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GREEK SCULPTURE.





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N<sup>OS</sup> 27425-27630

GREEK SCULPTURE

PAR M. C. C. EDGAR



LE CAIRE

IMPRIMERIE DE L'INSTITUT FRANÇAIS

D'ARCHÉOLOGIE ORIENTALE

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## INTRODUCTION.

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The contents of the present volume of the *Catalogue Général* are arranged in a way which requires a word of explanation. For various reasons it was not possible to obtain a complete survey of the whole material before proceeding to catalogue it. Many of the less important objects were stored away in the magazines of the old palace at Ghizeh, where they had an excellent chance of eluding observation. During the last two years again the collection has been in a state of flux : new objects have been constantly coming in from excavations and accidental finds<sup>(1)</sup>, while part of the older material has been from time to time transferred to the Museum of Alexandria. Instead, therefore, of publishing the text in the rather haphazard order in which it was necessarily written I have rearranged it to a certain extent, so that for instance the archaic statuettes and the funerary stelae will be found gathered together in two compact groups instead of being incongruously scattered about. The advantage of this is obvious. The drawback is that the numbers assigned to the objects do not follow each other in the text in their natural order : hence it has been necessary to draw up an index (I, p. 75) giving the page on which each number occurs. The existence of this index is the practical point to which I wish to call attention.

The photographs from which the plates have been prepared are almost wholly the work of Brugsch Bey. As the objects catalogued vary greatly in size, the illustrations are naturally not on a uniform scale. For practical reasons the arrangement of the plates does not coincide throughout with the order of the text; but that is not a matter that will cause any inconvenience. The statues and stelae that are not illustrated are few and unimportant, being for the most part replicas of well-known types.

The title of *Greek Sculpture* expresses the main character of the volume. Many things in the list, however, are partly Greek and partly Egyptian, and a few are even more Egyptian than Greek. In dealing with antiquities of the Ptolemaic and Roman ages it is a constantly recurring difficulty where to draw the line. My

(1) Several indeed have come in since my manuscript went to press, — too late to be illustrated and therefore not included in the following catalogue.

reason for including such objects as n° 27471 is that though they are themselves essentially Egyptian, yet their chief interest lies in their relation to Greek art. The most important of the Graeco-Egyptian portrait-statues will be published in the catalogue of Dr. Borchardt. A few pieces, however, which he left out I have taken the opportunity of inserting in this volume (see pl. XV) : it seemed a pity to omit all reference to these most interesting examples of the combination of Greek and Egyptian styles, the more so that many students of Greek archaeology are not in the habit of consulting Egyptological books.

Several of the inscribed stelae had been previously numbered and catalogued by Mr. Milne as inscriptions. I could not well have omitted these altogether from a catalogue of sculpture. I have therefore described them along with the others, retaining Mr. Milne's numbering, but for illustrations of them I must refer the reader to his volume, which is expected to appear about the same time as mine.

It may be well to explain here that what I have cited in the bibliography as *MASPERO, Guide* is the well-known catalogue published in 1883, whereas *Catalogue Maspero* refers to a slip-catalogue in the Museum prepared about the same time : the numbering is the same in both, so far as they go, but some objects are catalogued in the latter only and it is merely in such cases that I have cited it. The *Notice* of 1895 and that of 1897 are practically identical and are therefore referred to as one book. The *Guide* published by M. Maspero in 1902 is the latest Museum catalogue that I have been able to make use of in the present volume.

The Cairo collection of Greek sculpture has been formed within the last fifty years from excavations and purchases. It has been gathered together from all parts of Egypt, but does not include much material from Alexandria as the finds made there are of course kept in the local Museum. With so much excavation and *sebakh*-digging going on, the two collections are likely to receive constant additions for a long time to come. A good deal of the material has been already described in print. Not to speak of the various Museum Guides, several of the statues have been discussed by Schreiber<sup>(1)</sup> and Amelung<sup>(2)</sup>, and some of the grave-reliefs have been published or mentioned by Pfuhl<sup>(3)</sup>. There is moreover a good and fairly full account of the whole collection by von Bissing in the *Archaeologische Anzeiger* of 1901, though it should be noted that several of the pieces there

(1) *Der Gallierkopf*.

(2) *Bullettino della commissione arch. comunale*, XXV, p. 110.

(3) *Athenische Mittheilungen*, 1901, p. 258-305.

published have been removed to Alexandria since the article was written<sup>(1)</sup>. The following general remarks on the more prominent features of the collection are offered as a supplement to the formal and isolated descriptions of the catalogue proper. The only subject in which I have attempted anything more than a brief notice is the group of late funerary stelae, as this is the sole branch of Greek sculpture for which the Cairo Museum is the principal source. As regards the higher levels of Alexandrian art there is probably more material in Europe than in Egypt, though what is preserved here is very valuable as a starting-point.

Pl. I illustrates the earliest group of objects with which we have to deal. The remains of archaic Greek sculpture that have been discovered in this country have a special kind of interest now that the influence of Egypt on the beginnings of Greek art is universally recognized. In the first stages it is most probable that this influence was brought into action by the exportation of Egyptian objects to Greek countries<sup>(2)</sup>. To what extent it was also furthered by Greek craftsmen who either lived in Egypt (naturally not till after the foundation of Naukratis) or who came here for a short visit is a debatable question; but there is no doubt that something was communicated in this way. Diodoros in a well-known passage (I, 98) informs us that the Samian sculptors Theodoros and Telekles passed some time in Egypt, presumably as travelling students. The sort of instruction which from the gist of the passage we may suppose them to have received<sup>(3)</sup> can be best appreciated if one examines a set of Egyptian trial-pieces in various stages of completion with incised measurements on the unfinished parts<sup>(4)</sup>. Looking at such evidences of careful training in methodical accuracy one can well understand

(1) These are n° 4, p. 199, fig. 1; n° 19, p. 203, fig. 4; n° 21, p. 204, fig. 6; n° 30, p. 207, fig. 11; and n° 31, 32 and 33, p. 208.

(2) See for example MALLET, *Les premiers établissements des Grecs en Égypte*, p. 273: the same subject has been discussed by other writers also, but I have no references at hand.

(3) M. Mallet (*loc. cit.*, p. 274) is of opinion that what the Greek visitors really studied and profited by was the Egyptian practice of hollow-casting, but the details of the story point to some such explanation as is given above. The objection of the same author that there never existed a fixed canon of proportions in Egyptian sculpture is irrelevant: all that Diodoros implies is that the Samians brought back from Egypt a more precise method of measurement and execution together with certain external traits.

(4) Among these trial-pieces are many plaster casts, several of which (I know of at least four) have been discovered at Naukratis. Whether these are merely casts of limestone trial-pieces or are reproductions of clay originals I do not know. In the latter case it would be a natural inference that they are studies for bronzes. Perhaps, however, there was no strict division between the sculptors and the bronze-casters as regards their preliminary training.

the origin of the story that a certain famous work of the Samian brothers was made in two separate, vertically divided portions, one half by Telekles in Samos and the other by Theodoros in Ephesos, and that the two pieces when put together fitted into each other with perfect precision<sup>(1)</sup>. The story is not likely to be literally true, but it indicates that the establishment of systems of proportion in early Greek sculpture and the methods of carrying them into execution were traditionally supposed to have been derived from Egypt. And it is highly probable that this tradition was correct.

The alabaster statuettes from Naukratis or the neighbouring district, of which there are a few specimens in the Cairo collection, n<sup>o</sup> 27425-27428, are sometimes quoted as the first step in the evolution of the archaic male type from its Egyptian model<sup>(2)</sup>. As alabaster is a very common material in Egypt and as similar statuettes of alabaster have not yet been discovered outside of Egypt, it is probable enough that they were made here. That the origin of the whole archaic series is to be found in this small group of statuettes is less probable. The type is of course Egyptian and there are Egyptian traits in the faces, but on the whole they are not more conspicuously Egyptian than works of the same period found in Greece itself. Their provenance alone is not sufficient ground for regarding them as the first attempts of the Greeks in this kind of sculpture. Among these small alabaster figures there is one which is so typically Cypriote or semi-Oriental that if made in Naukratis it can only have been copied from an imported or clearly remembered model<sup>(3)</sup>. In a less pronounced degree the same thing seems to me to be true of the whole group: they are copies, probably made in Naukratis, of types which, originally derived from Egypt, had already become Hellenized in the cities of the Aegean sea. As regards the small limestone statuettes with the long-sleeved, foldless garments, n<sup>o</sup> 27429, etc. — works of semi-oriental style, the most numerous examples of which are found in Cyprus — it is an open question whether these were imported or were made on the spot. That much of the dedicated pottery was imported there is no doubt, and it

(1) One of the limestone trial-pieces in Cairo consists of a half-head divided vertically and longitudinally, — an interesting illustration of the passage in Diodoros.

