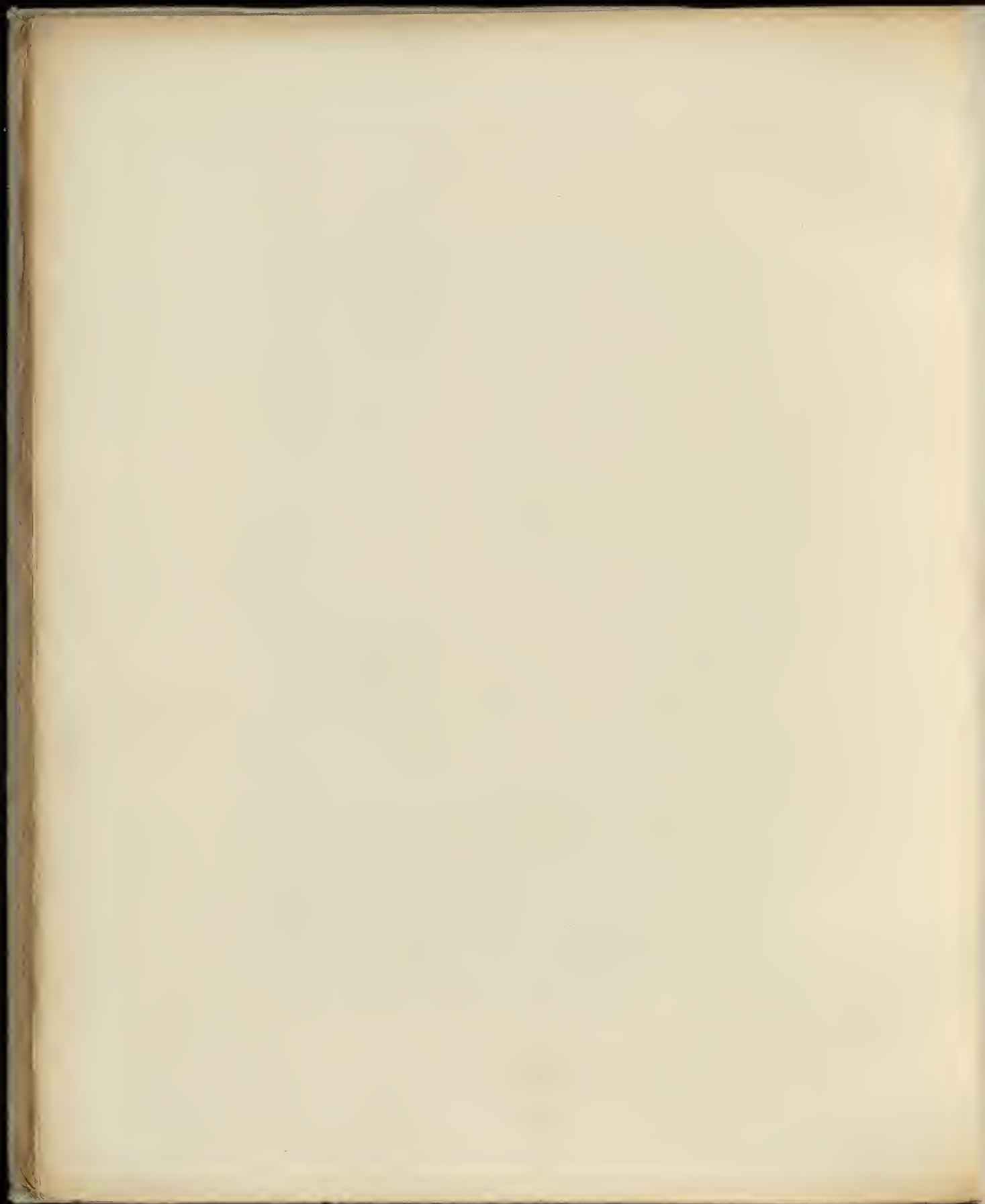
166.



BRANTEGHEM COLLECTION



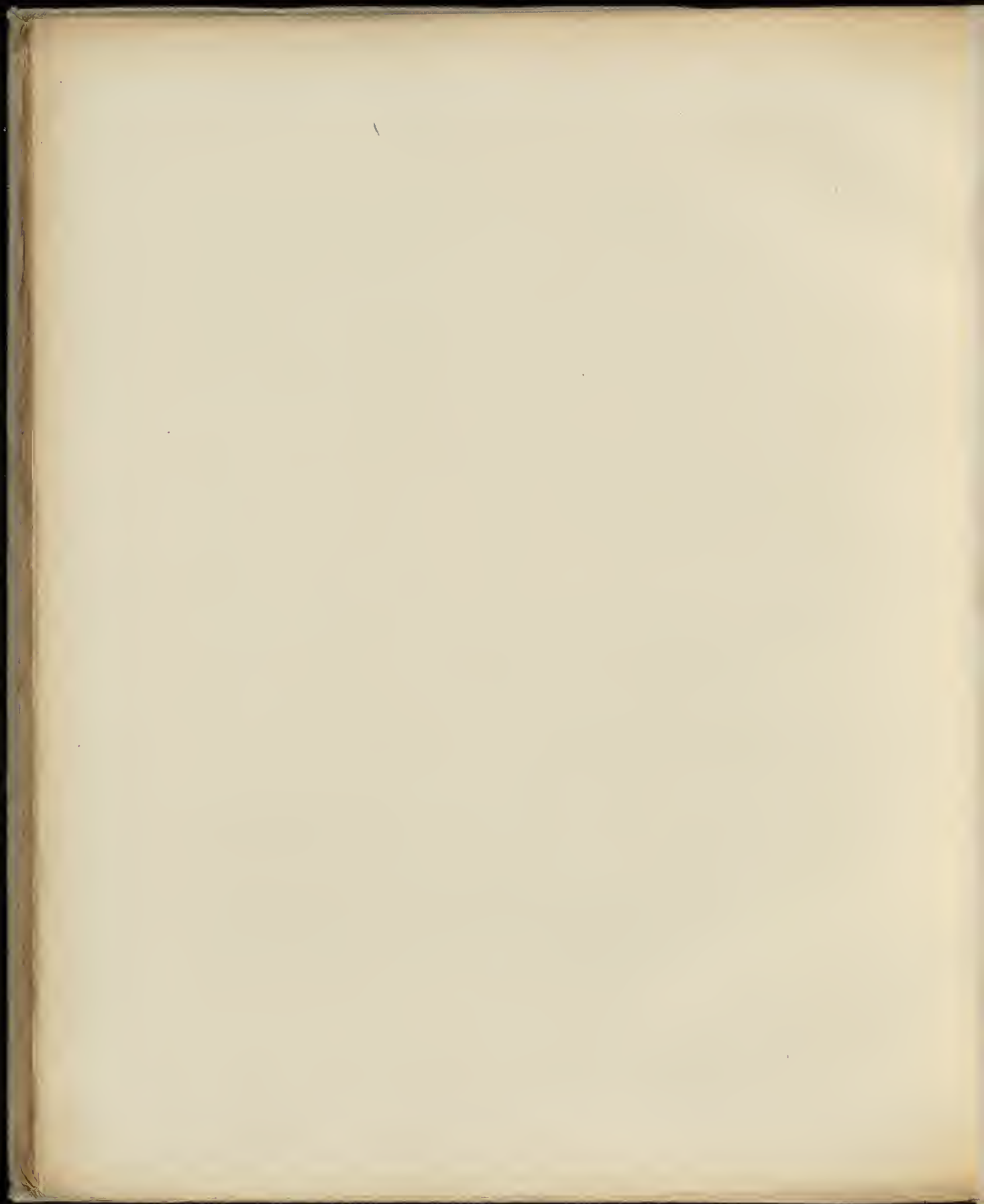
169



BRANTEGHEM COLLECTION.

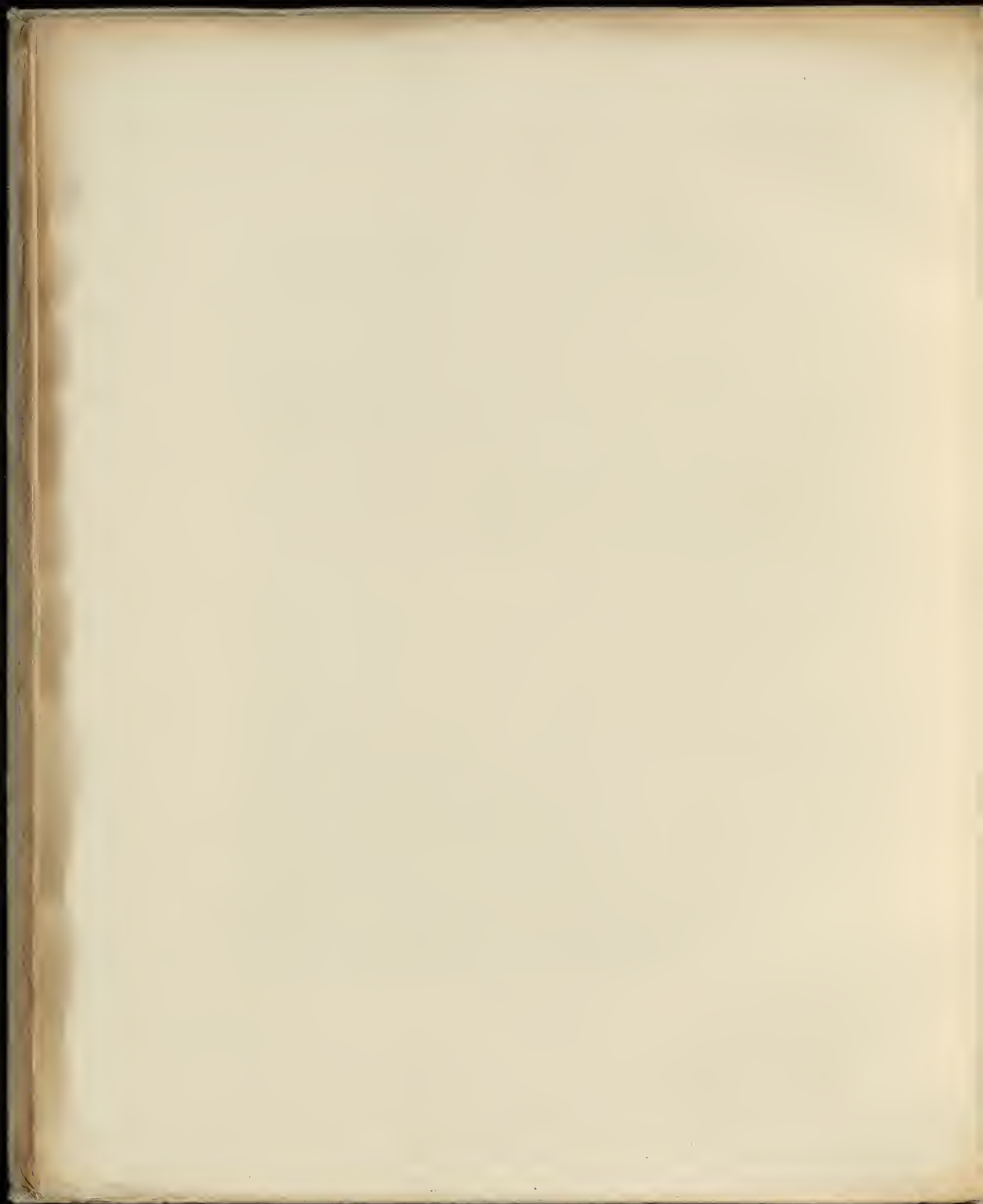


173.





177.

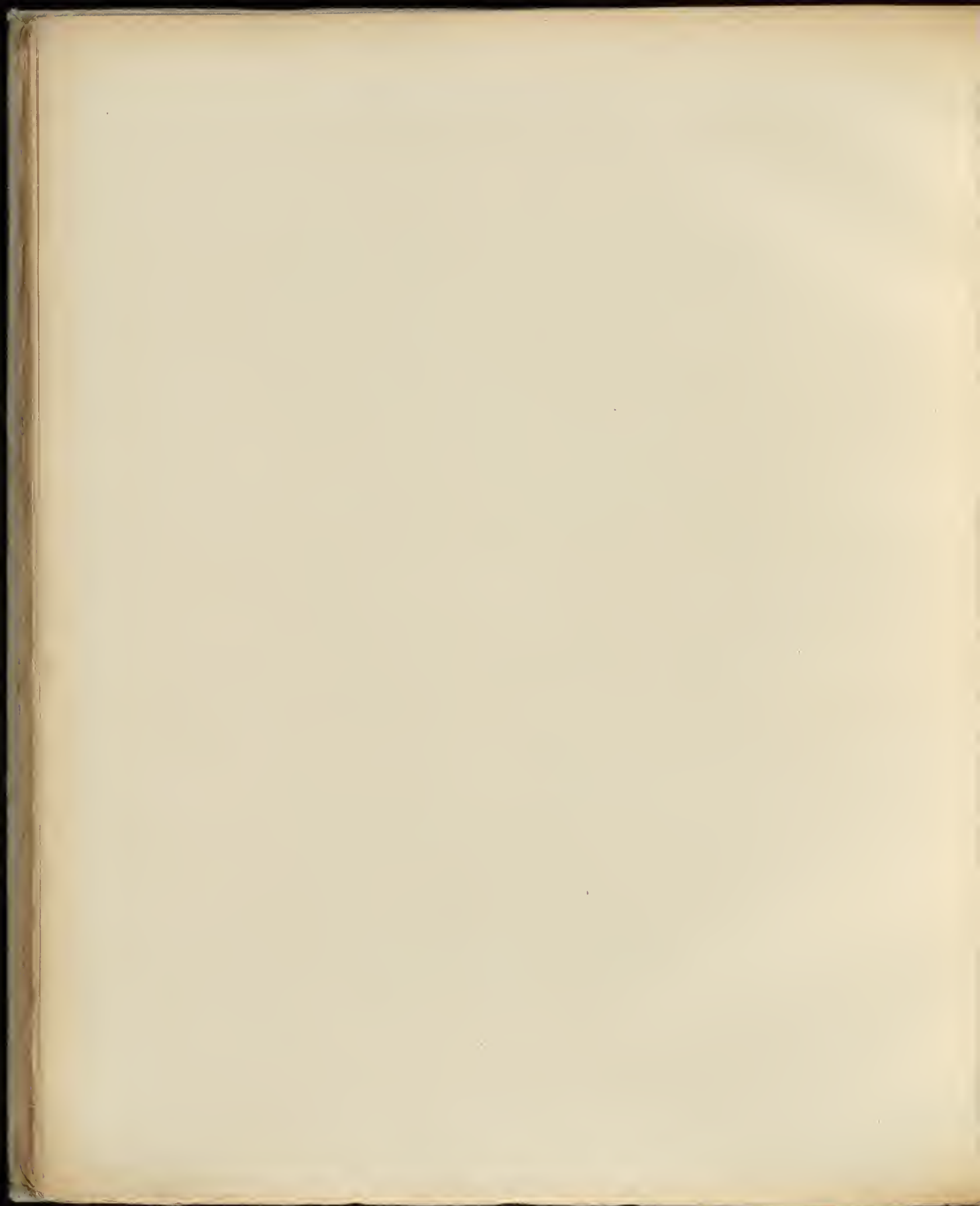




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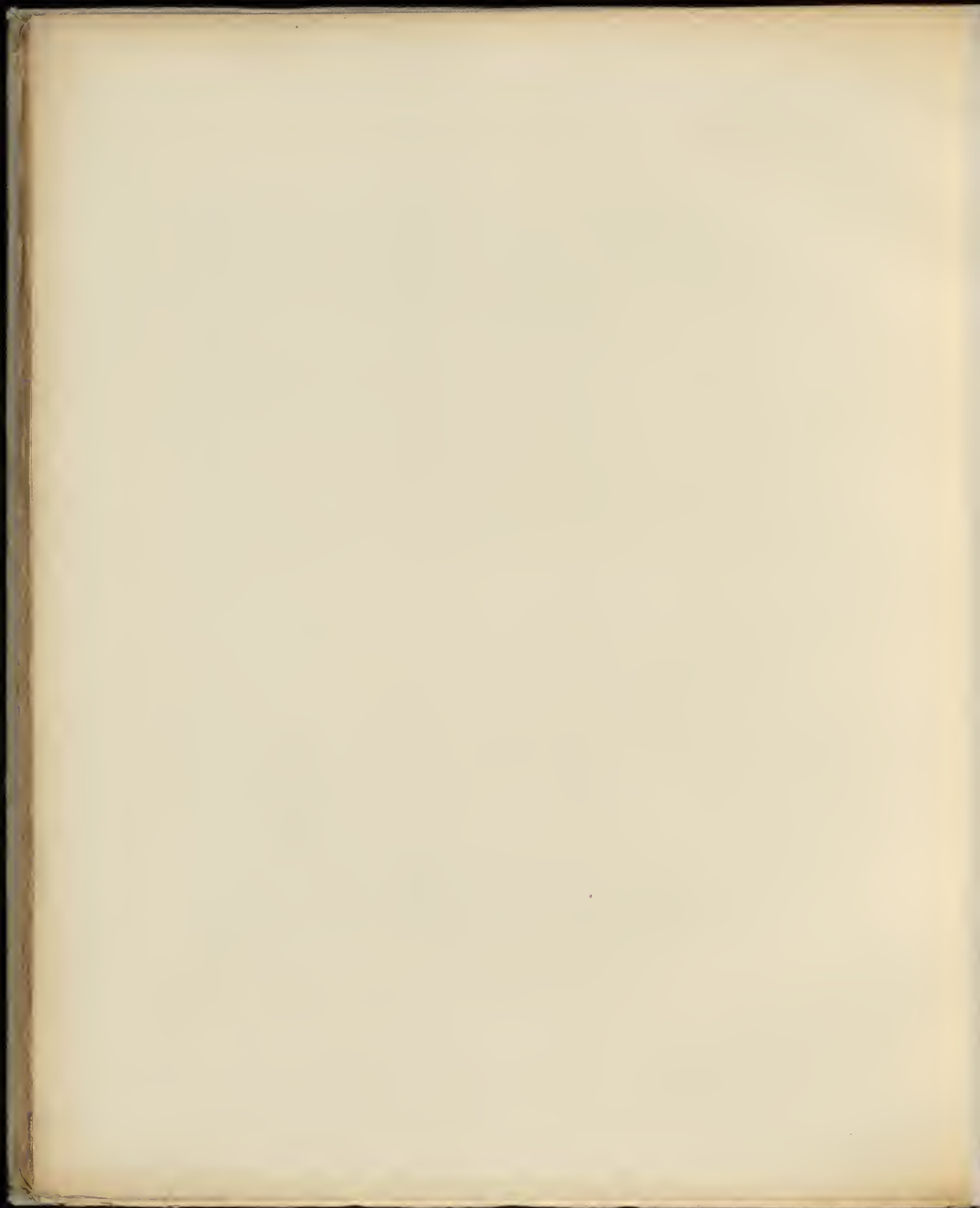


178. 180. 179. 202. 199. 201. 191. 190. 189.