(2) *Jahrbuch*, 1892, p. 179 (Kieseritzky); *Fürwörterbuch, Meisterwerke*, p. 712. What M. Kieseritzky points out as specially Egyptian in the figure which he publishes is a certain plumpness and lack of detail in the bodily forms in contrast with careful execution of the head. The observation is interesting but does not prove the priority of the Naukratis statuettes. Several figures from the Aegean show quite as little detail in the rendering of the body as those from Naukratis. The case in fact rests entirely on the general likelihood of Naukratis having been the cradle of Greek sculpture.

(3) *Petrie, Naukratis*, vol. I, pl. I, 2; cf. *Cassola, Cyprus*, p. 129.

is at least very probable that a great many of the statuettes were likewise brought from abroad.

The little figure with the "archaic smile", n° 27425, which was in the Museum before the English excavations at Naukratis and which is said to have come from Sais, is one of the best works of its class<sup>(1)</sup>: the style is probably Ionian of the 6<sup>th</sup> century. Both here and in the case of n° 27426 we miss a characteristic which appears on some of the statuettes in London, the strongly marked outline round the base of the breast. The two heads, n° 27427 and 27428, exemplify the differences of style in the alabaster group: the features of the former have a more distinctly Greek character than those of the latter, recalling rather the Petersburg statuette (*Jahrbuch*, 1892, pl. VI). N° 27431 is a much larger work than any of those just mentioned and most interesting as an example of Egyptian influence. The hair and eyebrows, probably also the rim of the eyelids, have been inlaid in blue glass, — an Egyptian practice of which we have several instances in statuary of the New Kingdom. In respect of style, however, the statuette probably owes nothing to *direct* imitation of native models. As it was found at Memphis it may very likely be connected with the Ionian settlement established there in the early years of Amasis. In this case at any rate we may be confident that we have before us a Greek work executed on Egyptian soil.

The excavations at Naukratis have brought to light scarcely any remains of sculpture dating from the period of the Persian domination, and we may safely assume that there was no local Greek school of any importance at that time. The most famous age of Greek sculpture is not represented in Egypt except by a few copies of the Roman age, of which one of the most interesting examples has been published in a former volume of this series, *Greek Moulds*, pl. I, n° 32336. Alexandrian art then was probably quite unaffected by any Greek style that may have lived on in Egypt until the time of the Macedonian conquest. In its beginnings it was wholly derived from the mother-country. When Egypt passed into

(1) The "archaic smile" is sometimes spoken of as one of the first signs of Greek naturalism in the history of sculpture, but as a matter of fact it is Egyptian in origin. A downward curve of the lips towards the middle, sometimes very pronounced, is a characteristic of many Egyptian works of the New Empire and is evidently the prototype of the archaic smile. Further, the fullness of the upper lip which one finds on some Greek heads such as n° 27425 is also typically Egyptian. There is a curious parallel to the origin of the archaic smile in a certain class of objects of much later date. When the Greeks in the country towns adopted the custom of making mummy-masks for their dead, their first attempts were naturally influenced by the Egyptian types and many of the faces have in consequence that half-smiling, downward droop of the lips which is characteristic of archaic Greek statues.

the power of a Hellenized dynasty, artists of all kinds would naturally be attracted hither from the Greek cities. As has been pointed out by M. Pfuhl, the earliest gravestones from Alexandria are apparently the work of Athenian immigrants. It has been shown again that certain conspicuous traits in early Ptolemaic sculpture are derived from the style of Praxiteles<sup>(1)</sup>, and the influence of other 4<sup>th</sup> century masters has also been detected here and there. The younger Attic school seems to have been the predominant influence; though probably if more early bronzes had survived, traces of Peloponnesian traditions would be more apparent. The population was drawn from many quarters, and the description of the statues and other treasures displayed at the festival of Ptolemy Philadelphos is suggestive of a very catholic taste in art<sup>(2)</sup>.

The characteristics of Greek sculpture in Ptolemaic Egypt have been studied by Messrs. Schreiber and Amelung in several valuable essays, and some of the works here catalogued will be recognized as among those which they have published or cited. Unfortunately the present volume does not contain much that is new in this department. N° 27464, however, which is among the best surviving pieces of the early period, deserves to be better known; the head resembles one of those already published (AMELUNG, *loc cit.*, p. 116), if one may judge by the illustration; the treatment of the hair is characteristically sketchy, the outline of the lower eyelid almost imperceptible<sup>(3)</sup>. The small head n° 27476, which either represents an idealized Alexander the Great or some youthful deity of similar type<sup>(4)</sup>, was found among objects of the later Hellenistic period, which at least gives us an approximate date; it also is typically Alexandrian, though the softness of the expression is considerably heightened by the transpa-

(1) *Bull. della comm. arch. com.*, p. 138. M. Amelung also traces, in a less degree, the influence of Skopas — it would be surprising indeed if the traditions of Skopas had left no mark in Alexandria — and of the more shadowy Leochares (p. 140). Lysippos on the other hand is represented by a small head of Alexander (*Sirena Hellogiana*, p. 278) as well as by the bronze statuette published in *Arch. Anzeiger*, 1895, p. 162.

(2) Athenaeus V, 196 E. Δείκνται δὲ ἐπὶ μὲν τῶν τῆς σκηνῆς παραστάδων ζῶα μακροῦναι τῶν πρώτων τεχνιτῶν ἑκτόν· ἐν δὲ ταῖς ἀπὸ μέσον χρόναις πίνακι τῶν Σαλαοναίων ζωγράφων ἐπιλλάξ ἢ ἐπιδακτύλιαι παντοίαι. . .

(3) In looking at works of this class it ought to be borne in mind that the softness of the outlines was originally modified by the use of paint. A small head of the early Alexandrian school which I saw lately had unusually distinct remains of colouring: very noticeable was a line of red round the rim of the eyelids.

(4) The object of the hole on the top of the head is not clear. Possibly it may have held an Egyptian crown of ram's horns and other attributes. Greek types with Egyptian headdresses are common enough in the Roman period.



rency of the alabaster which prevents the modelling from having its proper effect on the eye. Of a different style is n° 27469, which I take to be an early archaizing work, and as the nearest parallel comes from Cyprus, it may perhaps have been carved by a Cypriote immigrant<sup>(1)</sup>; if I am right in dating it early, the fact that it was found at Boubastis is worthy of note. The Gaul's head, n° 27475, has been selected by Schreiber as a leading example of the Alexandrian style, but doubts have been raised whether this fine fragment was either made in Egypt or found there; such evidence as there is, however, whether external or internal, does not seem to me to tell at all strongly against the probability of its Egyptian provenance. At the same time a case of this sort involves a larger question. While certain classes of Hellenistic works from Egypt have been admirably analysed by the above-mentioned writers, it still remains to be determined, more strictly at least than has yet been done, how far the qualities of these works are shared by Hellenistic sculpture from other centres. The relation between the Alexandrian sculptors and their foreign contemporaries is a problem that might well be farther investigated. In all likelihood there was a great deal of intercourse and interaction. Of the very few sculptors' signatures that have been found in Egypt it is noteworthy that two are Rhodian and one is Cypriote.

The representations of ideal types shown on pls. II-X do not of course all date from the Hellenistic period: a great many of them certainly belong to Roman times. They include no masterpieces from Alexandria itself. The great majority are unambitious works of a minor order, showing the average level of workmanship throughout the country down to the n<sup>th</sup> or m<sup>th</sup> century A. D. N° 9305, p. 13, is valuable as a dated specimen from the time of Hadrian: it should be noted how similar it is in style to the Antonine relief on pl. XXVI. The statuette of Ares, n° 27624, pl. V, may be pointed out as another typical work of the Roman period. From among the early group on the other hand n° 27446 and 27455 may be cited as conspicuous examples of Hellenistic style. It is difficult, however, to fix the date of all these minor works on internal evidence alone. We cannot say that the qualities of execution which are characteristic of so much Hellenistic sculpture in Egypt, softness of modelling and faintness of outline, were not maintained till well into the Roman age. To judge by the finds, the demand for exact copies of older statues was very small in Egypt compared to what it was in Italy. More or less free reproductions of ideal types are the class of work which

(1) For the signature of a Cypriote sculptor in Egypt see *B. S. Annual*, V, p. 32.

seems to have been most common both under the Ptolemies and under the Emperors, and I doubt whether there is much difference in style between the Hellenistic and the earlier Roman specimens.