## BRANTEGHEM COLLECTION.

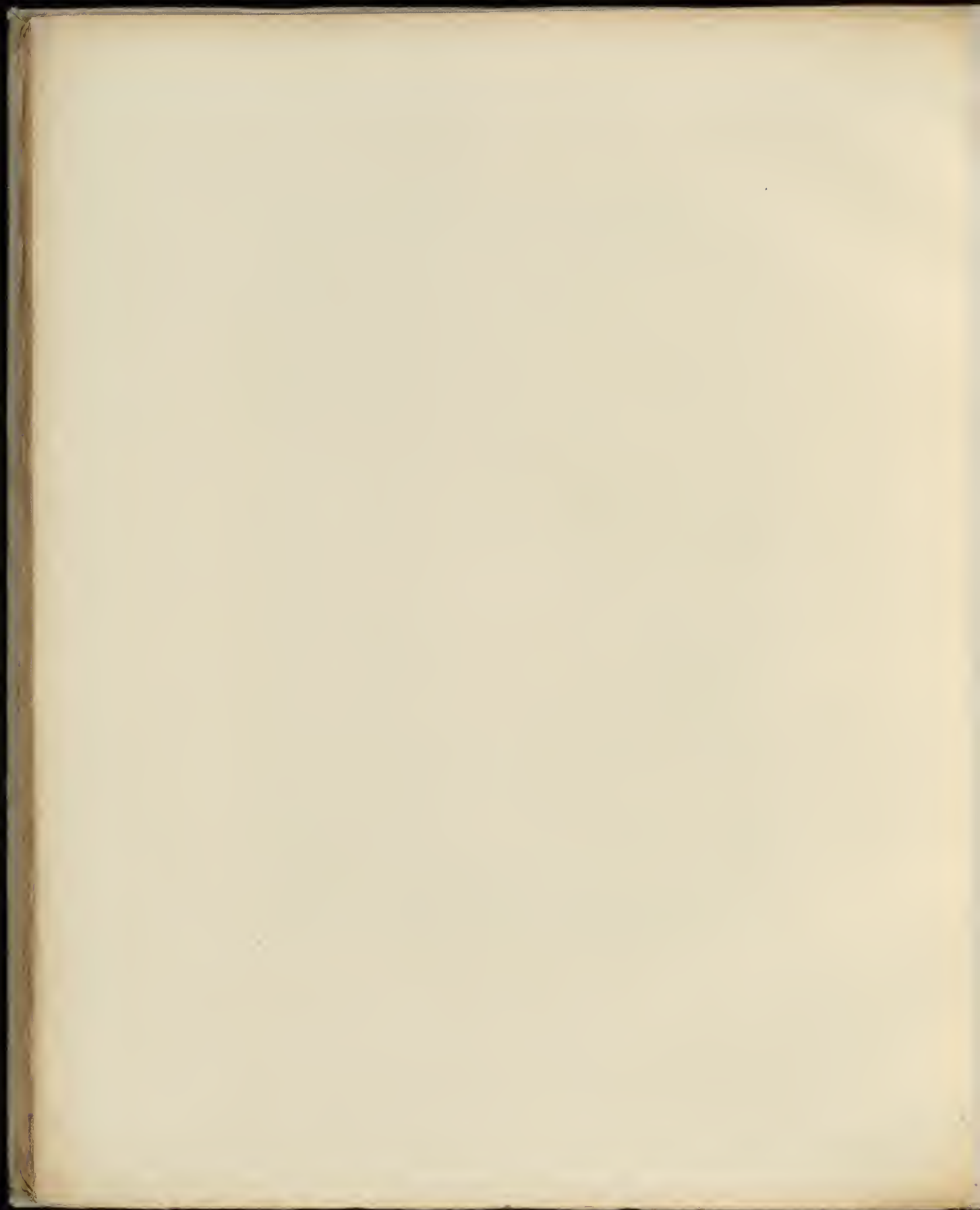




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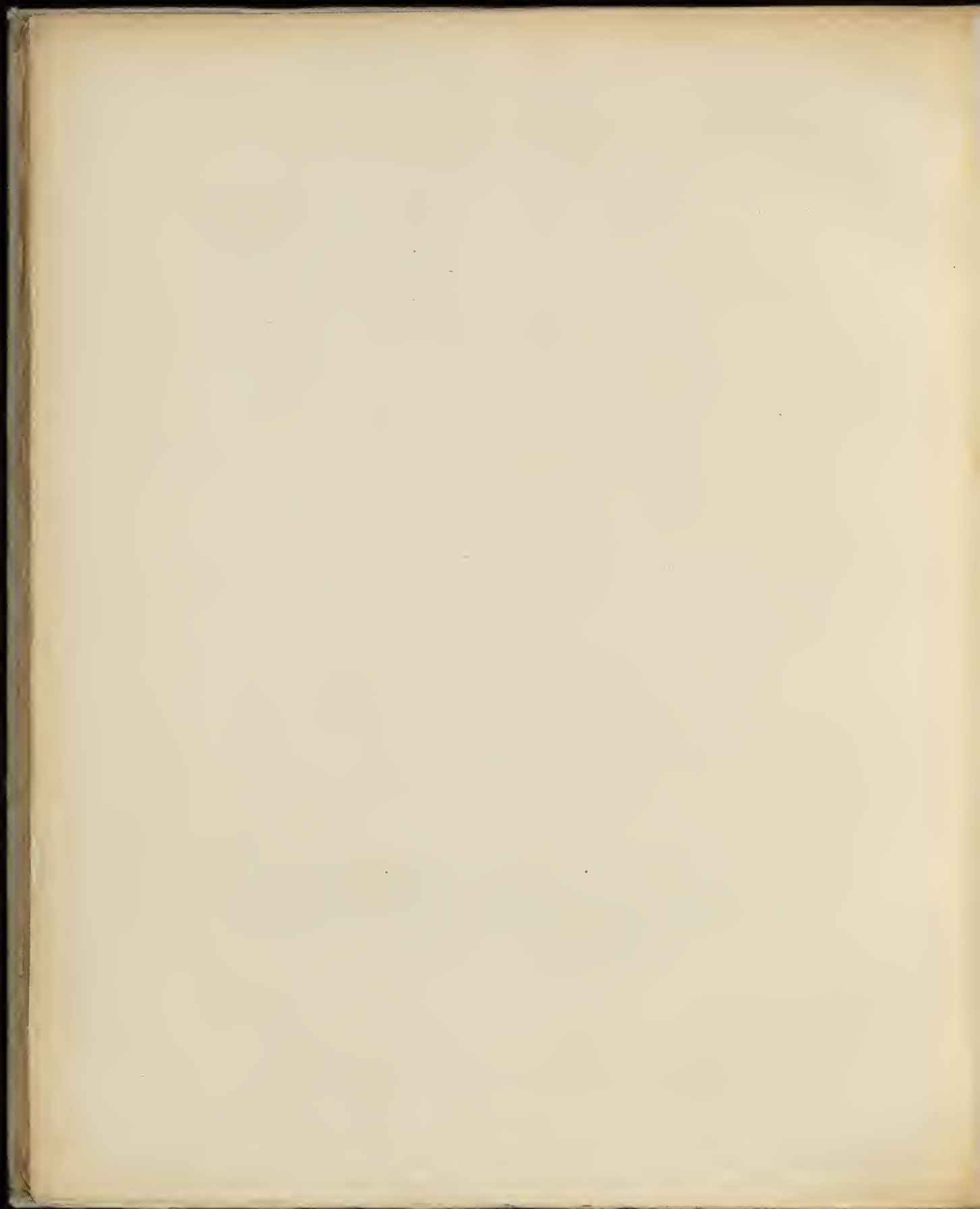


186.



BRANTEGHEM COLLECTION.



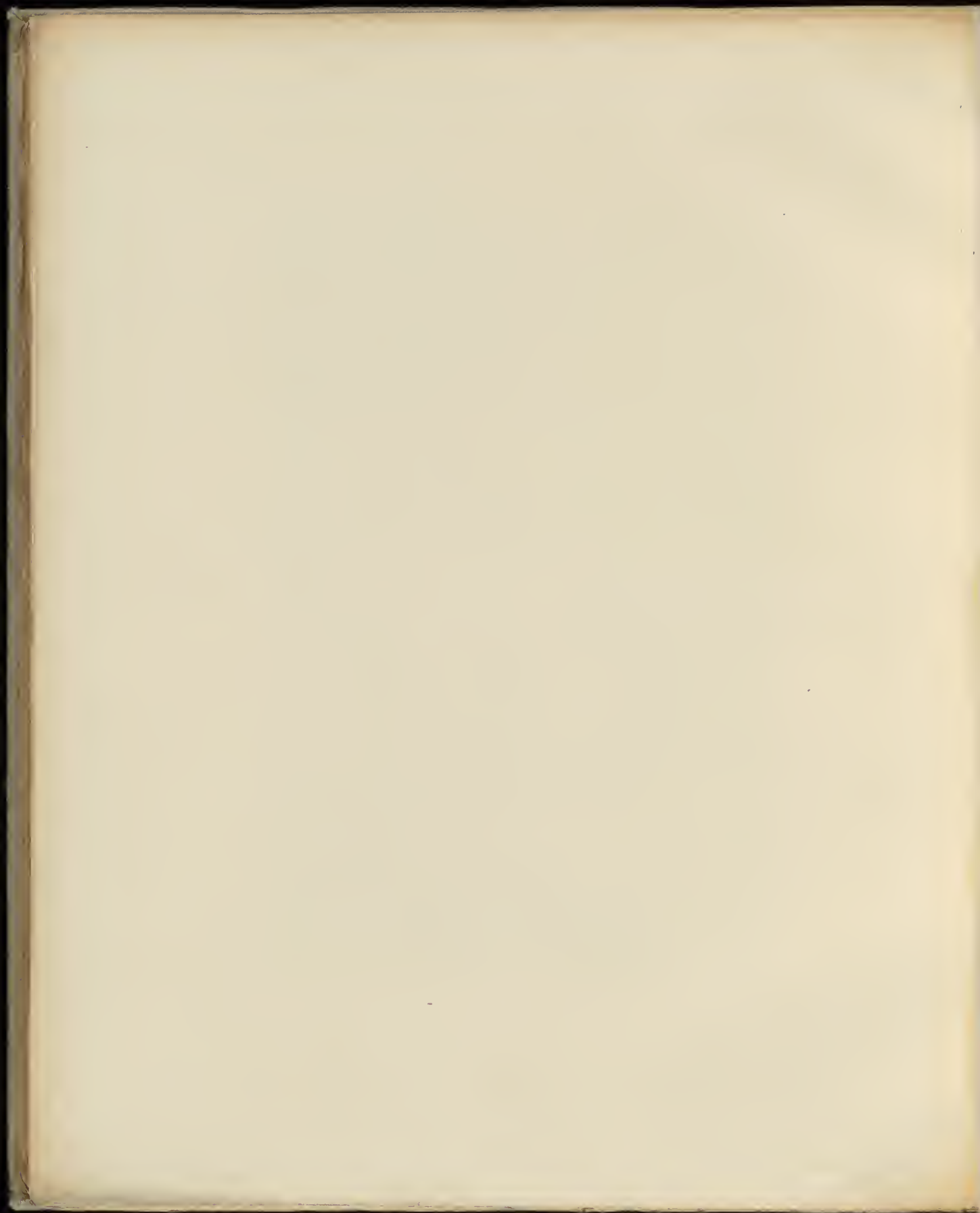




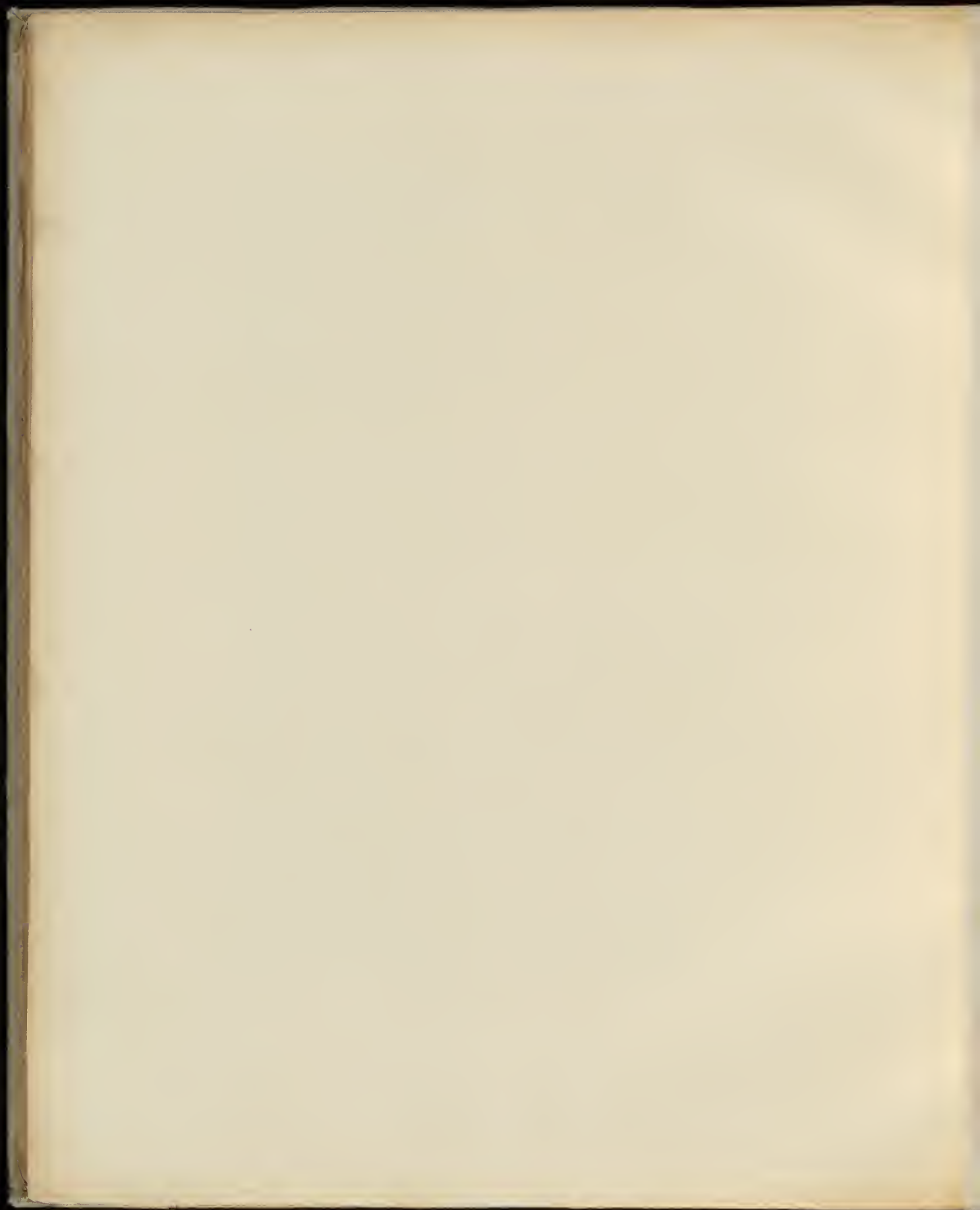
BRANTEGHEM COLLECTION.



211.