A study of all the Roman portraits known to have been found in Egypt would probably disclose some points of difference between them and those which come from Italy; but the Cairo collection (see pl. XII) is far too meagre for such a purpose. The most novel and interesting piece is the relief on pl. XXVI<sup>(1)</sup>. As is pointed out in the text of the catalogue, it may probably be dated to about 145 A. D., and it is a typical specimen of provincial workmanship at that period. Artistic merit it has little claim to, being but a formal group of conventionally draped figures rendered with mechanical ease; yet the likenesses are good without being elaborated and there is a certain Egyptian softness in the execution. It is unfortunate that the identification of the female figures is somewhat uncertain. N<sup>o</sup> 27487 and 27488<sup>(2)</sup> are further additions to the list of Imperial portraits from Egypt. N<sup>o</sup> 27480 again bears so close a resemblance to the recognized portraits of Severus Alexander that in spite of one or two minor differences it seems to me to be certainly a genuine likeness of the young Emperor<sup>(3)</sup>.

A few specimens of another class of portrait-statues, partly Greek and partly Egyptian, are reproduced on pl. XV<sup>(4)</sup>. N<sup>o</sup> 27493 and 27494 are typical heads, while n<sup>o</sup> 27495 shows the characteristic attitude and arrangement of the drapery. It is in the heads that the Greek element is strongest; except for the pillar at the back n<sup>o</sup> 27493 might pass for a Greek work in Egyptian material, such as n<sup>o</sup> 27483 for instance. The drapery, which consists of a close-fitting shirt (note the two different sorts of sleeve in 27494 and 27495) and a fringed mantle, probably represents a common native costume of the late period. Both garments are more Egyptian than Greek; but as regards the arrangement I am not aware

(1) Cf. a small bronze group from Egypt in the British Museum, representing Marcus Aurelius and the younger Faustina, probably on the occasion of their marriage (WALTERS, *Cat. of Bronzes*, n<sup>o</sup> 836). In this case also he is represented as still beardless.

(2) N<sup>o</sup> 27488 might possibly be from a statue of Commodus, but the arrangement of the hair round the forehead points rather to Marcus Aurelius. The eyes of both men were of the same peculiar form.

(3) It was published by Mariette in the *Album du Musée de Boulaq*, but does not seem to have attracted anyone's notice.

(4) The majority of these Graeco-Egyptian statues will be published in the catalogue of Dr Borchardt (see p. 11). There is a full discussion of the whole class by von Bissing in the *Recueil* of 1896, 132 ff. For the inscriptions see *Recueil*, 1893, 157 ff. (Daressy). The group in Alexandria has been treated by Botti, *Catalogue*, 1901, 467 ff.

of anything similar on the Egyptian monuments. On n° 2749<sup>1</sup>/<sub>4</sub> the folds are all parallel in the schematic Egyptian style, but in other instances they are rather more realistically rendered. There is a good deal of resemblance between some of the heads, and they might be roughly divided into several small groups. In some cases the features strike one as more European than Egyptian, yet such inscriptions as have been preserved show that as a rule the persons represented were natives; and after all there was probably a greater variety of facial types among the people than one would gather from the monuments. Moreover it may be taken for granted that the sculptors were much influenced by contemporary Graeco-Roman portraiture, and such influence has always a tendency to affect the features of the representation. The inferior statuettes tend to degenerate into conventional types without any individual character, and even in the best heads there are traits which point to certain common traditions<sup>(1)</sup>. The combination of Greek and Egyptian elements in portrait statuary seems to have begun very early (probably it was first used in the case of royal personages) and lasted until the decline of Graeco-Roman art: as an early example we may cite the Philometor portrait in Athens (*Ath. Mitth.*, 1887, 212 ff.), while the other end of the series is represented by a figure of Caracalla in Cairo (*Eg. Expl. Fund. Report*, 1892, p. 2). As regards the present class of draped civilian portraits the best specimens may be assigned to the 1<sup>st</sup> century B. C. on the evidence of the hieroglyphic inscriptions<sup>(2)</sup>. There are no certain grounds for dating the later and inferior members of the series, but they extend in all probability far into the Christian era. The style of the worst figures is extremely bad and debased. About the nationality of the sculptors there can be little doubt: the statues under discussion were certainly made in Egyptian studios and are not Greek imitations of the native style like certain pseudo-Egyptian works found in Italy<sup>(3)</sup>. If only one or two heads like n° 2749<sup>3</sup> had survived, the question would have been difficult; but when we take the whole series into consideration, it becomes apparent that they belong to the same school as the others. It must, however, be remembered that during the Roman period the amalgamation of different styles both in sculpture and in the other arts was largely the result of a drawing together of the two races and was not merely an artistic experiment by craftsmen trained in purely Greek or in purely Egyptian traditions. For example, though the funerary stelae

(1) See *Recueil*, 1896, p. 141.

(2) See *Recueil*, 1893, p. 157 ff.

(3) One of the inferior statuettes in Alexandria bears the signature of an Egyptian sculptor carved in Greek (*Borri, Catalogue*, 1901, p. 473).

published in this volume are mainly Greek in style, it would not be at all surprising to find that many of them had been carved by workmen with Egyptian names.

Among the ideal representations the type of Isis shows a similar mixture of styles. N° 27471, which is the prototype of the Hellenized Isis though it perhaps may not itself represent the goddess at all, is Egyptian in almost every respect, — in the attitude, the features and forms of the body, the clinging drapery with its schematic folds, the coiffure, headdress and attributes. The Greek influence on this figure is very slight, although it is said to come from Naukratis. The drapery is of that type which is so characteristic of the Graeco-Egyptian Isis but which is not a symbol of the purely Egyptian Isis : it consists of a short-sleeved tunic and a fringed mantle knotted together on the bosom. In the essential points this is a common costume of queens and other women in the monuments of the New Empire, but it was not until the Greek period that it was given to Isis and became, in Europe at least<sup>(1)</sup>, her most distinctive mark. Possibly the change came about through Ptolemaic princesses being represented in this dress together with the genuine attributes of Isis; or perhaps the Greeks merely assigned it to the goddess as a typically Egyptian costume. In Greek hands the drapery naturally became modified. N° 27473 (pl. IX), contrasted with n° 27471, is a good example of how the type was gradually Hellenized. The former has no pillar at the back, and the drapery, though still formal, is more naturally treated : it is a Greek work modelled on an Egyptian type, whereas n° 27471 is a native work slightly affected by Greek environments.

The animals on pls. XVI and XVII still further exemplify the fusion of artistic traditions, for instance the female Sphinx with the Egyptian coiffure, n° 27508. The lion, n° 27514, is certainly Egyptian, but in the treatment of the mane it approaches to the Greek manner. N° 27518 and 27519 on the other hand are Greek works, as the material alone would indicate. The motive, however, which reminds us of certain hunting-scenes on the old Egyptian monuments, is to some extent a native element. From Egypt, like so many other subjects of Alexandrian art, it passed over to Europe : one of the mosaics in the Museum of Naples bears a representation of a cat seizing a bird in an attitude very similar to that of n° 27518<sup>(2)</sup>. It is interesting to have proof of the popularity of the

(1) In Egypt it may have survived as an ordinary costume. It is at least questionable whether all the late mummy-portraits with fringed mantle and bosom-knot represent priestesses of Isis.

(2) MOSCOW, *Musée national de Naples*, pl. 37.

same subject in Egypt itself. Of n° 27511 I have written more fully elsewhere<sup>(1)</sup>: I take it to be a lively illustration of a passage in Heron from which we gather that Graeco-Egyptian temples, like our modern churches, were usually provided with collection-boxes standing by the entrance<sup>(2)</sup>.

The longest section of the present catalogue is that which is occupied by the funerary stelae. Few of them belong to the Ptolemaic period, but the collection of those which date from Roman times is large and representative. The former are naturally much more Greek in style; they were made for a distinctly alien though important section of the community; and it is only in the later years of the Macedonian dynasty that Egyptian elements begin to be prominent on them<sup>(3)</sup>. The Roman stelae on the other hand were made for the general public. They are found in various parts of the country, and the names in the inscriptions are frequently Egyptian. Like the mummy-masks from Balansourah and other places they are the products of a more or less amalgamated population.

The Hellenistic group, over which we need not linger, will be found under n° 27525-27531. The Roman series begins with n° 27532.

Almost all of these later stelae come from the Delta, the great majority of them from Bubastis and Tell Mokdam in the East and from Terenouthis in the West<sup>(3)</sup>. It is probable that stelae of the same type were used here and there in Upper Egypt also, but they certainly do not seem to have been so common there. The recent excavations of Messrs. Jouguet and Lefebvre at Tehneh have brought to light a great quantity of gravestones of the Roman period but not of the same type as ours. Nor have the Fayoum cemeteries yielded any reliefs of the same class.

The stelae in question are small works of no pretensions, made for the most part of soft Egyptian limestone which is easy to work but weathers badly. On a great many of them the representation is in sunken relief (*relief en creux*), and this technique is doubtless due to native influence, for it is very common on purely Egyptian stelae of the Roman period. The sunken reliefs are often more carelessly executed than the others, but they are not of course on that account to be regarded as a later class: in fact many of the latest specimens in the Cairo

(1) *Zeitschrift für Aeg. Sprache*, forthcoming fascicule.

(2) For a full account of Ptolemaic grave-reliefs, including those in the Cairo Museum, see an excellent article by E. Pfuhl in the *Athenische Mittheilungen* of 1902. The same paper contains a general description of the Roman stelae also, but as this subject is little known, some further remarks on it may be found useful, even though they partly cover the same ground.

(3) Those from Tell el Yahoudieh are decidedly earlier than the present collection (see NAVILLE, *Mound of the Jew*, pls. III, IV).

collection are in ordinary relief, and it may be noted that this is the usual technique in Coptic sculpture. As M. Pfuhl has observed, representations of two or more persons reclining together on one couch are always executed in sunken relief: and in such cases the work is usually sketchy and unelaborated (see pl. XIX)<sup>(1)</sup>. On very few of the stelae are there any remains of colouring. The inscriptions seem often to have been written in ink and details in the representation are sometimes added in black outline: sometimes too the incised inscriptions and the incised details bear traces of having been inked in. The inscriptions give the name and age of the deceased together with some stock expressions of piety<sup>(2)</sup>. The year and day of the death are frequently added, but as the name of the Emperor is not mentioned, it is seldom that the date of a stele can be established from the inscription. As a matter of fact the inscriptions in our collection give practically no help towards an exact dating of the reliefs.

The representations on the stelae are as a whole based on Greek models, but are full of Egyptian elements. With few exceptions the scene is framed by a shrine, the columns of which are usually Egyptian in form. The main types are plentifully illustrated on pls. XIX-XXIV. Far the most common subject, both in the case of men and of women, is the banquet-scene. The deceased reclines on a couch, the left elbow resting on a pair of pillows and a two-handled cup in the right hand: below the couch there usually stands a row of various articles, — tables with three curving legs, amphorae in stands with ladles hanging from them, and objects which are probably to be explained as bouquets to judge by a painted representation of a similar scene. Of the standing types the most frequent is that of which pl. XXI, n° 27546 is a good specimen, — a figure standing to front<sup>(3)</sup> and holding up both hands in an attitude of adoration, the palms being turned outwards. Although not foreign to purely Greek art, the gesture is yet so characteristic of Egyptian ceremonial that the popularity of the type may be

(1) Possibly the reason may be that these were cheap combination memorials, chiefly in demand among the poorer people (see p. xii). Unfortunately none of the inscriptions are preserved on this class of stelae.

(2) *εὐψυχία* is the ordinary word of farewell, though *χαίρει* also continues to be used. The epithets employed (usually in the vocative) are *ἀγαθός*, *ἀρετῆς*, *καρῆς*, *ἐυσέβης*, *φιλάδελφός*, *φιλότιμος*, *χριστός*. Once or twice it is mentioned that a woman was an *ἁγία*. One woman is described as a seller of condiments (n° 27630), and it is recorded of Besas (n° 27541) that his father was an engraver of hieroglyphics.

(3) The fixed custom of representing the heads of the figures in front view is characteristic of the late period to which the stelae belong. The history of Greek relief begins with stiffly rendered profiles and ends with equally stiff representations in full face.

partly ascribed to native influence<sup>(1)</sup>. It should be noted that it is almost entirely confined to children, the young woman of twenty-one on pl. XXII, n° 27620 being the oldest person whom we find thus represented. In some cases again, e. g. pl. XXII, n° 27623, the deceased stands to front pouring a libation over an altar of typically Egyptian form. The almost invariable costume, both for young and old and for both sexes, consists of a chiton and a himation which is draped over the left shoulder and under the right arm. Except for such inscriptions as are legible and for the arrangement of the hair<sup>(2)</sup> it would often be impossible to distinguish which of the figures are men and which are women: it is sometimes problematical as it is. Among the accessory details the most prominent is the jackal, frequently represented as lying on a pillar or bracket which may be a reminiscence of the old Egyptian standard. The hawk also appears sometimes, but more rarely.

In many cases we find several figures on one stele<sup>(3)</sup>: sometimes for instance there is a row of two or three reclining on the same couch, sometimes again a small figure stands by the side of the couch or somewhere in the field. The question arises, are these groups meant to commemorate several persons or do they merely represent the deceased amid the family circle? From such stelae of this sort as are accompanied by legible inscriptions it seems probable that sometimes the one thing was intended and sometimes the other. On n° 9251 two children appear in the background in the usual attitude of adoration, but no mention is made of them in the inscription. In such a case the natural inference is that the small figures represent the orphans of the deceased, giving a point to the epithet of *ἑλιότροπος* in the inscription below. In other instances, however, the two or more persons figured in the relief are separately recorded in the inscription, e. g. n° 27547 and 27630, and the stone is clearly to be regarded as a joint memorial to all of them. One need not suppose that all the individuals commemorated died at the same time: a deceased child for instance may have had to do without any sculptured record until a tombstone was wanted for one of its parents. To record the deaths of several members of a household on a single stone is after all a perfectly natural custom, whether the motive be family affection or economy.

(1) An example from Alexandria has been published by Botti as a Christian monument (*Besouirone*, 1900, p. 496), but the type was in common use before Egypt became Christian.

(2) It may be taken for granted that the shoulder-tresses of Egyptian type (e. g. n° 27534) are only given to women and girls.

(3) This paragraph does not of course refer to such realistic groups as n° 27540: these belong to a different class.

Even in cases where only one person is mentioned below, it is possible that the minor figures represent predeceased relatives; but, without further evidence, the other explanation seems more natural. The position of the small figure on n° 9258, amid the table utensils, indicates that this is merely an attendant and not a member of the family.

As the inscriptions on the stelae fail to fix their date, we have to fall back on the evidence of style. Throughout the series (I am speaking of the Cairo collection only) we find very little difference in the types, but certain changes in style are easily perceived. The representation of Gelasinos, n° 9250, with his short beard and thick, frizzled hair may be dated to the Antonine age: compare the male heads on the mummy-portraits of this period. The style of the work is still quite free; the legs are crossed in an easy attitude and the drapery is treated in a simple, natural way. Turning to n° 27538 (pl. XX) we find an immense change for the worse: the upper leg sticks out as if in the air; the drapery is rendered conventionally by close parallel furrows, — an instinctive return to the old Egyptian manner; the treatment of the hair points to the fourth century or at earliest to the latter part of the third. It is Graeco-Egyptian art on the verge of becoming Byzantine or Coptic. There are several other examples of the same wooden style among our illustrations, e. g. pl. XXI, n° 27544, a female figure in sunken relief. Many of the stelae again are more carelessly executed than this group, but freer in style and therefore in all probability earlier. The various modes in which the hair of the women is dressed are not of much help in determining the period to which they belong. The hanging tresses on such figures as n° 27620, pl. XXII, are obviously a survival of the old Egyptian wig. The commonest of the Greek types consists of formal ridges and furrows, e. g. n° 27621, pl. XXIII, an arrangement which, though not confined to any one epoch, may in the present instance be best compared with Imperial coins and statues of the 2<sup>nd</sup> and 3<sup>rd</sup> century A. D., — with the portraits for instance of Julia Domna. In the case of n° 27548 indeed the hair on each side of the neck is perhaps intended to represent the large loop which is so characteristic a feature of 3<sup>rd</sup> century female heads. The general conclusion to which we come is that the great bulk of the limestone stelae under discussion range from the second to the fourth century: I do not think that any of those in Cairo are earlier than this. N° 9251, one of the best of the reliefs *en creux*, bears the date  $\alpha\alpha$ , which excludes all but a few Emperors: of the possible dates the two most likely are 180 A. D. (21<sup>st</sup> year of Commodus, counting from Marcus Aurelius) and 212 A. D. (21<sup>st</sup> of Caracalla, counting from Septimius Severus). N° 27630 I would place among the earliest



as it is treated in a less stereotyped manner than almost any of the others and the inscription also shows some variations from the ordinary type<sup>(1)</sup>. Another stele which is executed in a comparatively free and good style is n° 27533; but though it comes from the cemetery of Terenouthis, it is made of marble instead of the usual limestone and belongs to a rather different class of work from the others.