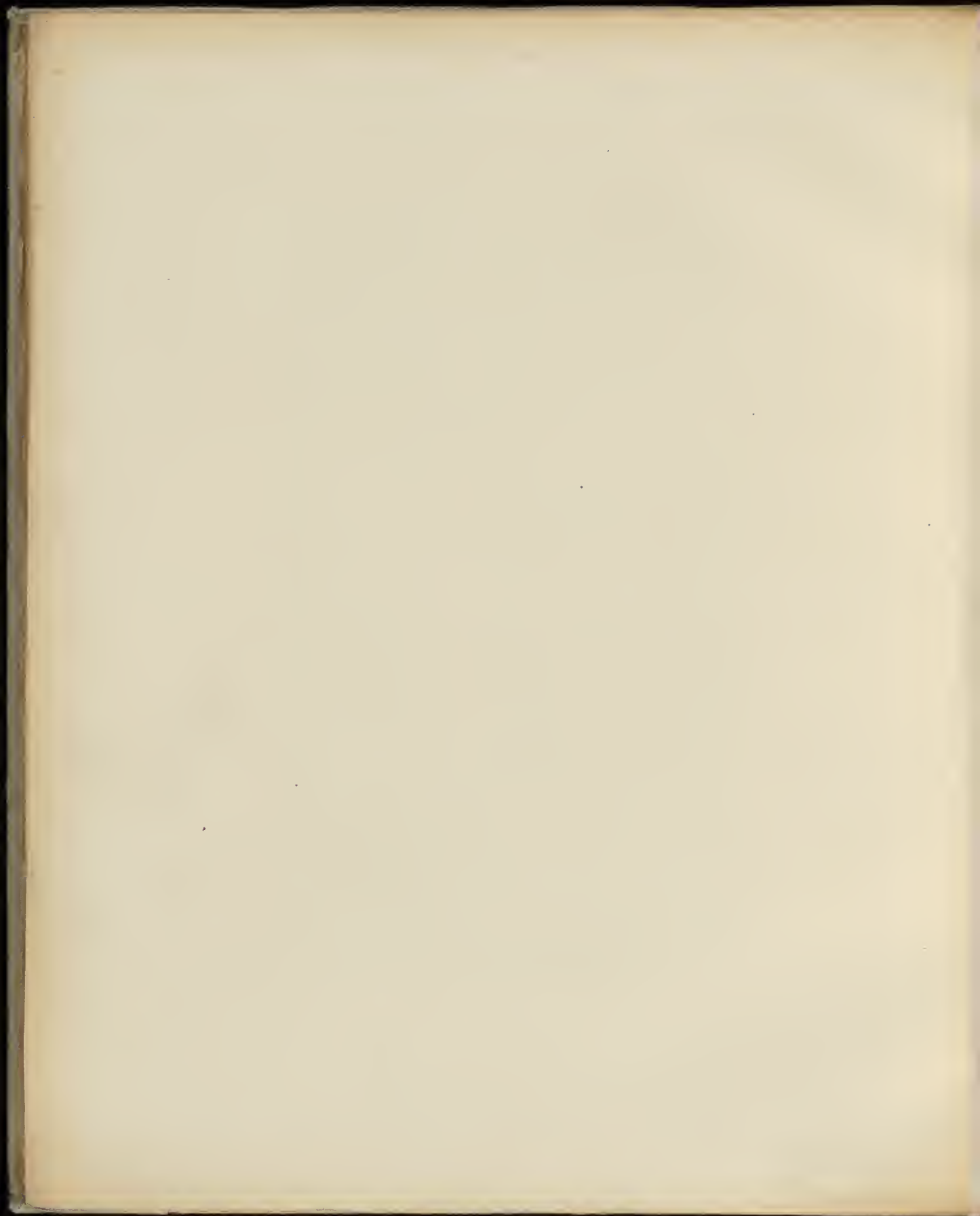




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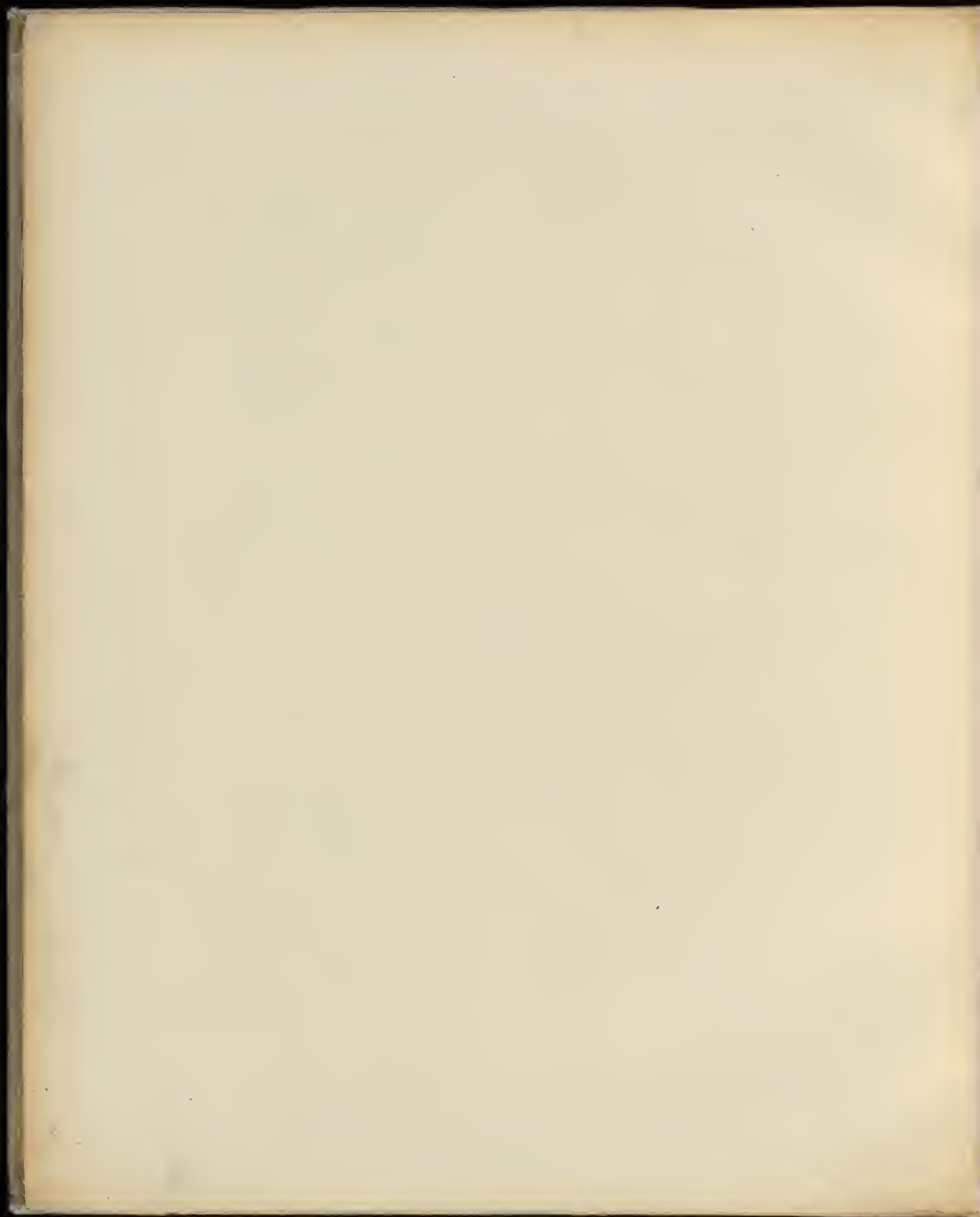
215.



## BRANTEGHEM COLLECTION.



219.





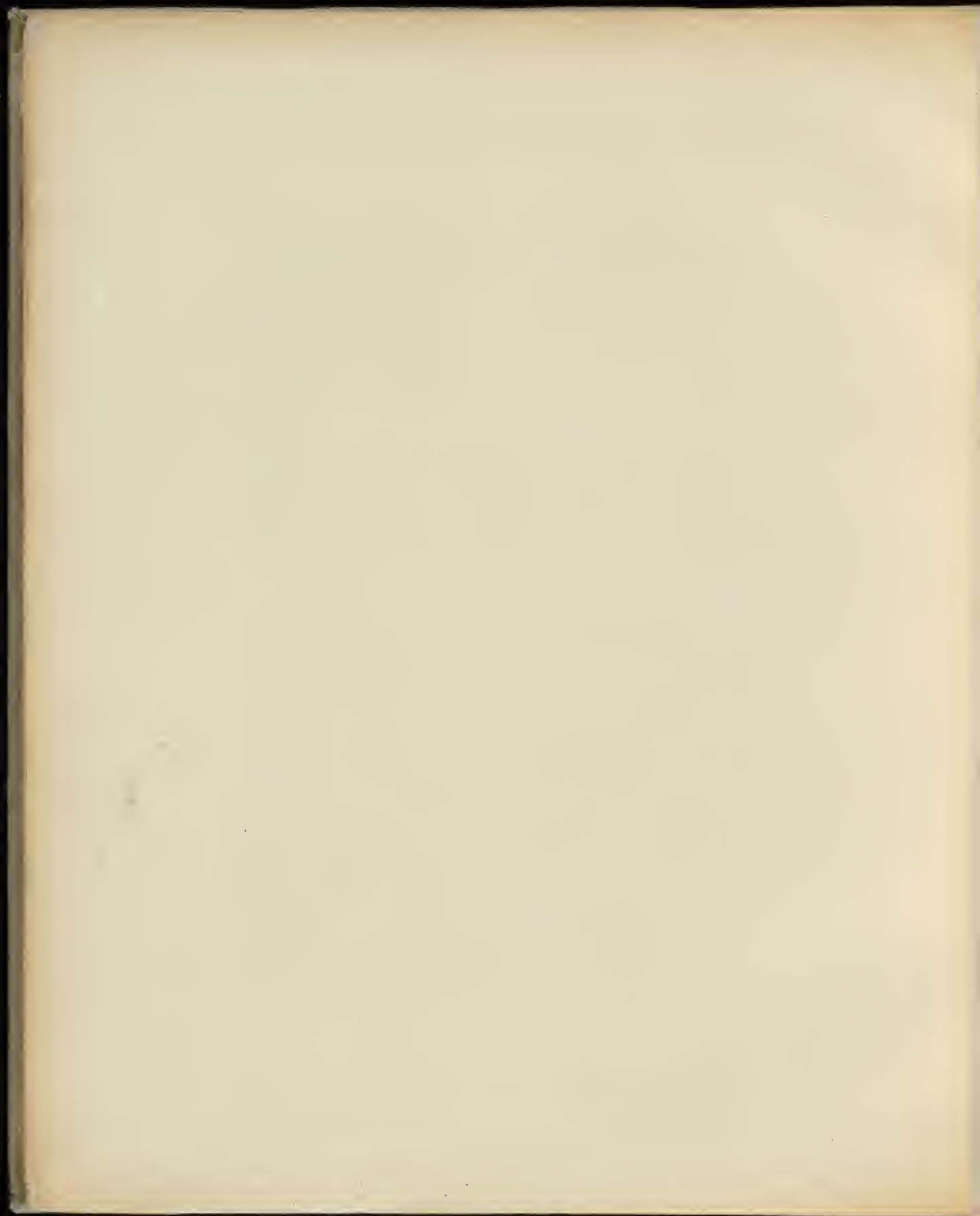
BRANTEGHEM COLLECTION.



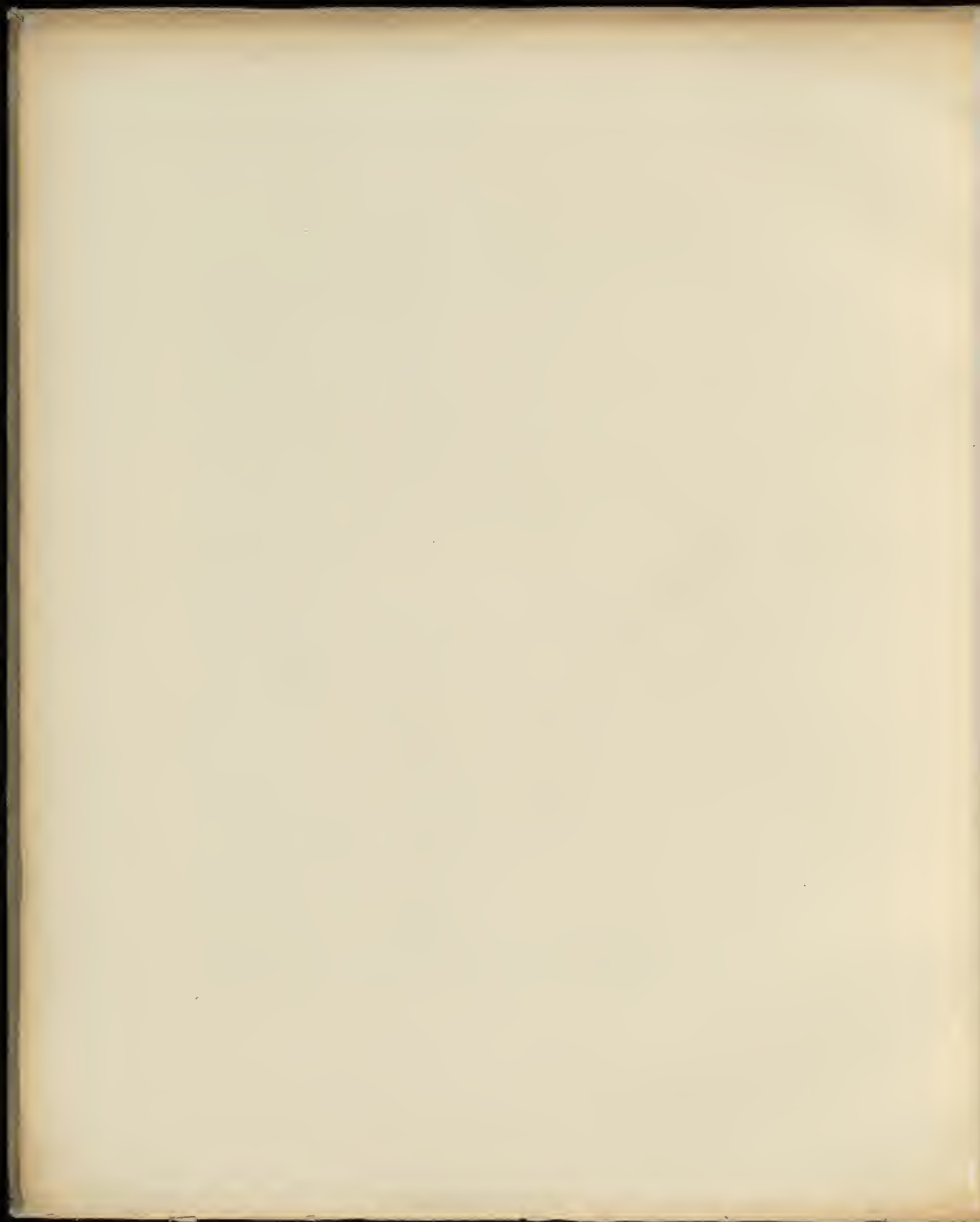
226.

213.

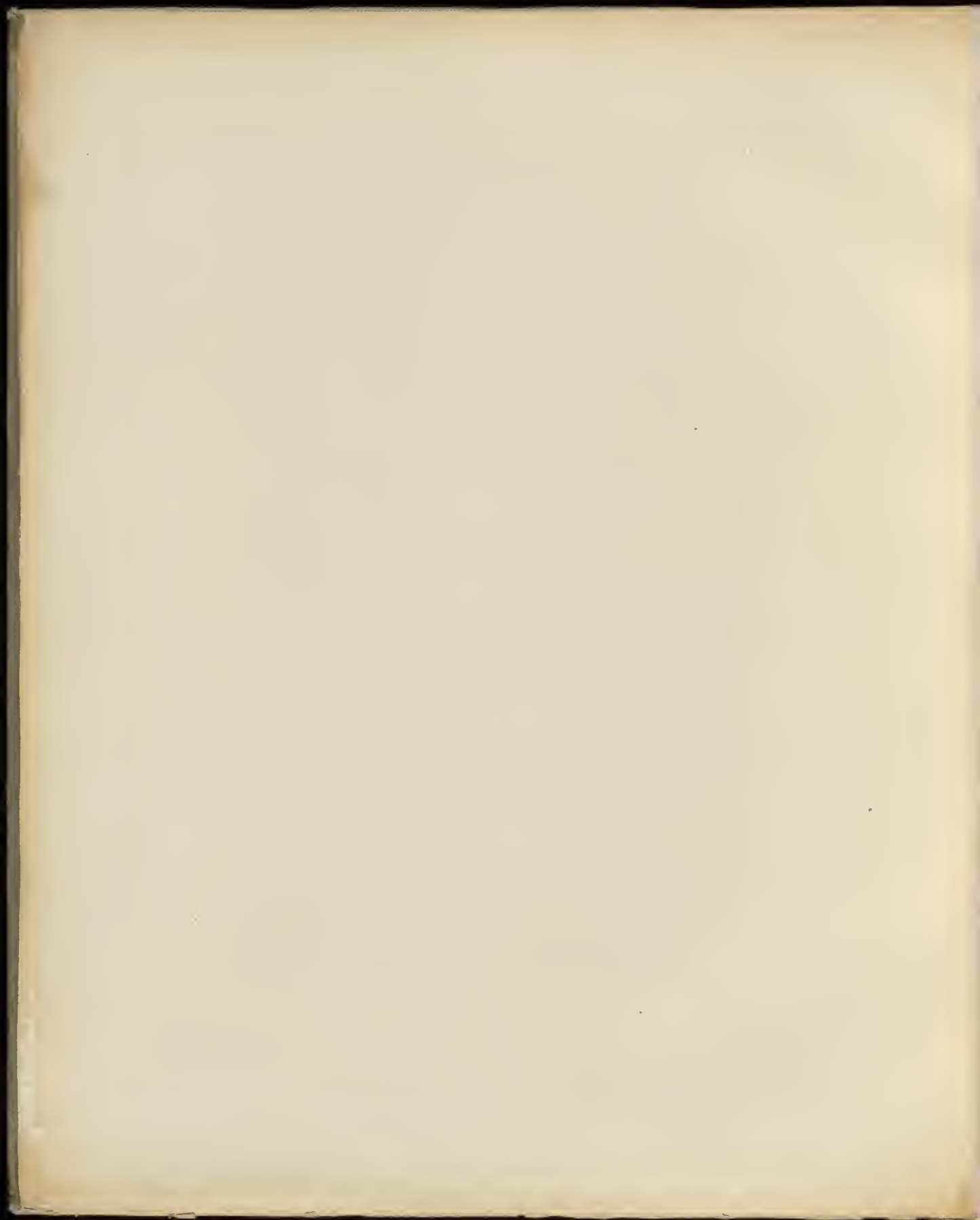
234.