Apart from the funerary stelae the remaining reliefs are of a very varied character and display the same mixture of Greek and Egyptian elements that we have already touched on. N° 27575 indeed is almost wholly Egyptian in character, but it is interesting as showing the sort of setting in which Greek inscriptions came to be carved: the stone-cutter may very likely have been Greek or half-Greek. More material of the same class, such as late Egyptian stelae with Greek and bilingual inscriptions, will be found in the catalogues of Mr. Milne and Ahmed Bey Kamal. N° 27570, 27572, 27573 and 27574 show a certain family resemblance to each other, which is perhaps heightened by most of them being carved of the same material, a limestone of coarse disagreeable texture: besides this, however, there is a similarity in style and also in the mongrel and indefinite character of the religious representations which they bear. No doubt they date from the later Roman period. To the meaning of n° 27569 I have no clue: its antiquity is more or less certified by the fact that there are fragments of a similar scene on painted wooden panels in the Museum.

The next portion of the catalogue is occupied by a medley of architectural details, fragments of furniture, altars and other minor objects. Last of all comes a group of odds and ends, of which the most important are the busts modelled in plaster, n° 27603-27605. I know of no analogy to the two large ones. They belong in all likelihood to the Roman age. It is true that certain points of style, the treatment of the hair of n° 27604 and the modelling of the space above the eyes, remind us somewhat of a class of Hellenistic works (*e. g.* *Bull. arch. com.*, 1897, p. 117, fig. 5); but this is most naturally accounted for as a survival of artistic traditions. The series of small figures in steatite and dark schist is also worthy of notice. With n° 27502 may be compared an equally small monument in the British Museum from Palestine or Syria: it consists of a female bust placed between two conical caps on a rectangular plinth like a sarcophagus.

(1) Square sigma instead of the lunar, *εϕϕχσι* and not *εϕϕχϛ*; and the letters are better and more deeply cut. The arrangement of the hair recalls a group of mummy-masks of the second half of the 11<sup>th</sup> century A. D.

The little figure on the fish, n° 27503, is closely connected with a group of small objects of similar material which will be published in Strzygowski's catalogue (n° 8762-8772) : the most characteristic feature of the group is the constant occurrence of impressed concentric circles.

The decline of sculpture towards the close of the Roman period is, I am afraid, only too prominent a feature in the following pages and plates. Its further history it is not our business to pursue. Such remains of statuary from Christian Egypt as the Museum possesses — together with some cognate material including the finds from the Mithraeum at Saqqarah — will be published before long in another volume of the present series<sup>(1)</sup>. The plates at the end of this book illustrate, however scantily, the course of Greek sculpture in Egypt from the age of Solon down to the time of Constantine — a few pieces may be even later —, its adoption of Egyptian subjects, its assimilation of Egyptian traits and symbols, and also some of its more striking effects on native Egyptian art : M. Strzygowski's catalogue will show what further changes it had still to pass through before it finally disappeared under the Arab domination.

(1) For the sculptured stelae see *Cat. n. Coptic Monuments*.

CATALOGUE GÉNÉRAL  
DES  
ANTIQUITÉS ÉGYPTIENNES  
DU MUSÉE DU CAIRE.

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GREEK SCULPTURE.

27425. Archaic male statuette. — Alabaster. — Height 0 m. 11 cent. —  
Sa el-Hagar [Sais] (pl. I).

The left leg is slightly advanced; his arms hang against his sides (the space between being cut clear) and the hands are closed. He is apparently naked<sup>(1)</sup>. His face is beardless and his hair hangs down behind in a rectangular mass, leaving the ears free.

COLOUR: Traces of red on lips.

PRESERVATION: Lower part of legs broken off; surface slightly roughened.

BIBL.: MASPERO, *Guide*, n° 5847 (p. 403); *Notice*, 1895-1897, n° 368; *Guide*, 1900, n° 368, p. 274. *Arch. Anzeiger*, 1901, p. 199, n° 1.

27426. Part of an archaic male statuette. — Alabaster. — Height 0 m. 152 mill.  
(pl. I).

The left leg has been slightly advanced; the arms hang against the sides and the hands are closed; space between arms and body cut clear. Apparently naked (see n° 27425). No remains of paint.

(1) It is doubtful whether the statues of this type were intended to be represented as naked. One specimen from Naukratis (*British School Annual*, vol. V, pl. XIV, 7) wears a kilt or short garment which is rendered by red lines. It is probable that others were similarly represented and that the paint has faded. On another similar statuette from Egypt the hair on the face is rendered by black paint (*Jahrbuch*, 1892, p. 189, pl. VI).

PRESERVATION : Head, right shoulder and lower part of both legs broken off; hands chipped; small hole bored on breast; lips worn flat.

27427. Head of an archaic statuette. — Alabaster. — Height 0 m. 065 mill. — Bought [Tantah] (pl. I).

The hair, which is rendered by a network of incised lines, is parted in the middle and hangs down behind; the ears are free. There is a band round forehead and back of head, passing underneath four small tresses on each temple; the ends cross and hang loose behind.

No remains of paint.

PRESERVATION : Broken through neck; surface worn.

Bull. : *Journal d'entrée du Musée*, n° 6593; *Arch. Anzeiger*, 1901, p. 199, n° 2.

27428. Head of an archaic statuette. — Alabaster. — Height 0 m. 065 mill. (pl. I).

The hair is erected round forehead in wavy, almost vertical lines and hangs down behind<sup>(1)</sup>.

The back hair is rendered by notched strips which form a sort of arch round top of head. The ears are free. Fine careful work.

Traces of red on mouth and black on hair?

PRESERVATION : Broken through neck; surface chipped and incrustated.

Bull. : *Arch. Anzeiger*, 1901, p. 199, n° 3.

27429. Upper part of archaic female statuette<sup>(2)</sup>. — Soft limestone. — Height 0 m. 125 mill. — Naukratis [marked  $\Phi$  4] (pl. I).

She stands holding in her left hand against her bosom a small cup or other object; her right arm hangs flat against her side and the hand is closed. She wears a long-sleeved garment (without any indication of folds) and a necklace with central pendant. Her hair hangs down in a solid mass on each side of neck, leaving ears free. The back is merely flattened.

No remains of paint.

Belongs to a class of statuettes of which many specimens are found in Rhodes and Cyprus; perhaps Cypriote.

PRESERVATION : Lower part of legs broken off; broken in two across shoulders.

Bull. : *Journal d'entrée du Musée*, n° 27004?

(1) Cf. the arrangement of hair on a lately discovered archaic statue in the National Museum, Athens, n° 1906. (*Öst. Arch.*, 1902, pl. III.)

(2) The statuette published in *Museion*, *Les Empress*, p. 397, is not the same as this, though very similar, and is not in the Museum.

- 27430. Lower part of archaic female statuette.** — Soft limestone. — Height 0 m. 098 mill. — Naukratis (temple of Apollo), 1885.

She stands with legs close together; her right arm has been raised, her left hangs by her side. She wears a long garment reaching to her feet, and on her right side appears the end of a mantle; the folds are not indicated. The back is rather flat and less carefully finished. Small plinth.

Slight traces of red paint.

Belongs to same class as n° 27429.

PRESERVATION: Broken away from waist up; surface somewhat worn.

REV.: *Journal d'entrée du Musée*, n° 26761.

- 27609. Small archaic head.** — Soft white limestone. — Height 0 m. 045 mill. — Probably Naukratis.

From a statuette of same class as n° 27429; beardless head with long hair hanging over shoulders.

No remains of paint.

PRESERVATION: Broken through neck; dirty and slightly chipped.

- 27610. Fragment of archaic statuette.** — Soft white limestone. — Height 0 m. 072 mill., breadth 0 m. 05 cent. — Naukratis (Temple of Apollo), 1885 (pl. I).

Part of a female statuette of same type as n° 27429, standing with right hand against bosom (holding cup?) and left arm by her side. She wears a long-sleeved garment and a necklace of beads with central pendant. Back quite plain.

COLOR: Broad strip of red round front of neck and bosom; two narrow strips of red round each wrist and down each side of drapery.

PRESERVATION: Head and lower part of body broken off.

REV.: *Journal d'entrée du Musée*, n° 26760.

- 27431. Archaic female statuette.** — Soft white limestone. — Height 0 m. 72 c. — Mit Rahineh [Memphis], 1898 (pl. I).

She stands with left leg slightly in advance of right; her right arm has been held against her bosom and she has been lifting up her drapery with her left hand. She wears a chiton (without indication of folds), a mantle, fastened over right shoulder and under left arm, with pointed ends hanging down in front, and shoes. Her ears

are pierced for earrings, and there has been a *polos* or circular crown on the top of her head (made separately and probably of some other material). Her hair hangs down behind in a square-cut mass (rendered by notched strips); in front it has been inserted separately, and there are distinct traces of blue frit in the grooves in which it was embedded; there have been three tresses on each shoulder. The eyes and eyebrows have been inlaid in the same manner<sup>(1)</sup>. The back is rendered with very little detail. Small rectangular plinth.

COLOUR: Slight traces of red on shoes, plinth and on mantle behind.