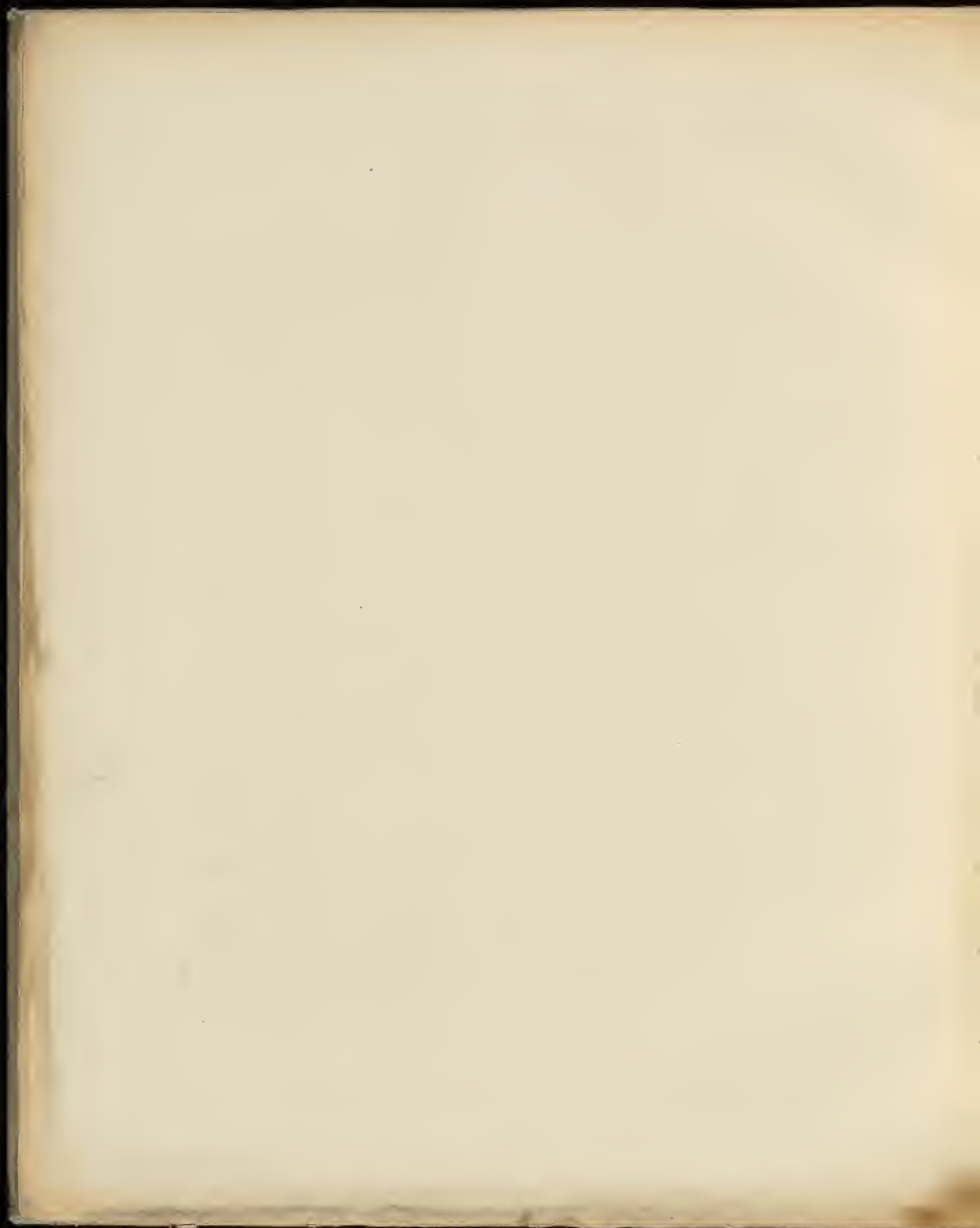








218.





BRANTEGHEM COLLECTION.



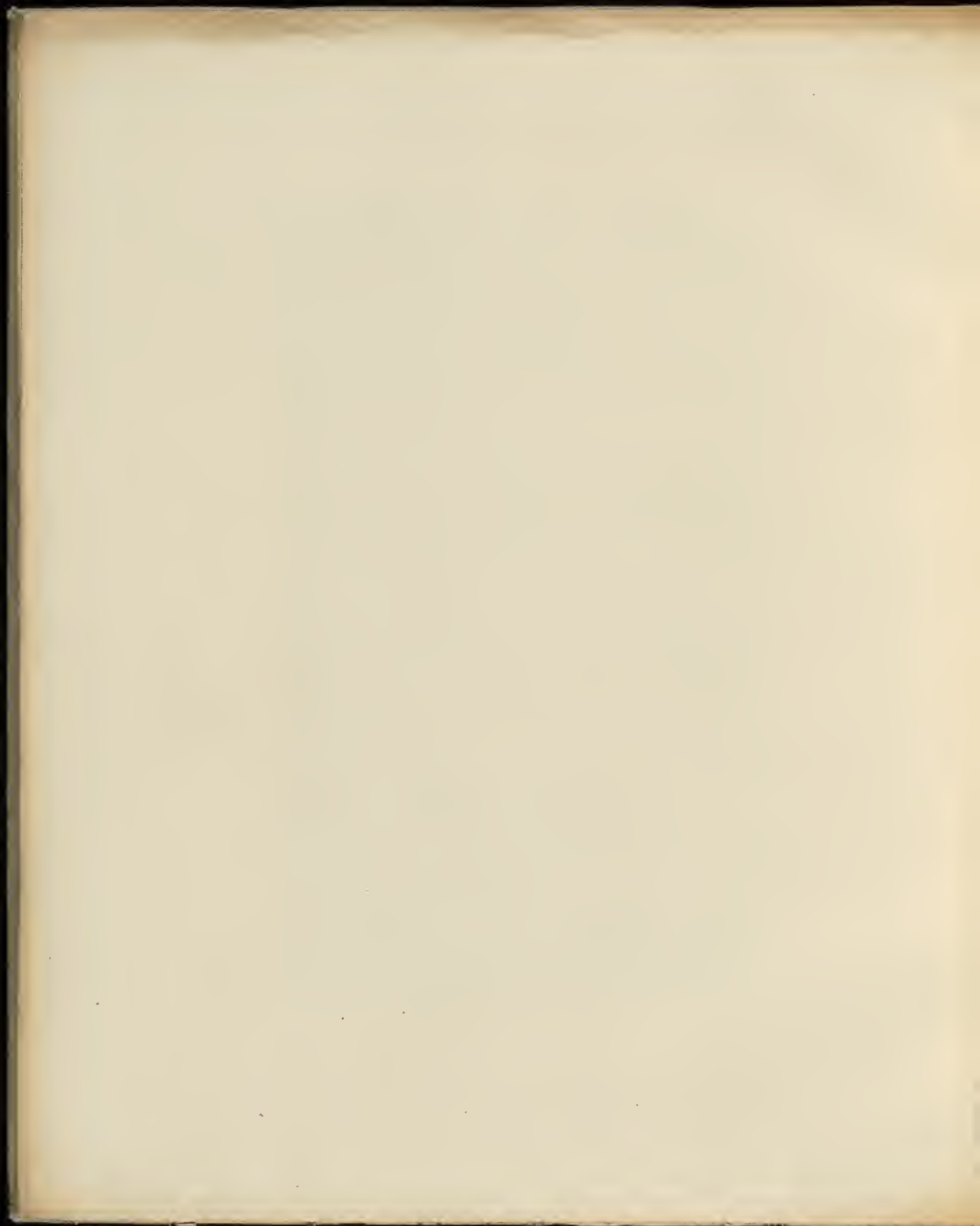
221.

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237.

222.

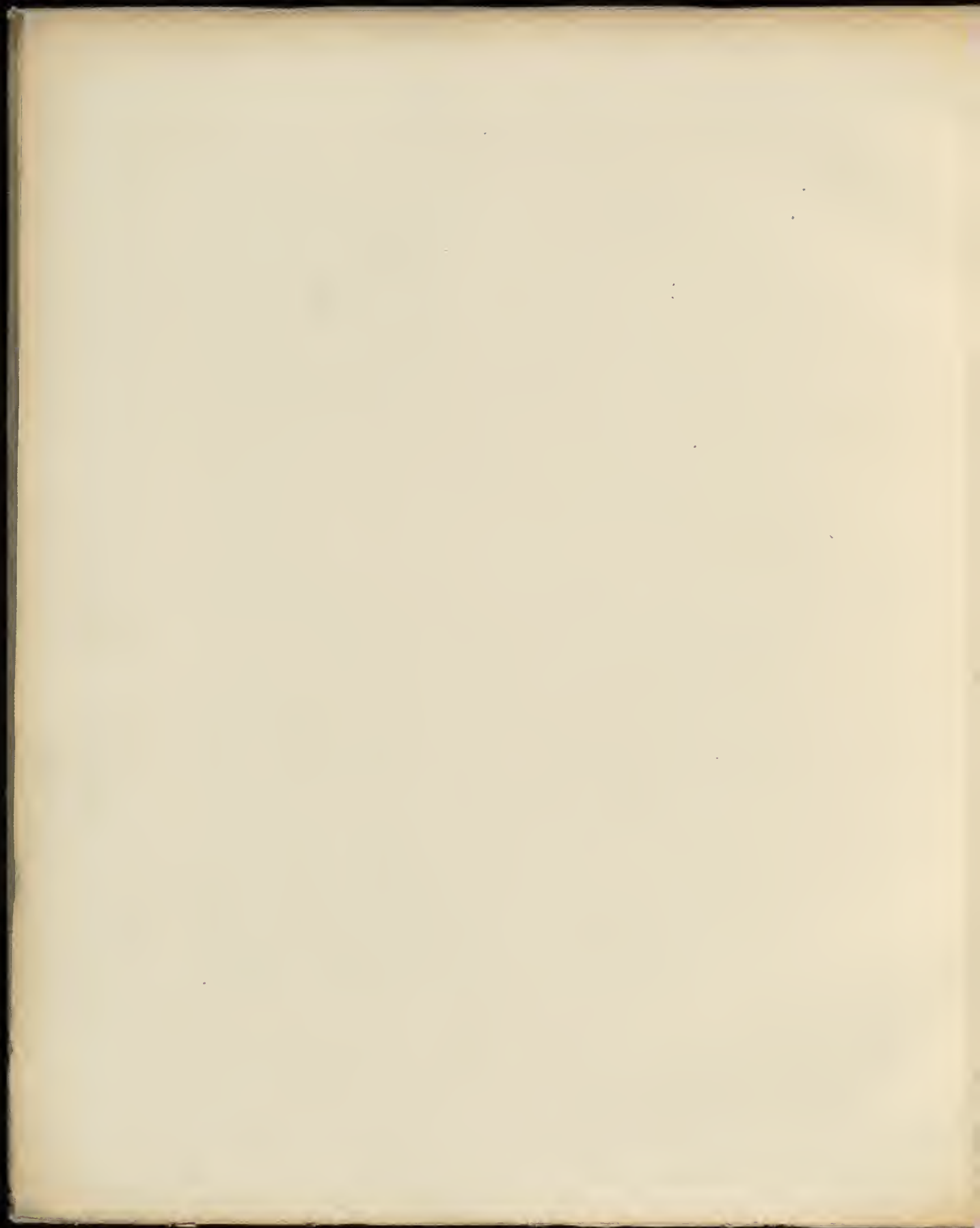
223.



7  
DRAKE COLLECTION.



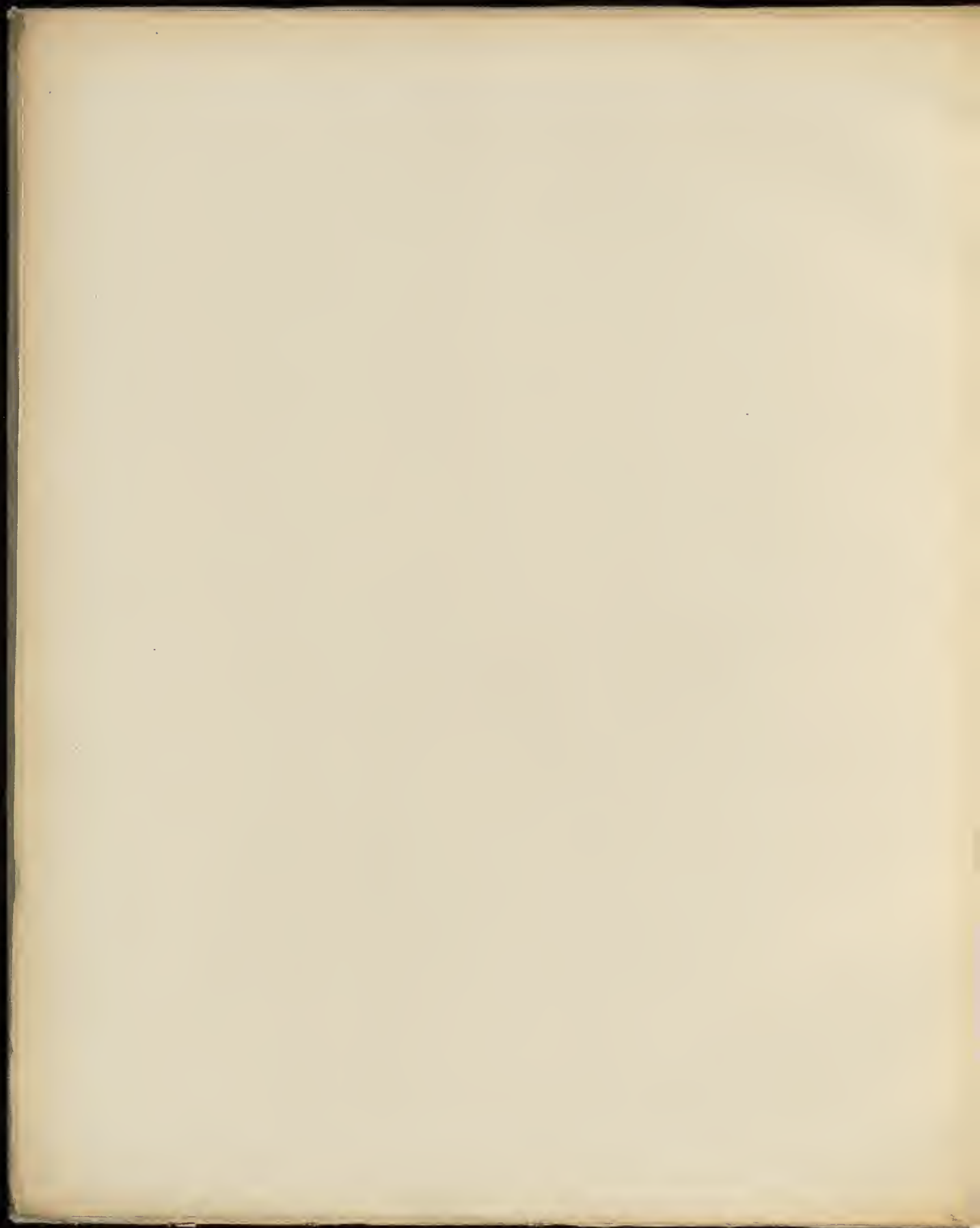
246.



DRAKE COLLECTION.



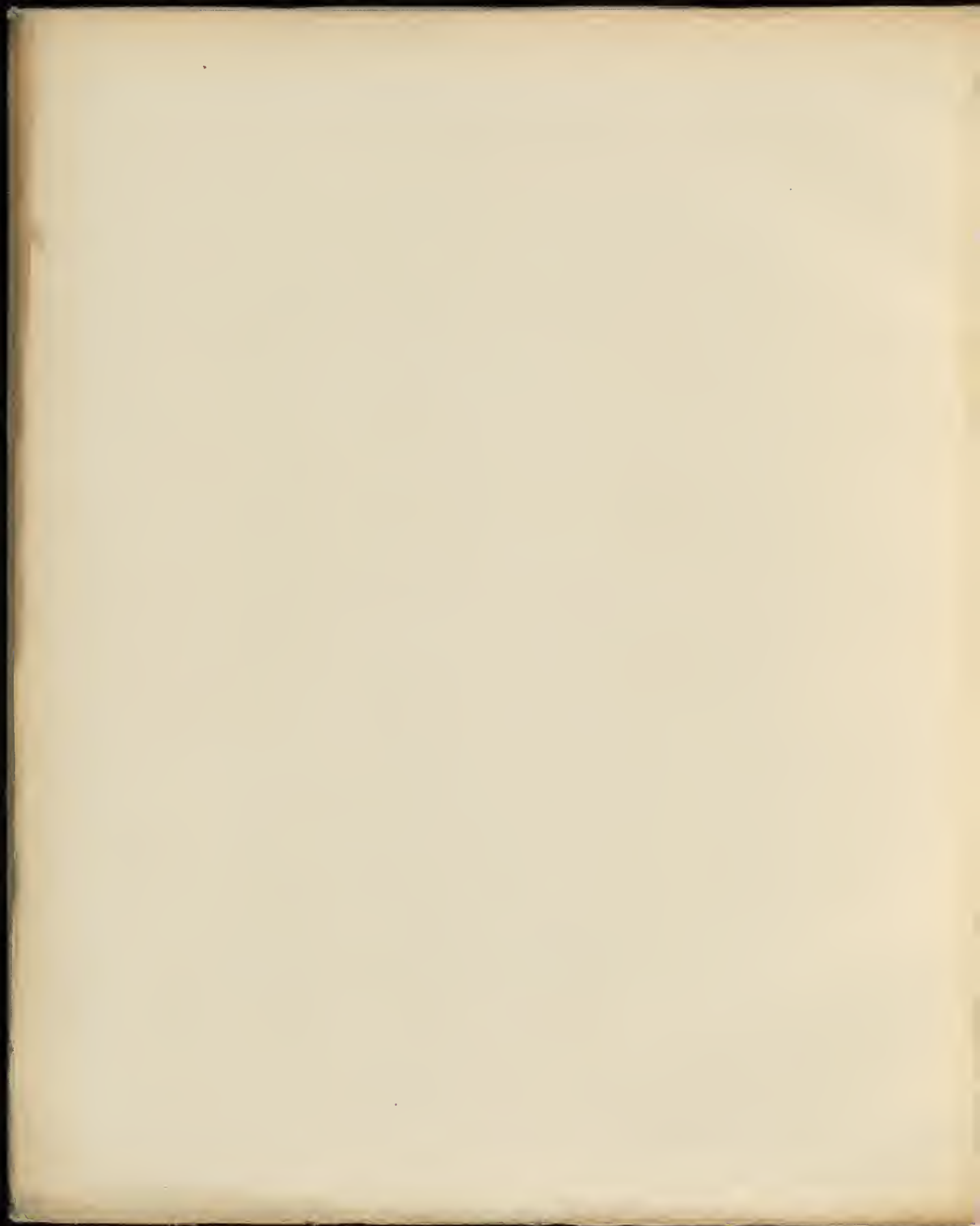
247.