TECHNIQUE: Forearms have been attached separately by means of round pins, and right hand has been fastened against bosom in the same way. For hair and other details see above.

PRESERVATION: Forearms, *polos*, front hair and eyes wanting; drapery that was held in left hand broken away; surface worn and scratched.

REMARKS: *Journal d'entrée du Musée*, n° 33005.

**27612. Small statuette.** — Soft white limestone. — Height 0 m. 1 1/4 cent.

A draped female figure seated on a chair without arms or back, holding a mantle over the back of her head with her left hand. Some object seems to have lain on her right knee. Her hair is parted in the middle. The attitude is stiff and the forms of the body are clumsy. The ear is represented merely by a curving line in relief. Unfinished-looking work; early?

COLOUR: Slight traces of red paint(?).

PRESERVATION: Surface much worn.

**27432. Colossal head of Sarapis.** — White marble. — Height 0 m. 90 cent. — Kom Fares [Arsinoë], 1869 (pl. II).

Has been fixed into body at the neck. There are no remains of drapery on the portion preserved, but at least the left shoulder, which has been attached separately, has probably had a himation thrown over it in the usual manner. The top of the head is flattened to hold *modius*. The back of the head has also been attached separately (by means of rectangular pins). The pupil of the eye is hollowed out and there is an incised ring round the iris. Conspicuous marks of drill on hair. Flesh polished fairly smooth.

Careful work of the second century A. D. The locks of the beard are treated with much elaboration, and the curling ends of the moustache are designedly asymmetrical. Lower part of forehead very prominent just above nose.

(1) The eyebrows would probably be made of blue glass, the eyes of stone with a glass border.

PRESERVATION: *Modius*, back of head, and left side of neck wanting; the locks which fall on forehead and some locks on left side of beard and on both sides of neck are broken off.

BRU.: *Journal d'entrée du Musée*, n° 20000; *MAIETTE, Notice*, p. 20, n° 15; *MUSEO, Guide*, n° 5550 (p. 281); *Notice*, 1895-1897, n° 306; *Guide*, 1902, n° 306, p. 122.

**27433. Bust of Sarapis.** — Grey sandstone and plaster. — Height 0 m. 78 cent.  
— Denderah (pl. II).

Wears chiton, himation over left shoulder, and *modius*. The front of the *modius* is ornamented with a disk and three erect branches, rather deeply cut and not stucced, and there is also a small circular hole above the central branch: it is probable that at least part of this ornamentation was originally inlaid. The eyes are also inlaid; they are composed of white stone, the iris, which was inserted separately, being of dark material. Part of the hair has been added in plaster. The back is left somewhat rough and flat.

COLOR: Covered all over with a coat of white, on which the paint has been applied; remains of black on hair, beard, eyebrows and drapery; traces of red on lips and of flesh colour on cheek (?).

PRESERVATION: The *modius* is broken off but is entire; the irises of the eyes have disappeared; nose chipped; surface much incrustated with dirt and worn in places.

BRU.: *Journal d'entrée du Musée*, n° 39722; *Arch. Anzeiger*, 1901, p. 205 (2).

**27434. Small head of Sarapis.** — Alabaster with yellowish tinge. — Height 0 m. 155 mill. — Koptos.

Fragment of a small statue. The lips are slightly parted as on n° 27432. There is a hole on the top of head to hold *modius*. Traces of drill very conspicuous, the deeper lines consisting of rows of small continuous holes.

PRESERVATION: *Modius* missing; hair chipped here and there.

BRU.: *Journal d'entrée du Musée*, n° 27730.

**27435. Small head of Sarapis.** — Hard white stone. — Height 0 m. 055 mill.  
— Bought.

There is a hair-band round back of head and a hole on top for insertion of *modius*.

The pupils are pierced. Small drilled holes on beard.

PRESERVATION: Neck pared away; beard and nose chipped; back of head stained black.

BRU.: *Journal d'entrée du Musée*, n° 31080.

27436. **Statuette of Sarapis.** — Dark-coloured schist. — Height o m. 325 mill. — Bought (pl. II).

He stands with left knee bent, looking to his right. By his right side is a small stele with triangular pediment<sup>(1)</sup>. He wears chiton (with broad fold down front), himation, wrapped round legs and carried over left shoulder, and hair-band. There has been a *modius* on his head. Rectangular plinth with plain mouldings.

PRESERVATION: *Modius*, right forearm, part of himation and front of feet and plinth broken off; back of head, left hand, parts of himation and part of stripe down front of chiton restored in plaster; surface incrustated with dirt.

Bibl.: *Journal d'Entrée du Musée*, n° 29565.

27437. **Small head of Sarapis.** — Dark red stone. — Height o m. 055 mill. (pl. II).

Carved out of a fragment of hard stone, only the front being executed. There is a flat circle on the top, suggesting *modius*.

PRESERVATION: Slightly clipped.

27438. **Deity of composite character (Sarapis-Neilos? <sup>(2)</sup>).** — Dark grey granite. — Height, with plinth, 1 m. 8¼ cent. — Safanieh (pl. III).

Standing with left knee bent and left shoulder drawn back. In his left arm is a small crocodile; his right hand hangs by his side. He wears short-sleeved chiton, himation and sandals, the himation being drawn over back of head and left shoulder and draped across front of waist. Besides this veil there has apparently been a crown of some kind on his head. He is bearded and his hair hangs in locks over his forehead and down each side of his face. The eyes have been inserted in some other material. Small plinth (made for insertion in a larger).

Provincial work of Roman period.

PRESERVATION: Crown, top of veil, and right hand with adjoining drapery broken off;

(1) Compare a coin-type of the reign of Trajan (*Brit. Mus. Cat., Alexandria*, pl. XXIX, n° 537) on which Sarapis is represented as here with his hand on a stele. The stele has been supposed to stand for a shrine within the precincts of the Sarapeion and to be identical with a building known in later times as the Hadrianeion (*B. M. Cat.*, p. XCH; *Musee, Hist. of Egypt under Roman rule*, p. 112). It seems unnecessary, however, to interpret the object on the coins as a small temple, especially as the theory only gives rise to difficulties. The coin of Hadrian (*op. cit.*, pl. XXIX, n° 876) may indeed refer to the founding of the Hadrianeion, but in that case it is simplest to suppose that the new temple is represented by the building in which the two figures stand and not by the stele which the Emperor touches.

(2) M. Dutilh (*loc. cit.*) believes this statue to be a representation of the Nile-god, but the type is at least grounded on that of Sarapis. M. Maquereau thinks it represents a priest of the crocodile-god (*ibid.*, 1902).



surface much worn and corroded, especially face and left hand; eyes have disappeared.

*Bull.*: *Journal d'entrée du Musée*, n° 28600; *Guide*, 1909, p. 138; *Rivista italiana di Numismatica*, 1894, p. 9, tav. III (Dutilleul).

27439. **Small bust of Asklepios or Zeus.** — Warm yellow alabaster with streaks of various tints and polish on surface. — Height 0 m. 175 mill. (pl. III).

Bearded, with hair rising over forehead in leonine locks. A himation is wrapped round his chest and carried over his left shoulder, and the back of his head is encircled by a laurel wreath. The iris of the eye is incised and there are marks of the drill on beard and hair. Late work.

PRESERVATION: Broken behind, along under-edge; end of nose broken; surface slightly chipped here and there.

27440. **Small statue of Asklepios.** — Marble, white and rather large-grained. — Height 0 m. 78 cent., breadth of plinth 0 m. 405 mill. (pl. III).

Standing. His left knee is bent and the weight of his body is thrown on the right leg. He is clad in a himation which is wrapped round his loins and drawn over his left shoulder, enveloping the arm. His left hand rests against his side, the third finger being bent inwards. His feet are in sandals (ordinary type with broad strap along top). By his right side is a rectangular support, and there are traces of some attribute that has been in contact with it and with his right thigh, probably serpent coiled round staff. Rectangular plinth.

The back is left rather rough. Left forearm has been attached separately.

PRESERVATION: Head, right forearm and attribute broken away; surface chipped and worn.

27441. **Head of Dionysos.** — White marble. — Height 0 m. 095 mill. (pl. III).

From a small statuette. Bearded head with long hair parted in the middle and rolled up behind; the hair forms a triangular arch round forehead and covers the ears.

He wears a band round back of head and another across forehead.

Sketchy Alexandrian style.

PRESERVATION: Much worn.

27442. Small Term (with head of youthful Hermes<sup>(1)</sup>). — White, small-grained marble and bronze. — Height 0 m. 17 cent. — Bought, 16 Nov. 1886 (pl. IV).

There is a slight groove round back of head for diadem and a lump of oxydized bronze where *phallos* has been; short hair, standing up round forehead.