DRAKE COLLECTION.



248.

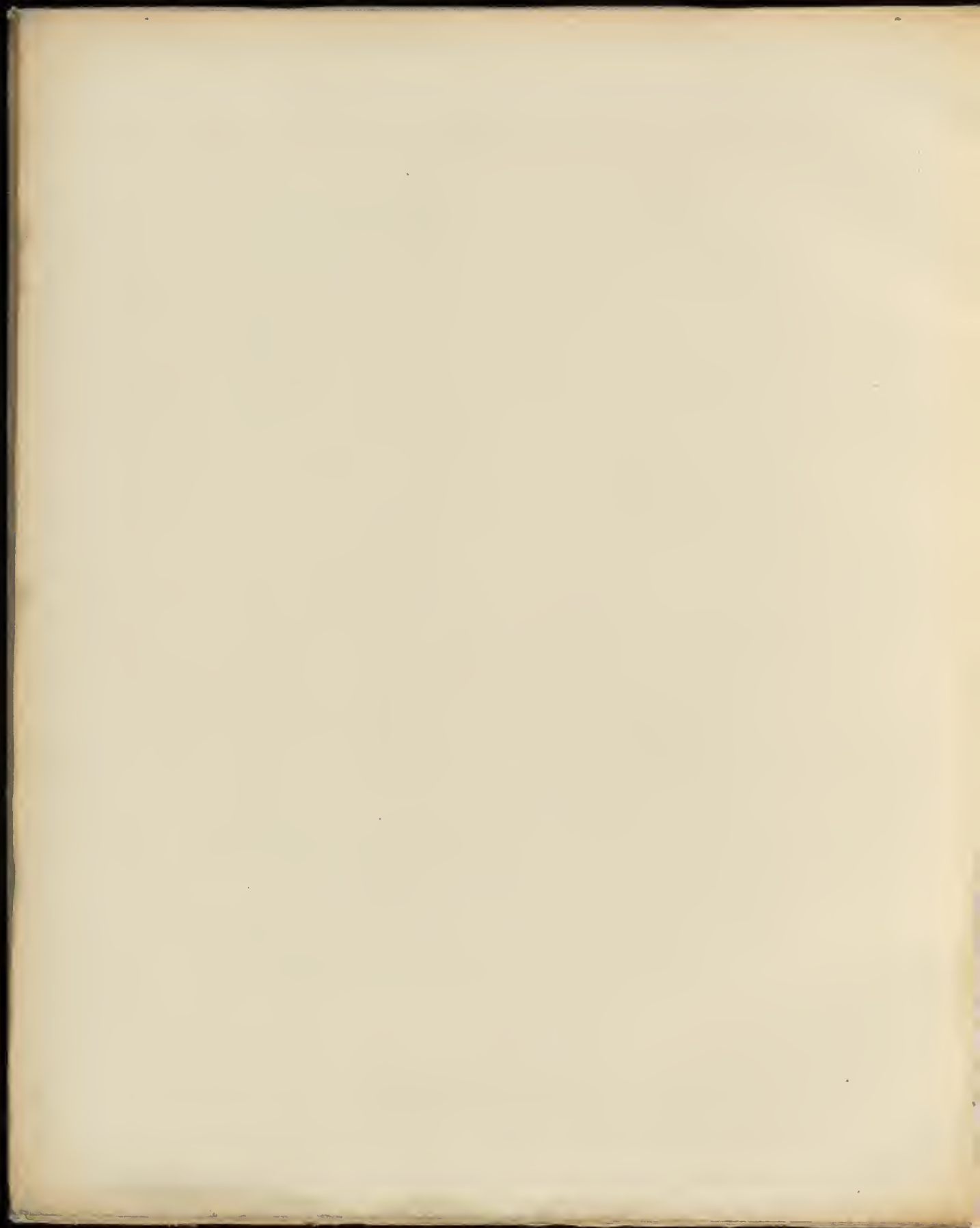




FORTNUM COLLECTION.

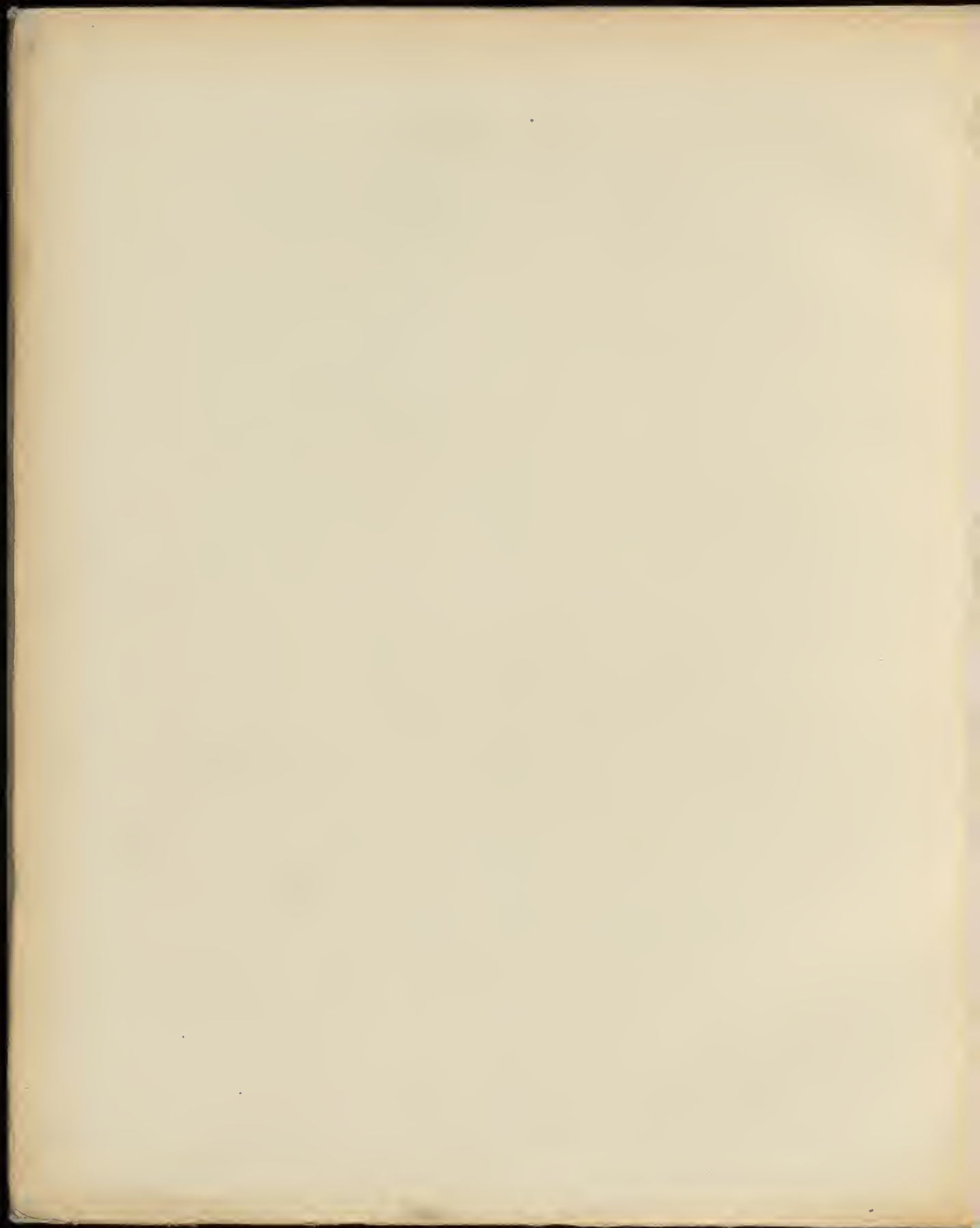


249.



## LAWSON COLLECTION.





SALTING COLLECTION.





SMITH COLLECTION.



264.

263.

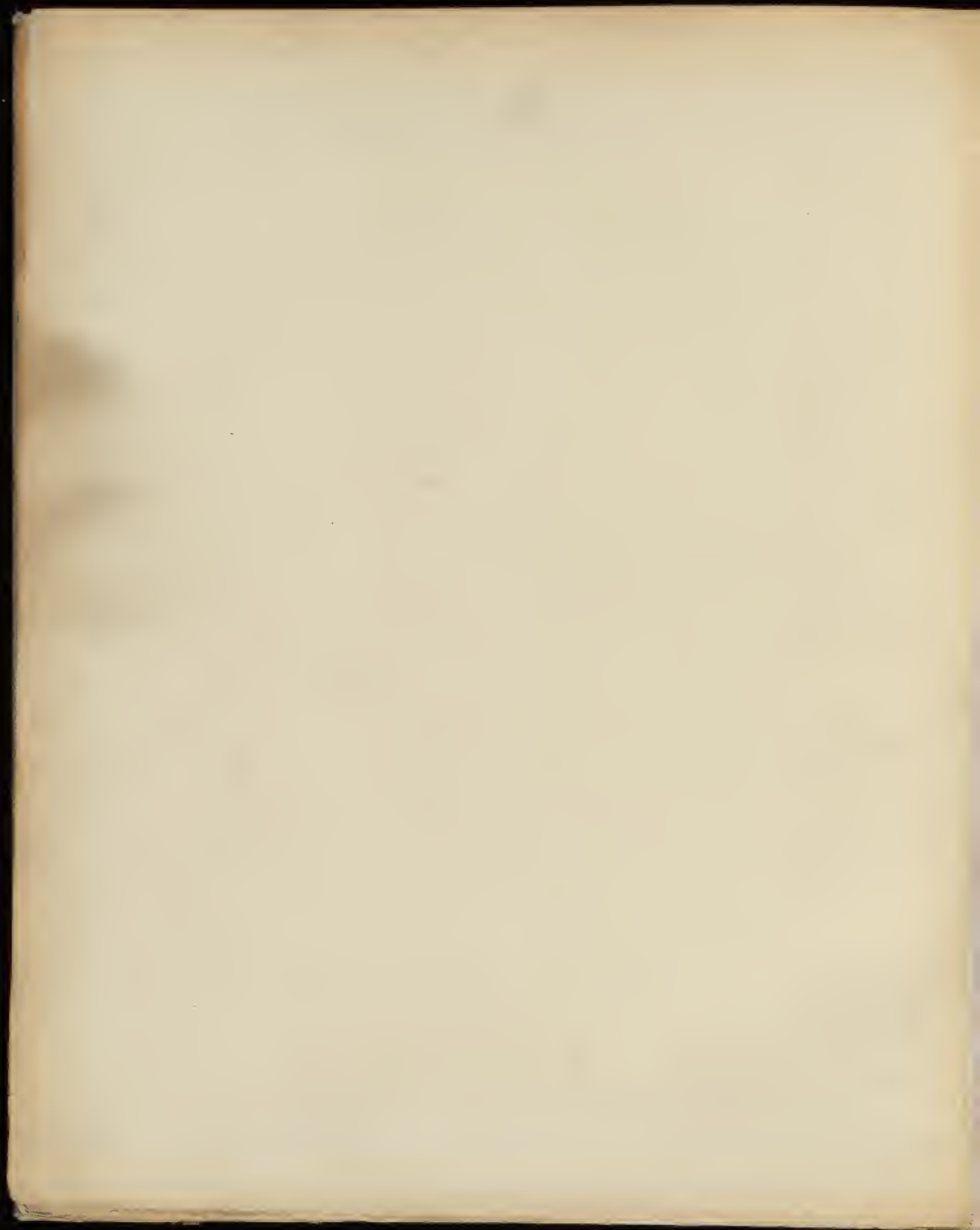




LENT BY H. R. H. THE PRINCESS OF WALES.



269.



24. Jahrgang.

# Kunstchronik

Nr. 20.

1888/89.

21. Februar.

## Wochenschrift für Kunst und Kunstgewerbe.

Ankündigungsblatt des Verbandes der deutschen Kunstgewerbvereine.

Herausgeber:

Carl v. Lützow und Arthur Pabst

Wien  
Theresianumgasse 25.

Köln  
Kaiser-Wilhelmsring 22a

Expedition:

Leipzig: E. A. Seemann, Gartenstr. 15. Berlin: W. H. Kühn, Jägerstr. 73.

Die Kunstchronik erscheint von Oktober bis Ende Juni wöchentlich, im Juli, August und September nur alle 14 Tage und folgt in Verbindung mit dem Kunstgewerbeblatt halbjährlich 6 Mark, ohne dasselbe ganzjährlich 8 Mark. — Inserate, à 30 Pf. für die dreispaltige Petitzeile nehmen außer der Verlagshandlung die Annoncenexpeditionen von Haasenstein & Vogler in Leipzig, Wien, Berlin, München u. s. w. an.

Inhalt: Zur Rubensforschung. — Korrespondenz aus Budapest. — Böhmerland: Catalogue of objects of greek ceramic art; Stejzgomski, Katalendbilder; de Lévis, Malie du Nord; Sacher-Masoch, Contes juifs. — Beauns Photographien der Fleckenheim-Galerie. — Archäologische Entdeckungen in Italien; Akropolis von Athen. — Ergebnis der Konkurrenz um ein Kaiserdenkmal in Bremen. — Prof. Kefaué. — Geschenke an die Nationalgalerie in Berlin; Ausstellung im Oesterreichischen Kunstverein in Wien. — Kaiserdenkmal in Metz. — Aus Dähleborn. — Zeitschriften. — Inserate.

### Zur Rubensforschung.

Vorauß ich heute hinziele, daß ist die Methode für den Nachweis jener Gemälde, die sich im Nachlaß des großen Rubens vorgefunden haben. Vom alten gedruckten französischen Verzeichnis jener Bilder ist meines Wissens nur noch ein Stück in einer öffentlichen Bücherammlung erhalten und zwar in der Pariser Nationalbibliothek<sup>1)</sup>. Einen Abdruck des französischen Verzeichnisses gab Michel in seiner „Histoire de la vie de P. P. Rubens“ (S. 275 ff.). Daß alte englische Verzeichnis findet sich bei Smith abgedruckt im Catalogue raisonné (IX, S. 358 ff., wozu man auch II, S. 32 ff. benützt). Michel und Smith in erster Reihe, sowie gelegentlich auch andere Autoren, bei denen das Verzeichnis des Rubensnachlasses wiedergegeben ist, sind bisher anstandslos als zuverlässige Quellen für die Entscheidung der angeordneten Fragen benützt worden. Ein leises Mißtrauen freilich konnte ich längst nicht unterdrücken, weshalb ich gelegentlich auf die Liste der aus dem Nachlaß verkauften Bilder (vgl. Génard, Aanteekeningen S. 44 und Archievenblad II, deel, bl. 86 ff.) großen Wert legte. In

letzter Zeit gelangte ich zur Gewißheit, daß wirklich ein nicht unwesentlicher Unterschied zwischen dem Original in Paris und der Wiedergabe bei Michel und Smith festgestellt werden muß. Ein Beispiel, das ich hier gebe, wird das klar machen. In der Schönborn-Galerie in Wien befindet sich ein wertvolles Gemälde<sup>1)</sup>, das mir in den Fleckpartien die eigene Hand des Rubens zu verraten scheint, und das einen Satyr oder Panisik mit einem Fruchtkorb und eine Nymphe darstellt (halbe Figuren, auf Leinwand, Hochbild 1,09 × 0,69). Aus der Rubenslitteratur liest man bald heraus, daß eine analoge Darstellung im Nachlaßverzeichnis unter Nr. 174 vorkommt. Was liegt näher als die Annahme, das Bild bei Schönborn sei identisch mit dem im Rubensnachlaß. So steht die Sache, wenn man annimmt, daß Michel und Smith genaue Wiedergaben des alten Kataloges bringen. Denn Michel schreibt: „174. Une Nymphe et un Satyre avec un panier de raisins,“ und Smith (IX, S. 360): „174. A nymph and a Satyr with a basket of fruit.“ Smith (II, S. 34) weist auch darauf hin, daß diese Komposition von Alex. Boet gestochen ist.

Lesen wir aber nun im Original zu Paris nach! Leopold Delisle, der nicht umsonst so berühmte Direktor der Pariser Nationalbibliothek, hatte die große Freundlichkeit, mir wertvolle Ansschlüsse über den alten Originalkatalog zu geben. Er antwortet mir auf eine Anfrage, daß im allgemeinen der Abdruck bei Michel mit dem Original übereinstimme, daß

1) Abgebildet in „Wiener Gallerien“, Verlag von B. H. Deit, Wien.

1) Darauf macht H. Niesel aufmerksam in seinen Beiträgen zur niederländischen Kunstgeschichte I, 321. Rooses (in der Geschichte der Malerschule von Antwerpen, deutsche Uebersetzung, S. 253) erwähnt den alten englischen Text und die Wiedergabe desselben von 1838 und 1839. Von den zwei letztgenannten Quellen kenne ich nur den 1839 erschienenen „Catalogue of the works of art in the possession of Sir P. P. Rubens“ (for private circulation). Es scheint, daß das französische Verzeichnis etwas ausführlicher gehalten war als das englische.

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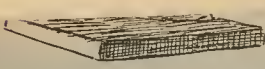
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The proceedings, which were throughout, terminated a few minutes o'clock. Those present then admired the statuettes.

übrigens doch kleine Abweichungen vorhanden sein. Er teilt mir ferner den Wortlaut der Beschreibung von Nr. 174 mit, wie folgt: „174 Une pièce d'une Nymphe et Satyre avec un panier plein de raisins, sur fond de bois.“ Die vier Wörtchen am Ende, die sowohl bei Smith als auch bei Michel fehlen, machen in diesem Falle einen so großen Unterschied, daß sich aus ihrer Berücksichtigung mit Bestimmtheit folgern läßt: das Bild bei Schönborn ist nicht identisch mit demjenigen, das im Nachlaß des Rubens als Nr. 174 verzeichnet steht; es ist eine auf Leinwand gemalte Wiederholung, wenn nicht gar eine Schulkopie<sup>1)</sup>.

Sehr wahrscheinlich ist es, daß sich ähnliche, gewiß nicht unwesentliche Unterschiede zwischen dem alten Katalog in Paris und den Abdrücken bei Michel und Smith noch zu Dutzenden finden lassen. Wenn ich hier nun einerseits Herrn Direktor Delisle wärmstens für seine wertvollen Mitteilungen danke, lege ich ihm andererseits unverzüglich die Bitte vor, er möge die Rubensforschung dadurch fördern, daß er einen diplomatisch getreuen Mendruck des kleinen französischen Kataloges in leicht zugänglicher Form veröffentlichen lasse.

Wien, im Februar 1889.

Th. Brimmel.

#### Korrespondenz.

Budapest, Anfang Februar 1889.

Mit einer nicht unberechtigten Spannung wird hier der Vollendung des Denkmals für den Dichter Johann Arany entgegengesehen, und zwar nicht bloß wegen der Bedeutung der Persönlichkeit, sondern auch aus natürlichem Interesse für das monumentale Werk als solches; und wenn die Gemüter mit bangem Blick in die Zukunft schauen, so ist die Besorgnis nicht ganz unberechtigt. Pest hat ja Monumente quantum satis, für Széchenyi, Deák, den Palatin, Petöfi zc., aber wenn jemand sine ira et studio urteilt, so kann er nicht leugnen, daß die monumentale Kunst in Ungarn mit der modernen Malerei, die den ungarischen Künstlern selbst im Auslande einen schönen Ruf begründet hat, leider nicht gleichen Schritt halten kann. Der Dichter Petöfi hat das schönste Denkmal erhalten, aber selbst dieses mit unbegriffen existirt in Pest kein

1) Nach meiner Ansicht ist das Bild für eine Kopie viel zu gut. — Ob die alte Tafel aus Antwerpen noch erhalten ist, weiß ich nicht. Eine kleine Wiedergabe des alten Bildes lenne ich auf einem Gemälde der Harrachgalerie in Wien. Diese kleine alte Kopie stimmt im Verhältnis der Höhe zur Breite vielmehr mit dem Stich von Voet überein als mit der Wiederholung bei Schönborn. Ich möchte gelegentlich ausführlicher über das erwähnte Bild der Harrachgalerie sprechen, das vermutlich das Atelier des Rubens darstellt.

einziges Monument, welches wahrhaft künstlerischen Ansprüchen zu genügen im Stande wäre.

Diesmal hat die Arbeit ein wirklich hervorragender Künstler, Professor Strobl, bekommen, und es ist Hoffnung vorhanden, daß dieser noch junge, aber außerordentlich begabte Meister seine Aufgabe in einer Weise lösen werde, die seinem Ruhm und der ungarischen Kunst zur Förderung gereichen kann. Zweimal mußte hiezu durch die ungarische Akademie der Wissenschaften eine Konkurrenz ausgeschrieben werden, und dabei muß ich der gewiß unglaublich klingenden Thatsache gedenken, daß die Akademie bei dieser Bildhauerarbeit in das Preisrichterkollegium keinen einzigen Bildhauer berufen hat. Bei der ersten Konkurrenz erhielten die Bildhauer Professor Strobl den ersten, Zala den zweiten und Kóna den dritten Preis, doch beschloß das Preisrichterkollegium, zwischen Strobl und Zala eine engere Konkurrenz auszusprechen, aus welcher Strobl als Sieger hervorging. Freilich fand die Entscheidung nicht ganz ohne das Botum eines Bildhauers statt, denn vor der Abstimmung las Franz Pulszky einen an ihn gerichteten Brief des Meisters Zumbusch vor, der für Strobl eintrat, welcher so oft Proben seines vielfeitigen, kräftigen und gesunden Talents gegeben hat.

Das Monument wird vor dem Museum aufgestellt werden. Strobl beginnt seine Arbeit im Mai und macht vorher eine größere Studienreise in Italien. — Bei dieser Gelegenheit sei mir gestattet, auch noch über andere Arbeiten desselben Künstlers zu berichten.

Der jüngst verstorbene, sehr beliebte General von Heuneberg bekommt ein Grabdenkmal. Professor Strobl hat bereits die Skizze fertig. Das fast sechs Meter hohe Werk ist in Komposition und Ausführung eines der gelungensten Werke Strobls. Die Skizze zeigt uns einen Hügel, an dessen Seite einige Schanzkörbe liegen und auf dem sich ein monumentaler Steinblock erhebt, der sich auswärts verzüngt und in einem Sarkophag endigt. Den Sarkophag schmücken Kriegstrophäen und über diesen schwebt ein Totenvogel. Der Sockel des Sarkophags ist aus rotem Marmor, wogegen das Denkmal selbst aus Söskuter Sandstein besteht. Der schönste Teil des Monuments ist das Relief des am Grabe des Generals Trauerwache haltenden Husaren, der sich an sein Pferd lehnt. Darunter wird sich dann die Inschrift befinden. Der Künstler gedenkt dieses Relief sowie die Büsten des Malers Johann Temple, der Schauspielerin Ilka Pálmai und des Franz Pulszky zur Pariser Ausstellung zu schicken. — Wie ich vernehme, soll das Österreichische Museum in Wien die Büste des Pulszky bei Strobl bestellt haben, um ihr in ihrer

keramischen Sammlung einen Platz einzuräumen. Die Büste für Wien wird in weißem Marmor ausgeführt, dagegen wird zur Pariser Weltausstellung ein Bronzeguß geschickt, und die originale Thonbüste schenkt der Künstler dem Nationalmuseum zu Pest.

Das für Arad bestimmte Märtyrerdenkmal für die hingerichteten dreizehn Generale (1849) schreitet seiner Vollendung entgegen. Einige Teile des Monuments, „Die Kriegsfertigkeit“, „Die Opferwilligkeit“ und die bronzenen Reliefbildnisse der „Gefallenen Krieger“ in Gips und die Granitsteine hat der Bürgermeister von Arad, Herr Julius Salacz, bereits übernommen. — Es fehlen noch: die „Hungaria“ in Gips sowie zehn Stück Statuenbestandteile und neun Porträts, die aber rechtzeitig fertig werden.

Die Väter der Stadt Arad und die Sachverständigen in Budapest sind übrigens noch nicht imstande, sich das Bild vorzustellen, welches das ganze Monument machen wird, und haben darüber ernste und begründete Bedenken. Die Sache steht nämlich so, daß der verstorbene Bildhauer Huszár mit der Ausführung des Monuments betraut war, nach dessen Tode dann Zala die Arbeit übernahm. Zala befolgt zwar die Grundidee bei, hat aber in der Ausführung alle Gestalten und Gruppen umgeändert. Obwohl nun eine jede Gestalt, eine jede Gruppe für sich durch ihre ergreifende Unmittelbarkeit wirkt, und die Sachverständigen sogar der Meinung sind, daß diese Werke viel schöner als die des verstorbenen Huszár sind, so hat man doch Bedenken, wie die Gesamtwirkung der Gestalten und Gruppen sein werde, die Zala einzeln concipirt hat. Obgleich das Bedenken gerecht ist, kommt es dennoch zu spät, und die Kommission wünscht jetzt erst von Zala, daß er eine plastische Skizze seines Monumentes vorlege. Vielleicht könnte man einigermaßen durch die Stellungsweise durch die Höhe und Masse des Sockels und der Stufen dem Übel abhelfen, wenn einige Details die Gesamtwirkung auffallend stören sollten. Aber die mit vieler Mühe gemachten fertigen Gruppen wegwürfen und neue machen: das geht denn doch nicht an.

Professor Strobl arbeitet gegenwärtig am Monumente des Landesheiden Arpad, und faßt den Eroberer in der Situation an, wie ihn die übrigen Anführer auf ihre Schilde heben und ihn zum Generalissimus ausrufen. Diese Gruppe, die das Millennium verherrlichen soll, wird das Pantheon krönen, das am Gerhardsberg erbaut werden wird.

Auch Großwardein soll ein Monument in kleinerem Maßstabe erhalten. Dort steht jetzt ein verwittertes Denkmal des heil. Ladislaus, und daselbe soll einem neuen, schönen Werke Platz machen, das für den einstigen Ungarukönig errichtet werden wird.

Kardinal Haynald soll für die Angelegenheit gewonnen sein und sich an die Spitze des Komitees stellen wollen.

Für den Ausbau der neuen königlichen Burg in Ofen hat der Architekt Hbl nach seinen Entwürfen zwei Gipsmodelle auffertigen lassen, die der König, sobald er demnächst von Wien nach Pest kommt, besichtigen wird. Bei dieser Gelegenheit wird sich der Monarch wohl für den einen der beiden Entwürfe entschließen, die je einen Raum von 14 Quadratmetern einnehmen.

Zu Klausenburg in Siebenbürgen hat sich, wie die Chronik bereits gemeldet, ein Komitee gebildet, um für den großen Ungarukönig Matthias Corvinnus ein Denkmal in dieser seiner Geburtsstadt zu errichten. Die Sammlungen sind eingeleitet, die Gelder fließen reichlich ein. Ich muß bemerken, daß die Idee nicht mehr neu ist; denn schon vor vielen Jahren sammelte man zu diesem Zwecke, und da die Summe samt Zinsen eine nicht unbedeutende ist, so dürfte die Sache recht bald realisiert werden. — Das Honvéd-Denkmal in Ofen wird einen bedeutenden Moment des ungarischen Freiheitskampfes, die Erstürmung und Einnahme der Ofener Festung, darstellen. Zu diesem Zwecke wird ebenfalls eifrig gesammelt, und das von Georg Zala entworfene Denkmal, das eine Zierde der Hauptstadt zu werden verspricht, dürfte zur Zeit der tausendjährigen Feier der Landesbesignahme vollendet dastehen.

Im Atelier des Malers Georg Vastagh sehen einige interessante Porträts der Vollendung entgegen. Er malt das Porträt des neuen Kultus- und Unterrichtsministers Grafen Albin Csáky, das das Zipser Komitat für seinen Sitzungssaal bestellt hat. Der Minister war ein sehr beliebter Obergespan des genannten Komitates. — Das Bezprimmer Komitat hat bei demselben Künstler für den Sitzungssaal des neuen Komitathauses das Porträt des Franz Deak und das des Grafen Stefan Széchenyi bestellt.

Die zwei vom Kultus- und Unterrichtsministerium gestifteten Goldmedaillen, von denen eine für ausländische, die andere für heimische Künstler bestimmt ist, wurden bei der letzten Herbstausstellung in Budapest dem Italiener Silvio Notta und Michael Munkácsy zuerkannt. Munkácsy ließ in seiner Depesche klar durchblicken, daß man solche moralische Auszeichnungen nicht an anerkannte Künstler, vielmehr an junge Talente verteilen möge, um sie für weitere, eifrige Arbeit anzuspornen und ihre erfreulichen Leistungen zu belohnen. Die Bescheidenheit des Meisters machte ihn womöglich noch populärer.

Das von Michael von Munkácsy gestiftete Stipendium von 6000 Francs kam soeben zur Ver-



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teilung. Die Gesellschaft für bildende Kunst hat stets die drei besten Werke aus den Konkurrenzarbeiten auszuwählen und diese zur endgültigen Entscheidung dem Meister selbst nach Paris zu senden. Es waren dies drei Gemälde, und zwar „Die Verspottung Christi“ von Julius Kardos, „Der Nachrichtgeber“ von Ladislaus Pataky und „Das Geschenk des Herodes“ von Julius Tornai. Nach Schluß der Herbstausstellung sind diese Bilder nach Paris gesendet worden. Der Meister hat sich nun für Ladislaus Pataky entschieden und hievon die Gesellschaft telegraphisch verständigt. Der junge Künstler weilte gerade in Szász-Sebes, wohin ihm die Nachricht zugesandt wurde. Er muß sich nunmehr nach Paris begeben, um sich an der Seite des Meisters drei Jahre zu bilden.

Infolge von Bilderankauf bei der letzten Herbstausstellung zeigt sich jetzt ein erheblicher Raummangel in der Bildergalerie des Museums und die Bilder müssen daher auf Gestelle gesetzt werden. Im großen Saal werden das große Gemälde von Silvio Kotta: „Galeerensträflinge“, Nyterschant's Aquarelle und ein kleines Bild von Leon Abry dem Publikum zugänglich gemacht werden.

Reda.

### Bücherschau.

(W. Fröhner.) Catalogue of objects of Greek ceramic art. Exhibited in 1888. Printed for the Burlington fine arts club. 1888. 4<sup>o</sup> 105 pp. and 56 pl.

Das vorstehend angeführte Buch bietet eine mit Abbildungen ausgestattete Beschreibung von einer Anzahl antiker Vasen und Terrakotten, welche sich im Privatbesitz zu London befinden und im vergangenen Jahre vom Burlington Fine Arts Club ausgestellt wurden. Neun Mitglieder dieses Clubs, dem sich außer der Prinzess of Wales und dem Marquis of Northampton noch sechs andere Privatammler angeschlossen haben, zusammen also sieben eben so reiche wie kunststunige Sammler stellen von den Schätzen antiker Keramik aus, die sie nach und nach erworben und an deren Schönheit sie sich nicht allein erfreuen wollen: insgesamt 297 Nummern, teils Vasen (Nr. 1—141), teils Thonfiguren (Nr. 142—297). Der Löwenanteil des Ausgestellten fällt an Zahl wie an Kunstwert Herrn A. van Brauteghem Szg. zu, welcher mit 184 Nummern teilweise ganz außerlesener Art vertreten ist; aber auch die übrigen Sammler bieten Werke, welche bald für die Geschichte der antiken Kunst von bleibendem Werte sind, bald durch Schönheit und Vollendung der Darstellung hervorragend. Die genaue Beschreibung der einzelnen Stücke, sowie kurze Einleitungen zu den Vasen einer-

seits und den Terrakotten andererseits rühren von Wils. Fröhner her und sind mit der Stoffbeherrschung und Sicherheit gemacht, welche die gelehrte Welt schon seit langem an Fröhners Katalogen zu bewundern hat. Eine treffliche Ergänzung und Beigabe sind die vielen Tafeln, welche Vasenbilder (22 Tafeln) und Thonfiguren (34 Tafeln) vorführen, zum größten Teil bisher nicht bekannt und hier zum erstenmal stilgemäß und genau mitgeteilt: nur die Vasenzeichnungen Nr. 9; 63 und 77; sowie die Terrakotten Nr. 151; 211; 212; 213; 215; 246; 249; 269 sind schon anderweitig veröffentlicht worden. Unter den bemalten Vasen sei besonders die große Zahl derer hervorgehoben, welche Künstlerinschriften aufweisen; davon waren bisher Dikophelos aus Attika (Nr. 1) und Xenotimos auf einer Schale aus Großgriechenland (Nr. 10) ganz unbekannt, jener wegen seines hohen Alters, dieser wegen des Atticismus in Vorwurf und Zeichnung noch besonders wertvoll. Schön vertreten sind ferner die plastisch gebildeten Vasen und die Vasen mit Goldschmuck, unter denen die Darstellung der „Weißbrauchernte“ (Nr. 18; 19) vor allem festelt. Ungemein stattlich ist die Menge von Gefäßen aus Griechenland und zumal attischen Fundorts; kyprischer Herkunft sind die Nr. 5; 7; 63 und 80. Zu den Vasen aus Italien bemerke ich, daß Nr. 115 schon bei Gerhard, Auserl. Vasen. Taf. 144 veröffentlicht ist. Die Terrakottafiguren und Gruppen, eine immer anziehender und anmutiger als die andere, stammen vorwiegend aus Griechenland oder aber aus Kleinasien; unter den wenigen in Italien gefundenen Stücken steht der schöne Jünglingskopf Fortnum (Nr. 249) mit seiner schmerzzerfüllten Bewegung und seinem trostlosen Ausdruck an Kunstwert weit voran. Die Kosten der in jeder Hinsicht prachtvollen und würdigen Veröffentlichung bestreitet der Burlington Fine Arts Club.

Das schöne Buch, dessen Inhalt soeben kurz mitgeteilt ist, regt mancherlei Gedanken an. Ob bei uns wohl eine gleichwertige Ausstellung und eine solche Publikation, welche den Ausstellern ein bleibendes Denkmal setzt, möglich wäre? Man wird das leider verneinen müssen. Nur wenige unter den oberen Zehntausend in Deutschland haben für die Gebilde griechisch-römischer Kunst überhaupt Interesse; Sammler gar sind an den Fingern heranzuzählen, während jenseits sowohl der Vogesen als auch des Kanals die Kleinliebe des klassischen Altertums — vor allem Vasen, Terrakotten, Bronzen, Münzen — oft und gern verehrt und gesammelt werden. Und weiter — wie haben die Ausgrabungen der letzten Jahrzehnte das Bild der griechischen Kunstvorwürfe erweitert! Ein Blick auf die hier abgebildeten Terrakotten aus Griechen-

land und Kleinasien zeigt uns die Künstler, die man mit Göttern und Heroen beschäftigt zu denken gewöhnt war, hineingreifend ins volle Menschenleben und vor keinem Vorgange des Alltagslebens zurückschreckend. Da sitzt die kleine Tochter auf der Mutter Schoß und liest ihr oder vielmehr buchstabirt ihr vor (Nr. 159). Und wie freut sich die junge Mutter über ihr Kind, das auf der Knie liegt und die Hände zappelig nach der Brust emporstreckt, um zu saugen (Nr. 173). Eine Gruppe aus Hermione zeigt zwei Mädchen, welche sich auf einem am Saume der Landstraße befindlichen Steinfarkopfhage niedergelassen haben und in wichtiger Unterhaltung begriffen sind: wie paßt die eine auf und mit welchem Eifer berichtet bez. klatscht die andere (Nr. 166)! Schier unversiegbar aber scheint fürwahr die Quelle der Anmut, welche sich bei den weiblichen Einzeldarstellungen immer und immer wieder offenbart: vergl. Nr. 184; 192; 246.