PRESERVATION: Corroded; corners of base chipped.

Bull.: *Journal d'entrée du Musée*, n° 27684; *Arch. Anzeiger*, 1901, p. 202, n° 18.

27443. Small male statuette (Hermes?). — Greenish grey schist. — Height 0 m. 127 mill. — Koptos, 1887 (pl. V).

Standing with left knee advanced and left arm hanging by his side. A long cloak, fastened below his throat, covers his back and is twisted round his left forearm, and a *petasos* hangs over his left shoulder.

PRESERVATION: Head, right arm, left hand and feet broken off; surface chipped and scratched.

Bull.: *Journal d'entrée du Musée*, n° 27757.

27444. Small male statuette. — Grey, black-streaked stone. — Height 0 m. 29 c. — Koptos (pl. IV).

Standing with left knee advanced and shoulders turned slightly to left. His right arm hangs by his side. His left forearm is enveloped in a mantle, the upper end of which appears over his left shoulder. Traces of indistinct attribute above left forearm? Square plinth; rectangular support behind legs.

The back is rather roughly executed.

PRESERVATION: Head, right hand, left hand and part of mantle broken off; break across ankles; surface chipped and corroded by salt.

Bull.: *Museo, Guide*, n° 5953 (p. 409); *Arch. Anzeiger*, 1901, p. 200, n° 8.

27445. Statuette of Herakles. — White marble of fair-sized grain. — Height 0 m. 285 mill. (pl. IV).

He stands with right knee advanced and left haunch bent outwards. His right hand has lain on his hip (probably resting on club) and he carries the lion's skin over his left forearm. The back is very muscular. Good work.

(1) Interposed in *Arch. Anzeiger* as a youthful Satyr, but the projections which are there taken for two short horns are probably only part of the hair.

COLOUR: Remains of yellow on lion's skin.

Head, left hand, outer side and lower part of lion's skin have been attached by iron dowels.

PRESERVATION: Head, right arm, left hand, lower half of legs and part of lion's skin broken off; surface chipped.

**27446. Statuette of Herakles.** — Soft white limestone. — Height 0 m. 415 mill.  
— Mit Rahineh (pl. IV).

Looking up to his left with a pathetic expression. His right haunch is raised and he has probably been leaning on some support (club covered by lion's skin?) beneath his left armpit. He wears a lion's skin with the head placed over his own head and the front paws tied together on his breast. He has short curly hair and slight whiskers. Face of pronouncedly Hellenistic type with lumpy modelling. The back is left unfinished, but the space between back of head and lion's skin is cut clear.

Traces of colour, but reddish brown on lion's skin is all that is distinct.

PRESERVATION: Right arm, left forearm and both legs broken off; right side of lion's head broken; surface chipped in places; lump of plaster beneath the lion's skin under left armpit.

Bull.: *Notice*, 1895-1897, n° 354; *Guide*, 1902, n° 354, p. 267; *Arch. Anzeiger*, 1901, p. 199, n° 6.

**27447. Statuette of a young Satyr.** — White, fairly large-grained marble. — Height 0 m. 39 cent. (pl. IV).

He stands leaning and looking down to his left with right leg drawn back. There are traces of some object against his left thigh, perhaps a tree-stump on which his left arm rested. His right hand has held some attribute in front of his breast. He is quite naked. His ears are pointed and he has short curly hair with a groove round the back of his head for holding a diadem.

Right hand, left arm, lower part of legs and object against left thigh have been attached by iron dowels.

PRESERVATION: Right hand, left arm, lower part of legs, *membrum virile* and object by left side broken off; part of back of head sliced off; flaw in marble on left side; surface chipped and slightly incrustated; upper lip injured (?).

Bull.: *Arch. Anzeiger*, 1901, p. 199, n° 5.

**27624. Statuette of Ares or figure of similar type.** — White marble. — Height 0 m. 57 cent. — Tell Atrib. 1902 (pl. V).

Athletic figure standing with right leg advanced. His right arm has hung by his side and has held some long object (most probably a sword) of which there are traces

*Catal. de Musée*, n. 27325.

above the elbow. His left arm has been raised and there is a projection above the shoulder: not clear what the action has been. He wears a chlamys which is buckled on his right shoulder and hangs over his back. By his left side stands a cuirass. Small plinth.

Connecting bar between right arm and body; flat back; mechanically rendered drapery.  
 PRESERVATION: Head, arms and attributes, lower part of right leg and piece of plinth broken off.

Bull.: *Journal d'entrée du Musée*, n° 35637.

27448. **Fragment of youthful male figure.** — Bluish-tinged marble. — Height 0 m. 32 cent. — El Yaouta (West of Birket Qurun), 1898.

All that remains is the part between waist and knees. He has stood with right knee bent and weight of body on left haunch. The left thigh has been in contact with some object and there are small marks (perhaps of a hand) on right thigh also. He is naked.

PRESERVATION: Chipped and dirty; *membrum* broken off.

Bull.: *Journal d'entrée du Musée*, n° 35087.

27449. **Torso of Harpokrates?** — Friable white marble. — Height 0 m. 44 c. — About Ballou, 24. 1. 99.

A naked boyish figure standing with right knee advanced and right shoulder raised. There has been a support against his left side (perhaps a pillar or stump on which his arm rested).

Head, right arm, lower part of legs and support attached separately; remains of metal fastenings in legs; small holes bored in shoulders.

PRESERVATION: Head, arm, lower part of legs, *membrum* and support broken off; surface worn and discoloured.

27450. **Headless Term.** — Soft white limestone. — Height 0 m. 6¼ cent., breadth of pillar 0 m. 15 cent.

Usual rectangular projections at the shoulders. Penis and hair on pubes are represented. Square plinth.

PRESERVATION: Head and *membrum* broken off; shoulder-projections and base chipped.

27451. **Part of right leg from a statuette.** — White marble. — Height 0 m. 21 cent. — El Yaouta (West of Birket Qurun), 1898.

From above knee to above ankle; naked and muscular; the knee is bent. Good style.

Dowel-hole above knee with remains of wooden pin and pitch. Traces of yellow pigment on surface.

PRESERVATION : Chipped.

REL. : *Journal d'entrée du Musée*, n° 32088.

**27452. Torso of Aphrodite.** — White marble of fairly large grain. — Height 0 m. 375 mill. — Tell Mokdam, 6. 12. 98.

Part of a statuette of Aphrodite standing naked with right arm raised, thighs close together and left haunch bent outwards. Traces of hair hanging over her shoulders behind.

Same motive probably as n° 27454.

Right arm has been attached separately.

PRESERVATION : Head, arms and lower part of legs broken away; worn in places and dirty.

REL. : *Journal d'entrée du Musée*, n° 32991.

**27453. Torso of Aphrodite.** — Hard white limestone or marble. — Height 0 m. 135 mill. — Tell el Nawa (Memphis).

Part of a small statuette of Aphrodite standing naked with right arm raised and thighs close together, the right a little in advance of the left. Traces of hair behind on right shoulder.

PRESERVATION : Head, arms and lower half of legs broken away.

REL. : *Journal d'entrée du Musée*, n° 33085. Numbered as 227 by M. Lovet.

**27454. Statuette of Aphrodite, drying or tying up her hair.** — Poor white marble. — Height without restorations 0 m. 50 cent., height with restorations 0 m. 88 cent. — Bought; from Alexandria according to the information of the dealer from whom it was obtained (pl. VI).

Standing naked, grasping a thick tress of hair in each hand and looking up to her right; her right knee is bent, her right arm raised and her left haunch curved outwards. Her hair is parted in the middle and the back of her head is encircled by a band. There is a hole for an earring through the right ear; the left ear is either effaced or omitted.

A replica, according to Schreiber, *loc. cit.*, of the Aphrodite with the Triton in Dresden (RINAGLI, *Répert.*, II, p. 378, 9). The dolphin was added, in accordance with the design of M. Mercier, as there were traces of some support or attribute against the left thigh of the statuette. The traces, however, are insufficient to show what the object really was.

PRESERVATION: Lower half of legs, dolphin, plinth, most of right arm and part of hair in right hand are restored in marble; the head is stuck on and there are also breaks through left arm and right thigh; surface discoloured.

Bibl.: *Journal d'entrée du Musée*, n° 26687; *Notice*, 1895-1897, n° 336; *Guide*, 1902, n° 336, p. 268; SCHUBERT, *Galleriehof*, p. 16; REINACH, *Répertoire*, II, p. 345.

27455. **Aphrodite (upper part of statuette).** — White marble. — Height 0 m. 335 mill. — Koptos (pl. VI).

Naked. Her head is slightly stooped to left and her left arm has been held out almost straight from the shoulder. Her hair is parted in the middle and fastened together behind, and she wears a hair-band with a small knot or ornament in front. The ears are pierced for earrings. Yellowish brown tinge here and there on surface, but no clear remains of colour.