Von besonders archäologischem Wert ist außer der schon erwähnten Deutung der „Weihrauchente“ auf Vasen aus der Kyrenaita und Thracien (S. 17 ff.) ferner die richtige Erklärung der seit langem bekannten Schale des Hieron, Klein Nr. 16 (Nr. 9); die inschriftliche Bestätigung von der Findung des Nemeßs-Eies seitens der Ledä, welche Kekulé zuerst auf Vasenbildern erkannte, durch die Xenotimoschale (Nr. 10); u. a. m.

Halle.

S. Heydemann.

**J. Strzgowski, Die Kalenderbilder des Chronographen vom Jahre 354. I. Ergänzungsheft zum Jahrbuch des Kaiserlich Deutschen archäologischen Instituts. 4<sup>o</sup>. 106 Seiten und 30 Tafeln. 30 M.**

\* Kaum daß die „Antiken Denkmäler“ zu erscheinen begonnen haben, eröffnet die Centraldirektion des Kaiserlich Deutschen archäologischen Instituts eine neue Serie von Publikationen, Ergänzungshefte zum Jahrbuche, in denen Monographien, die über den Rahmen der „Mitteilungen“ oder des „Jahrbuchs“ hinausgehen, veröffentlicht und im Buchhandel als selbständige Erscheinungen verlegt werden sollen. Damit hat der Generalsekretär Professor Conze den Kreis der reichen Institutspublikationen in nachahmenswerter Weise abgeschlossen.

Die neue Serie wird eröffnet durch die Arbeit des Wiener Privatdocenten Strzgowski. Wir müssen das Festhalten an der alten, edlen Institutsirradition, wonach Destreicher bei der Direktion stets das gleiche Entgegenkommen wie Reichsangehörige finden, mit Achtung begrüßen. Nicht minder anerkennend ist hervorzuheben, daß die Centraldirektion in einer Zeit, wo das Interesse sich vorwiegend der ältesten griechischen und hellenistischen Kunst zuwendet, die neue Serie mit einer Arbeit beginnt, die den Umschwung der Antike zum Christentum, wie er sich im 4. Jahrhundert n. Chr. vollzieht, behandelt und an welche die neuere Kunstgeschichte ein nicht minder begründetes Anrecht hat, als die klassische Archäologie. Die Centraldirektion hat damit gezeigt, daß sie nicht einseitig den Tagesinteressen zu folgen, sondern über den Moment hinaus stets das Ganze im Auge zu behalten gedenkt.

Mit der neuen Publikation wird eine Lücke in dem Augenblicke ausgefüllt, in dem sie klassisch hervortritt. Denn um den Kalender zum Jahre 354 hat sich bisher so gut wie niemand gekümmert. Nun wo er eingeführt ist, begreift

man nicht, wie ein so wichtiger Zyklus von Bildern bisher übergangen werden konnte. In ursprünglich 29 Bildern in Foliogröße führt er uns „einen guten Teil der Vorstellungen der Christen des 4. Jahrhunderts dem öftentlichen und täglichen Leben gegenüber“ vor. Dem sfigurlichen Titelblatte, in dem sich der bekannte Kaligraph des Ravites Damachus Julius Dionysius Filocalus als Titulatur nennt, folgen die Personifikationen von vier Hauptstädten des Reiches: Rom, Alexandria, Konstantinopel und Trier, dann eine Victoria vom Typus der melischen Venus, die Attikation an die Augusti schreibend, dann eine Tafel mit den Geburtsdaten der konsekrierten Kaiser, gekrönt durch die Mäste des regierenden Constantius II. Daran schließt sich die von gleichzeitigen Schriftstellern erwähnte Ephemeris, der astrologische Kalender, d. h. die sieben Planeten in ägyptischen Stantentypen mit Angabe ihrer astrologischen Bedeutung. Nun erst beginnt der eigentliche Jahreskalender mit einem Titelblatte, auf das die Monate in der Art folgen, daß man bei ausgeklageltem Bunde zur Linken das Bild des Monats, auf der rechten Blattseite den Kalenderzeit in einer dem ganzen Werke eigentümlichen Umrahmung mit dem Zeichen des Tierkreises hat. Auf diesen Teil des Monuments ist Strzgowski ausführlich eingegangen, indem er die Monatszyklen der Antike vergleicht mit denen der byzantinischen und italienischen Kunst und sie auf ihren Ursprung hin prüft. Den Schluß der Bilderfolge machen die in Ägyptenmanier zur Darstellung gebrachten beiden Konjunktur des Jahres, der Kaiser Constantius selbst und gegenüber der Cäjar Constantinus Gallus, beide in den charakteristischsten Kostümen in ganzer Gestalt.

In einem ersten Abschnitte giebt uns Strzgowski die Geschichte des Kalenders aus bisher unpublizierten Briefen, besonders des Petreä, dem wir die Erhaltung der vollständigsten Kopie verdanken. Zwei Planeten und das Titelblatt des Jahreskalenders sind auch in ihr verloren, die fehlenden fünf Monatsbilder ließen sich aus einer Kopie der k. k. Hofbibliothek in Wien ergänzen. Der letzte Abschnitt der Arbeit beschäftigt sich mit der Sicherstellung der Datierung in dem Jahre 354 und der Würdigung des nach jeder Richtung hin interessanten Monumentes.

— Das Haus Quantin in Paris läßt es sich angelegen sein, jedes Jahr ein neues Stück der Welt durch Bild und Wort zu erobern und in stattlichen Großtafelnbänden dem lesenden und schaulustigen Publikum darzubieten. Die großartig angelegte Sammlung „Le monde pittoresque et monumental“, welche sich bisher auf Großbritannien und Irland, das Herz Frankreichs und den äußersten Orient (Indien, China und Japan) erstreckte, ist mit einem neuen Bande über Nordbaltien seinen Ziele um ein Stück näher gerückt, und man muß sagen, daß dieser neue Band dieselbe Gediegenheit und Vornehmheit aufweist, wie die vorhergegangenen. Die durchweg vortrefflich gezeichneten Abbildungen sind auch in technischer Beziehung Musterstücke, die unseren deutschen Zintographen an Sauberkeit und Reinheit mindestens gleichkommen. Der Text befaßt sich nicht nur mit dem historischen und künstlerischen Italien, er faßt auch das gegenwärtige Leben dableibst scharf ins Auge. Der Verfasser weist selbst auf die Schwierigkeit seiner Aufgabe hin. Viele schrieben schon vor G. de Léris über das schöne Land, es ist nicht leicht, darin neu zu sein. Nun, es giebt nichts, über das ein gelehrter Franzose nicht noch einmal gut zu sprechen wüßte, und wäre es noch so oft beleuchtet und betrachtet. Im Vorwort kann sich der Autor es nicht versagen, etwas Positiv zu treiben, und Herr Crisp bestimmt eine tüchtige Straßpredigt. Es ist schade, daß selbst in so gute Bücher, wie das vorliegende, das ranzige Del des Chamviniismus sidert, und daß die chronische Nachsucht der Franzosen nicht mehr durch feinere Bildung im Zaum gehalten werden kann. — Gleichzeitig mit diesem Bande ging uns noch ein anderes schön ausgestattetes Werk hellerischer Inhalts zu. Es sind die „Contes juifs“ von Sachar Mafsch, kurze, teils pikante, teils humoristische Erzählungen des bekannten Schriftstellers, die mit einer Reihe von Abbildungen in Zint und Vellogravüre geziert sind. Die Illustration ist ungleich, vieles ist fein und grazios, einige Blätter von Alphonse Leu y haben eine geschickte Szenenhaftigkeit, die dem deutschen Geismade nicht so ungenau wird, wie die elegante Art, welche wir gern an französischen Abbildungen bewundern und bewundern.



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The proceedings, which were throughout, terminated a few minutes past twelve o'clock. Those present then met in the committee room.

### Neue Kunstblätter und Bilderwerke.

— Ueber die Photographien aus der Nichtenstein-Galerie in Wien, die neueste Leistung der Firma Ad. Braun in Dornach, deren unlängst schon gedacht wurde, gehen uns noch folgende Bemerkungen zu: „Die Qualität der Blätter steht, dank der besonderen Farbenempfindlichkeit der Platten, sowie durch die schöne Gleichmäßigkeit der Töne auf der Höhe der besten Leistungen; einige Nummern, wie z. B. die Ruyssdaelsche Landschaft, der Crayer oder die Madonna von Van Dyck, der Nombouts oder der Knabentopf von Rubens, gehören zu dem Vorzüglichsten, das selbst Braun niemals geleistet hat. — Wenden wir uns zu dem sachlichen Inhalte des Werkes, so ist kein Zweifel, daß mit der Veröffentlichung der Nichtenstein-Galerie dem Kunstforscher wie dem Liebhaber ein dankenswerter Dienst geleistet worden ist, denn gerade von einer Anzahl der bedeutendsten Bilder derselben, wie z. B. den herrlichen Porträts von Rubens oder Van Dyck, der Geschichte des Deichs Mas, der schönen Lautenspielerin des Caravaggio, dem Franz Hals, dem Ruyssdael und so manchen anderen existierten bisher gar keine oder den heutigen Anforderungen nicht mehr genügende Nachbildungen. Aber selbst wenn es deren giebt, wie interessant und sehr reich ist es z. B. solche treffliche Aufnahmen des Puteanus, des Eubius, des de Crayer und Van Dyck mit den Blättern der Monographie, die Porträts des Geisteslichen oder der Dame aus der Taffis'schen Familie mit den jüngst erschienenen Stichen zu vergleichen. — Die Auswahl der zu veröffentlichenden Bilder wurde unter Leitung des stiftlichen Galeriedirektors, Herrn von Falke, selbst getroffen: — eine gute Gewähr dafür, daß mit aller wünschenswerten Sorgfalt verfahren wurde. An diesem oder jenem Namen, den die Bilder tragen, mag ja mancher noch einen Zweifel hegen, aber wenn überhaupt niemals zu hoffen ist, daß sich über solche Fragen Einstimmigkeit der Meinungen erzielen lasse, so werden die Braunschen Publikationen dazu sicher das meiste beigetragen haben, indem sie das vergleichende Studium des in der ganzen Welt zerstreuten kunsthistorischen Materials so sehr erleichtert und durch die Zuverlässigkeit ihrer Reproduktionen auf eine so feste Basis gestellt haben. Für die mit värmischen und vollständigen Meistern beschäftigte Forschung ist die Galerie Vorderstein von großer Bedeutung; die heutzutage so zahlreichen Freunde dieser Schulen müssen der Firma Braun für ihre neueste Publikation besonderen Dank wissen.“ C. R.

### Ausgrabungen und Funde.

H.—r. Die archäologischen Entdeckungen in Italien im Verlaufe des vorletzten Monats bestehen, nach den Mitteilungen, welche der Generaldirektor Fiorelli der Akademie del Vincci hat zutommen lassen, der Hauptsache nach in Folgendem: In Rom ist neben dem Tempel des Antoninus und der Faustina ein neues Stück des kapitolinischen Marmorstadtplanes aus der Zeit des Septimius Severus gefunden; im Mausoleum der Constantia an der Via Nomentana wurden Grabinschriften und Fragmente von christlichen Sarkophagen mit Reliefdarstellungen entdeckt; weitere interessante Reste altchristlicher Zeit kamen nahe der Via Flaminia zu Tage, wo, bei der Anlage der neuen Promenade von Porta del Popolo nach Aqua Acetosa, die Ruinen der alten Basilika S. Valentino bloßgelegt werden, einer Grabkirche, deren Gründung in die Zeit des Papstes Julius (337—52) fällt. Wenn auch der vordere Teil der Basilika wieder hat verschüttet werden müssen, so bleiben doch die archäologisch bedeutendsten Teile, die mit einer Einsiedelung umgeben werden, konservert. Erhalten sind Grundriß und Wandteile der Apsis mit der Nische für die Kathedra, die Confessio unter dem Altar, zugänglich durch einen Gang in der Querschiff des Presbyteriums (statt des sonst üblichen ringförmigen Ganges an der Apsismauer), Wölbung der Mittelschiffsäulen und das Fundament des Chorus Cantorum am Ostende des Mittelschiffes. Auch Reste von Malereien sollen kürzlich hier entdeckt sein. Ferner sieht man in der Nähe des Prätorianerlagers auf Bautrümmern aus diokletianischer Zeit und endlich wurden bei Tre Fontane zahlreiche Kaiser Münzen aus dem dritten Jahrhundert gefunden. — In Ostia wurden zwischen dem Theater und dem sog. Templum Matris

Ueberreste von Thermen, welche noch Stulpturen enthalten, und von einem großen Baue bloßgelegt, den man nach den gefundenen Inschriften für ein Lokal der Vigiles hält. — Zahlreich waren in ganz Italien, einschließlich Sicilien und Sardinien, die Funde an Gräbern und Grabinschriften, von der griechischen (Reggio di Calabria) und etruskischen (Orvieto etc.) Periode an bis zur frühchristlichen (in Bologna und Forlino-popoli). — Von dem in den Diokletiansthermen in Rom neu gegründeten Museum römischer Altertümer ist provisorisch ein Teil des reichen Inhaltes abgetrennt und in der Villa di Papa Giulio vor Porta del Popolo untergebracht. Dort wird im März die schon jetzt fertig aufgestellte Sammlung aller Funde aus Galerii dem Publikum geöffnet werden.

\*.\* Um die Frage nach der Verschönerung und den weiteren Ausgrabungen der Akropolis von Athen zu untersuchen, hat das griechische Kultusministerium, wie dem Athenäum geschrieben wird, nach dem Muster der Generalaufsichtsbehörde über die Altertümer eine Kommission ernannt. Sie besteht aus den Direktoren der fremden archäologischen Institute zu Athen, Böhfeld (Deutschland), Gardner (England), Foucart (Frankreich), Waldstein (Amerika). Diese Kommission hat folgende Vorschläge gemacht: 1. Alle Teile der Ringmauer, soweit sie neueren Datums sind, sollen bis auf das antike Niveau abgetragen werden. Nur diejenigen Mauern sollen stehen bleiben, welche da stehen, wo antike Gründungen sich nicht befinden. 2. Die Pflanzenmauern auf jeder Seite des Beul'schen Thores (römische Zeit), sowie das Thor selbst sollen abgetragen und durch eiserne Gitter ersetzt werden. 3. Das große türckische Gewölbe soll abgetragen werden, ein Teil bis auf den nackten Felsboden. 4. Jeder Rest des türckischen Minarets am Parthenon, sowie die späten Unten an der westlichen Thür des Parthenons sind zu entfernen, jedoch erst nach einer genauen Prüfung, soweit dies ohne Schädigung des Bauwertes selbst geschehen kann. 5. Der westliche Flügel der Propyläen soll soweit restaurirt werden, als es die noch vorhandenen antiken Bauglieder gestatten.

### Konkurrenzen.

K. Preisbewerbung für ein Kaiserdenkmal in Bremen. Das Ergebnis dieses von uns bereits erwähnten Wettbewerbs ist sehr günstig ausgefallen. Die Konkurrenz war auf zehn Künstler beschränkt, von denen sich sieben mit einer gleichen Anzahl von Entwürfen einfinden. Fünf Entwürfe kamen in die engere Wahl und unter diesen erhielt derjenige des Bildhauers Robert Bärwald in Berlin den ersten Preis von 5000 M. Außerdem empfahl das Preisgericht dem Komitee die Prämierung eines zweiten Entwurfs mit dem Motto: „Glück auf“ durch einen Ehrenpreis von 1500 M. Als Verfertiger desselben wurde der Bildhauer F. Ungerer in München bekannt. Der mit dem ersten Preise gekrönte Entwurf, welcher nach erfolgter Vornahme einiger Korrekturen unzweifelhaft zur Ausführung kommen wird, ist eine treffliche künstlerische Leistung. Der Gesamteindruck ist ein in jeder Beziehung befriedigender. Die Gestalt des Kaisers ist vom Hermelin umwallt, das Haupt mit einem Lorbeer geschmückt. Das kräftig gebaute, in schönen Linien gezeichnete Kopf beugt sich gebärdigt unter der Hand seines Centers. Bei den übrigen Modellen treten die Pferde viel zu dominant als sogenannte Schnulferde mit Holz erhobenen Köpfen hervor und beeinträchtigen so die Gestalt des Kaisers. Am Sockel des Monumentes ruhen die Statuen der „Brema“ und des „Neptunus“ und die Vorderfront schmückt der deutsche Adler. Bremen darf von Glück sagen, daß es durch diesen Erfolg in die Lage versetzt wird, dem vereinigten Kaiser ein würdiges Denkmal setzen zu können.

### Personalmeldungen.

\*. Prof. Reinhold Kerkel, früher in Bonn, ist, wie die Berliner Philologische Wochenchrift mitteilt, zum Direktor der Stulpturenammlung des Berliner Museums ernannt worden.



Sammlungen und Ausstellungen.

\* Der Berliner Nationalgalerie sind, wie die Norddeutsche Allgemeine Zeitung meldet, von einem Kunstfreunde, der ungenannt sein will, drei Gemälde geschenkt worden: die Genesung von Vantier, das Gruppenbildnis einer Familie und ein männliches Bildnis von J. V. Tischbein.

|| Im Reichlichen Kunstverein in Wien ist gegenwärtig eine ganz ausserordentliche Sammlung von Gemälden hervorragender deutscher Meister, namentlich Landschaftern, ausgestellt, wie deren seit langem im Schönbrunner Hause nicht zu sehen war. Den Reigen eröffnen die Brüder Achenbach mit wahren Perlen ihrer unergleichlichen Darstellungskunst dramatisch bewegter Naturmotive. Es ist bewunderungswürdig, mit welcher koloristischen Feingebiltheit die beiden Meister, jeder in seiner Art, die stets groß gedachten Motive in Hinsicht der Gesamteinstimmung durchzuführen; da ist kein Mißton, keine Härte vom vollsten Crescendo bis zum zart ausklingenden Pianissimo. Beleuchtungsseffekte, wie sie die Natur oft nur in flüchtigen Augenblicken dem Beobachter bietet, sind in ihrer ganzen Eigentümlichkeit festgehalten und mit dem höchsten künstlerischen Geschick wiedergegeben. Die „Stürmische Mondnacht mit ausfahrendem Dampfer“ ist ein malerisches Brauwerk, in welchem neben anderem das merkwürdige Beleuchtungsproblem des Widerspiegels des vom Mondlicht durchscheinenden Rauges auf dem Wellenpiegel trefflich gelöst ist. Nicht minder überraschend ist auch der im Mondglanz leuchtende Wasserpiegel der Nacht von Leupold in einem anderen Gemälde von Oswald Achenbach; das oft behandelte Motiv erscheint in der eigentümlichen Zweifeltimmung wieder mit ganz neuen Reizen, zu denen übrigens die brillante Staffirung, wie immer bei Oswald, ein gutes Teil beiträgt. In einem andern größeren Gemälde, „Sturm in der römischen Campagna“ schildert der Künstler die aufgereagten Naturelemente, während uns ein „Motiv aus dem Dübener Heide bei Tivoli“ in der zarten Stimmung des allmählich sich niederlegenden Abends ein Bild des beseligenden Naturfriedens bietet. An die Achenbachs reiht sich Calame mit einer „Nacht von Geni“, einem herrlichen Bilde, aus dem uns die Farbenpoesie des Meisters in kristallharter entgegenleuchtet. Auch Albert Zimmermann, der erst kürzlich heimgegangene Meister der Hochalpenlandschaft, ist durch einen waldstehenden, „Gebirgswasserfall“ charakteristisch vertreten. E. Orlikners sein empfindsames Bildchen: „Bei Hochwürden zu Tisch“ ist eine neue gelungene Variante seiner Klosterjeneren, deren Reiz noch dadurch erhöht wird, daß auch die schmucke Pfarrersköchin an der Handlung teilnimmt. Als heiteres, temperamentvolles Bild ist Spitzers „Mama hat's Tanzen erlaubt“ durch die zahlreichen Reproduktionen bekannt. Man findet darin eine Fülle gut beobachteter Epizoden, welche der Künstler mit viel Geschick zu einem Ganzen gewirbt hat. Im Motive etwas fremdartig erscheint uns Vautiers „Begräbnisfahrt auf dem Brienzsee“, — der Sarg wird von den nächsten Lebtragenden auf einem Kahn über den glatten See Spiegel geführt; das Bild ist einfach in der Scenerie, aber erft in der Stimmung und tiefempfinden in der Charakteristik der Gestalten. Vautier ist bereits ein Siebziger; in seiner Kunst ist jedoch noch alles nichts zu merken, und der rafflos schaffende Meister überrascht auf jeder größeren Ausstellung mit neuen gedankentiefen Vorwürfen. Mit einiger Befangenheit stehen wir dagegen vor Dezzeggars größeren Genrebildchen: „Die erste Kasse“. Der berühmte Meister ergeht sich in letzterer Zeit in einer auffälligen Manieriertheit im Zeichnen, und die Farbe wird immer „auswendiger“. „Yum-Yum“ nennt M. Sichel seine japanische Schöne, die in ihrem farbenprächtigen Kostüm und sonstigem Schmuckwerk den Beschauer in angenehmer Art fesselt. Ant. Rotta's „dolce occupazione“ ist sein mit spitzem Winkeln und spitzem Humor gegeben. Ein paar kernig heitere Wiener Typen bringt Fern. Kern in den Bildern „Der falsche Ton“. Mit viel Noblesse gemalt sind die Salonbilder von Munsch „Ein Ehrenhandel“ und „Die Favoritin“ von Benj. Constant. So recht in seinem Elemente, bewegtes Soldatenleben zu schildern, zeigt sich uns wieder J. Brandt in seinem Gemälde „Kampf um eine Standard“. Das Heldenbild von Faber du Faur „Generalleutnant von der Taur in der Schlacht bei Orleans“ verlangt einen größeren Ausstellungsraum; wie es hier

angestellt ist, erscheint es uns zu roh und ungeschlachtet. Unter den zahlreichen Aquarellen leuchten die Arbeiten von Fassini und Sala als Sterne erster Größe auf; neben ihnen sind die Genre Darstellungen von Bonifant und Ledorati und die landschaftlichen Aufnahmen von Göbel hervorzuheben. — Die Abendausstellung enthält neben andern die von der Münchener Jubiläumsausstellung her bekannten Effetbilder „Gerichtet“ von B. Ottenfeld, „Im Eisenhammer“ von Fr. Keller, die lebensvolle Epizode „Aus der Reitereschlacht bei Bionville“ von Th. Hocholl und J. Kirchbachs „Austreibung der Häudler aus dem Tempel“. Letzteres Gemälde wirkt hier in seiner Abgeschlossenheit noch weit bedeutender, als es in München der Fall war; namentlich kommt das sorgfältig gemalte Detail und das Feinwerk im Vordergrund trefflich zur Geltung, ohne dem Auge aufdringlich zu werden. Die schön gedachte Komposition wird nur durch die in der Perspektive teilweise schwankenden Größenverhältnisse der Figuren beeinträchtigt; sie halten nicht immer gleiche Schritt mit der Architektur. Selbstkritik haben wir noch eines sonderbar traumhaften Bildnisses von Gabr. Max zu gedenken, welches der Künstler „Marie“ getauft hat. Ob sich die alten Ehre ihre Mondgöttin so gedacht haben, wollen wir nicht unterzugen; es ist wieder eine jener bizarreren Frauengehalten, wie wir deren von Gabr. Max schon in verschiedenen Varianten kennen gelernt haben; nur dürfte zu diesem Bilde schon aus dem Grunde der Titel „Himmelsfahrt Mariens“ bezeichnender sein, da seine zuletzt angestellte Madonna zu dem Kopfe Modell gestanden hat.

Denkmäler.

—tt. Kaiserdenkmal in Mey. Ferdinand von Miller in München ist beauftragt worden, ein Modell des auf der Eplanade in Mey zu errichtenden Kaiser-Wilhelm-Reiterstandbildes herzustellen und hat dem Denkmalcomitee die Aufgabe gegeben, bereits Ende Mai die Entfertigung zu bewirken. Für das Denkmal selbst ist ein Ehrenkostümament mit Erzreliefe gedacht und ein Aufwand von 150 000 M. als ausreichend angenommen worden.

Vermischte Nachrichten

z. — Aus Düsseldorf. Der Historienmaler Karl Gehrt's, dem der Auftrag erteilt ist, in dem Treppenhause unserer Kunsthalle die Wandmalereien auszuführen, deren Entwürfe vor kurzem ebenfalls angestellt waren, wird Anfangs März eine längere Reise nach Italien und Griechenland antreten, um dort Studien und Vorarbeiten zu diesen Bildern zu machen. Die dem Gyllus zu Grunde liegende Idee ist eine Darstellung der Entwicklung der bildenden Kunst vom Altertum bis zur Neuzeit, die in den Hauptfeldern durch einige große Kompositionen, Glanzepochen der Kunstgeschichte, veranschlicht wird, während in den Lücken und Zwischbildern kleinere Darstellungen in geistreicher Weise und teils mit feinem Humor die Wandlungen der bildenden Kunst im Laufe der Zeiten illustriren. — Die hiesige Kunsthalle hat in dem abgelaufenen Verwaltungsjahr 1887/88 eine Einnahme von 23 841 M. erzielt und bei einer Ausgabe von 18 525 M. einen Ueberschuß von 5316 M. Es wurden fahungsgemäß von diesem Ueberschuß verwandt: 815 M. an Gratifikationen für die Beamten der Kunsthalle, 1300 M. für die Künstlerunterstützungskasse und 3666 M. für Ankauf von Bildern für die städtische Galerie.

Zeitschriften.

Anzeiger des Germanischen Nationalmuseums. Nr. 13. Einige Möbel aus den Rheinlanden, aus dem Schlusse des 16. und Beginne des 17. Jahrhunderts. Von A. Essenwein (Mit Abbild.). — Ordnung und Statuten des Ordens vom goldenen Vliesse. Von Hans Böttsch.

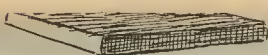


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[1884]

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# "Tanagra" Terra Cottas.

Baird at  
S.W.

(From the "Dundee Advertiser," December 1889.)

On Thursday evening, 12th December, in the Large Hall of the Y.M.C.A., Dundee, Mr J. F. White, LL.D., lectured on the "Tanagra" terra cottas and their place in Greek art. The lecture was under the auspices of the Dundee Institute of Architecture, Science, and Art, and a large number of the members and their lady friends were present. Mr T. S. Robertson, the President, occupied the chair, and amongst those in the hall were:—The Rev. Andrew Ruthven, the Rev. A. B. Connel, the Rev. A. Philip, Invergowrie; Principal Peterson, Professor Steggall, Mr William Lawson, Mr Victor Frankl, Mr E. F. Matland, Mr Thomas Matland, Mr I. J. Weinberg, Mr Charles Ower, Mr Leslie Ower, Mr James Watson, Mr Henderson, and Mr William Mackison. The Chairman briefly introduced

Mr WHITE, who was received with applause. He observed that scarcely any information as to the Tanagra figures was to be found in English books. Our scholars, as a rule, had left this fine field of research to Continental archaeologists, mainly French and German. Tanagra was an important city in the olden times, and possessed some well-known pieces of sculpture. As had been pointed out by Greek writers, the city contained a considerable school of potters, who were engaged in the manufacture of statuettes. Figures of a similar class had been found in all the Greek colonies, but those of Tanagra were distinguished by their colour and by their close affinity to the life of the Greeks. They had been found in the Tombs at Tanagra during the last fifteen years, at first by chance. Thousands of tombs had been rifled, but many had no figures in them. The date of the figures seemed to be about the time of Alexander the Great. Within one or two hundred years after this date they entirely disappeared. They represented, mainly, beautiful young women, happy and bright, and at times in attitudes of reverie and melancholy. Statuettes of the male sex represented slaves, young men, and little winged cupids, the latter of whom meant to personify love and goodwill. There were also groups representing scenes in the market, in the farmyard, and also life in the sick room and at the grave—in fact, in every aspect of human life. Mr White pointed out the characteristics of the female dress, which, he said, consisted of a tunic extending to the feet, and an upper mantle which was used either as a shawl or a bonnet. He remarked that the dress, though apparently simple, varied in different cities and at different seasons of the year, and that the method of wearing the upper dress depended entirely upon the fancy of the lady. The method of wearing the hair was varied and beautiful, and he described the styles mentioned by some Greek authors. Mr White went on to remark that as regards expression there was a great difference between Greek art and Gothic art. The two schools rested on different ideas of life and death. Mr White then explained that the figures were moulded and afterwards retouched by the tools of the maker; that the heads and arms were moulded separately, and afterwards applied; that they all belonged to one type, though there was great variety within this limit. The lecturer then proceeded to show a number of enlarged views illustrative of his remarks by the aid of the lime light.



The first was the figure of a beautiful young woman with a dove, the bird of Venus, resting on her shoulder.



The next was a woman, evidently interrupted in her work, playing with a Cupid on her lap.



The third was a woman sitting in a chair. From the expression on her countenance it could easily be seen that she was in a pensive mood, wrapt in thought.



The next picture thrown on the screen represented a woman reclining on a rock in the attitude of extreme grief, suggestive of Ariadne, forsaken by Theseus. Mr White stated that it was the opinion of Dr Froehner that the rock in this and similar cases implied that the scene was laid in the next world, in the Elysian Fields.



Following the above came a representation of two young women in loving embrace.



The last picture was that of a young woman carrying another on her back. Mr White mentioned that this group had been the subject of great discussion. One school, headed by M. Houzeau, held that it was mythological, and represented Demeter (Ceres) bringing back her daughter Proserpine to Hades. On the other hand, it had been pointed out by M. Rayet that the group represented the victor being carried by the vanquished, for a short distance, in the Greek game of ball playing. The lecturer went on to state that the connection between the statuettes and the tombs was a difficult question to solve. In the olden times tutelary images were placed in the tombs, but these had disappeared in later times. The conclusion seemed to him that the statuettes were made for the ornamentation of the household, and were afterwards placed in the tomb to relieve what was to the Greeks a most painful feature of death—namely, its loneliness. Mr White summed up by referring to the characteristics of Greek sculpture from its commencement to the time of Phidias, 450 years before Christ, and to the conditions of the art at this its palmiest time. A free people, inspired by the loftiest patriotism, rich in the spoils of the vanquished Persians, inspired by the noble thoughts of their poets, and animated by a deep sense of their dependence on Zeus and Athene, found that they had to rebuild their ruined temples; they had Pericles for their ruler, and Phidias for their sculptor, a combination of favourable circumstances such as the world had never again seen. Mr Andrew Lang had said in Edinburgh that we must accept Greek art as a gift of the gods, and make no further inquiry. Mr White, on the other hand, affirmed that we must consider all the conditions of the rise and development of Greek art. It was true that genius could not be made to order, but it could either be fostered or it could be stifled. Mr White pointed out that Rome, Florence, Venice, and Amsterdam had in turn risen to a high development of art, but that none of these centres had enjoyed all the conditions of Athens, and had never reached the eminence of that city.

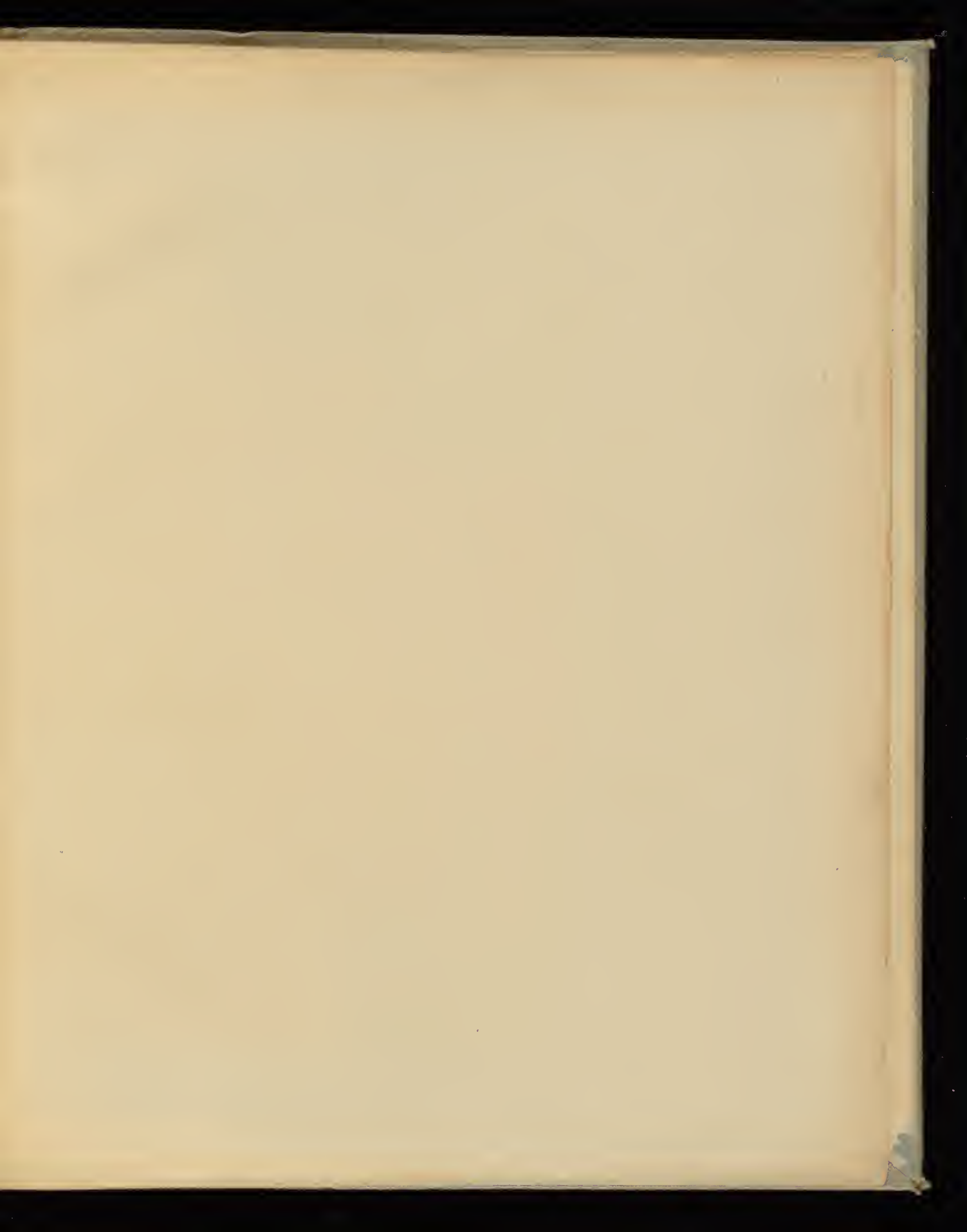
On the tables were several of the original statuettes found at Tanagra, which were lent by Messrs Rollin & Fetardent, London, and also several large photographs of a number of originals which had been sold by the firm in recent years. Messrs Osbeck & Co., London, kindly sent a series of reproductions which had been made in Berlin from originals in the leading museums in Europe. The same firm also sent transparent slides which had been used in illustrating the lecture.

The CHAIRMAN proposed a vote of thanks to Mr White, which was heartily responded to, and on his motion Mr White was unanimously elected an honorary member of the Society.

Mr WHITE, in reply, said he regretted that time had not allowed him to illustrate the growth of Greek art as he had wished to do. Lime light slides had been kindly prepared for him by Mr D. W. Stevenson, R.S.A.

The proceedings, which were most enjoyable throughout, terminated a few minutes before ten o'clock. Those present then minutely inspected the statuettes.







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