Arms have been attached by metal dowels.

PRESERVATION: Arms and legs broken off; head stuck on; surface corroded in places, especially face.

Bibl.: *Journal d'entrée du Musée*, n° 28176 (?); *Notice*, 1895-1897, n° 383; *Guide*, 1902, n° 383, p. 266; REINACH, *Répertoire*, II, p. 366, fig. 1. *Bollettino della comm. arch. comunale*, 1897, p. 113, fig. 1.

27456. **Small statuette of a naked Aphrodite.** — White, small-grained marble. — Height 0 m. 15 cent. (pl. VI).

She stoops to unfasten a sandal on left foot with right hand, balancing herself on right leg and holding out left arm. There has been a support against her left thigh.

PRESERVATION: Head, arms, support, and lower half of legs broken off.

27457. **Statuette of Aphrodite.** — Small-grained crumbly white marble. — Height 0 m. 39 cent. — Saqqarah (pl. VI).

Naked and of very slim proportions. She stands stooping forward, with left knee slightly advanced, covering *pudendum* with right hand; her left arm has apparently been held across her body. There is a trace of a lock of hair behind right shoulder. Behind her feet lies a dolphin with tail curled in air and there is a support behind her right leg.

Left arm (?) and head of dolphin have been attached separately.

PRESERVATION: Head, arms, feet of Aphrodite, head and tail of dolphin, and plinth broken off; surface corroded and discoloured.

Bibl.: MASPERO, *Guide*, n° 6102 (p. 413).

27458. **Statuette of Aphrodite.** — Alabaster. — Height 0 m. 215 mill. (pl. VI).

She stands, drawing or holding a mantle round the back of her legs with her left hand; her right leg is covered and the knee is advanced to keep the drapery from slipping down; the upper part of her body is naked. She has apparently held some object against her right shoulder where there is a small projection. Her hair hangs loose behind. Small plinth.

Small supports between elbows and body.

Preservation: Head and right arm broken off; corroded and discoloured.

27459. **Fragment of a statuette of Aphrodite.** — Marble. — Height 0 m. 205 mill.

Preserved from the waist to below the knee. She has been standing with right knee bent. She wears a mantle wrapped round her legs below the hips and has been holding it in position with her right hand.

Marks of drill on drapery.

Preservation: Surface chipped.

27460. **Fragment of a statuette of Aphrodite.** — Soft yellowish limestone. — Height 0 m. 145 mill. — Benha (pl. VII).

Standing with left foot upon a bird<sup>(1)</sup>. She wears cliton and sandals, and the end of a mantle is visible behind; the drapery seems to have been carefully finished. Small plinth.

Preservation: Only the lower part remains; badly corroded; head of bird and part of plinth have disappeared.

Bull.: *Journal d'entrée du Musée*, n° 32027; *Arch. Anzeiger*, 1901, p. 202, n° 19.

9305. **Aphrodite and Eros.** — Friable white marble. — Height 1 m. 19 cent., breadth of plinth 0 m. 40 cent. — Lower Egypt.

She stands with right knee bent and left haunch pressed outwards and has been holding her hair in both hands in the same way as 27455. A mantle is wrapped round her hips and covers her legs; the upper part of her body is naked. By her left side stands a small Eros, to front, with face upturned towards her, and with a box in his hands, the lid of which he holds open with his right; he is winged and naked and has a knot of hair above forehead and a plait along top of head.

Rectangular plinth; small square plinth (on top of the larger) for Eros. Drapery-folds mechanically executed.

(1) For a good example of the same motif see BARTON et BLANCHET, *Bronzes antiques*, n° 263. The position of the bird is the same in both cases.

Inscription engraved on front of plinth in five lines:

ὑπερ Ἀυτοκράτορος Καίσαρος Τίτου Αἰλίου Ἀδριανῶν Ἀρτυριανῶν Σεβαστοῦ Εὐσεβίου  
Πεταχῶν Πιθόρου ἀφελήκων. Λιζ, Θεοθ, α.

PRESERVATION: Head, right arm, left hand and tresses of hair held in hands are broken off; surface worn and discoloured.

Inv.: *Journal d'entrée du Musée*, n° 31905; *Bull. Corr. Hell.*, XX, 358; *Arch. Pap.*, II, p. 443, n° 58 (de Ricci). For an illustration see Mr. Milne's forthcoming *Catalogue of Greek Inscriptions*.

**27613. Fragment of statuette of naked female figure.** — White marble. — Height 0 m. 2/45 mill., length 0 m. 2/65 mill. (pl. VII).

Seated on rock or rustic seat with flat top. A mantle is spread underneath her and one end of it is drawn over her left thigh.

PRESERVATION: All that remains of the figure is from waist to thighs; surface chipped a good deal.

**27614. Small triple Hekate.** — Soft white limestone. — Height 0 m. 42 cent.

The three figures stand back to back, the end of a round column appearing from between them above their heads. They each hold two long torches, erect, one against each side. They wear long chitons, girdled over the *apoptygma*, and there is apparently a large triangular opening below the throat. Their hair is parted in the middle and a lock hangs down on each side of the neck. Rather deep rectangular plinth.

Slight traces of paint.

PRESERVATION: Surface in wretched condition, two of the figures being half obliterated and the third much corroded.

**27615. Female statuette** — White marble. — Height 0 m. 51 cent. — Bought, 1900; from Mit Rahineh [Memphis] (pl. V).

Standing with left foot drawn back. She wears chiton, with girdle over the *apoptygma*, and sandals. Her hair is drawn to either side of forehead and hangs down behind. Small base.

The arms have been added separately and fragments of the iron dowels still remain. There are holes across top of head in which some metal headdress or ornament has been fixed. Possibly a Kore.

Color: Traces of pink on chiton.

PRESERVATION: Both arms wanting; horizontal breaks through neck and bosom; surface worn and mottled with black stains. The round plaster base is of course a modern addition.

Inv.: *Journal d'entrée du Musée*, n° 34195.



27462. **Athena.** — Friable white marble. — Height 0 m. 93 cent. (pl. V).

She stands with left knee slightly advanced, wearing chiton, with girdle over *apophrygia*, and aegis on bosom. Her right arm appears to have been raised.

Back less carefully finished. Marks of drill. Right arm apparently attached separately.

PRESERVATION: Head, arms and lower part of legs broken off; surface much corroded and incrusted.

27463. **Female figure (statuette).** — Porphyry. — Height (without stump) 0 m. 605 mill. (pl. VII).

She stands with right knee bent and right arm raised, as if holding sceptre; her left forearm rests on her haunch. She wears an ungirt chiton (with three studs on each shoulder) and her legs are covered by a mantle which hangs from her left hip and has its ends thrown over her left forearm.

Head, right arm and left hand have been attached separately and fastened into prepared holes. There is a round stump below for letting into a plinth.

PRESERVATION: Head, right arm and left hand wanting; upper part of left arm and front of feet broken off; two chips on right side of chiton; surface slightly corroded in places.

BIBL.: *Notice*, 1895-1897, n° 391; *Guide*, 1902, n° 391, p. 266.

27464. **Statuette of a female divinity.** — White marble. — Height 0 m. 595 mill. — Saqqarah, Dec. 1861 (pl. VII).

She stands looking to her right, with shoulders drawn back to left and left leg bent.

Her right arm has been held out, her left hangs by her side. Her dress consists of a fine soft chiton with buckled sleeves and a mantle drawn over left shoulder and round right haunch and tucked under left arm. The chiton is girdled close under bosom and there is also a band round the shoulders. Her hair, which is surmounted by a *stephane*, is waved to each side of forehead, half covering the ears, and hangs down on her shoulders. Small base.

Right forearm has been attached separately, as is shown by the dowel-hole and clean section. Deep folds in lower portion of drapery. The back is roughly executed, the hair and shoulders in particular being left in a very rough and unfinished condition.

PRESERVATION: Right forearm wanting; tip of nose chipped; right foot partly broken and drapery immediately above slightly chipped; crack through front of feet and base and another crack through left shoulder.

BIBL.: *Journal d'entrée du Musée*, n° 17454; MARIETTE, *Notice*, p. 83; MOSPENO, *Guide*, n° 5580, (p. 383); *Notice*, 1895-1897, n° 387, p. 265.

27625. Female figure. — Greyish blue marble-like stone. — Height 1 m. 80 c.  
— Benha (found in the *sebakh*), 1900 (pl. VIII).

The left foot is drawn back. She wears a close-clinging chiton with loose girdle. A mantle is drawn over her back from right hip to left shoulder and a piece of it pulled through girdle on left side: below on left side it is blown outwards and on right side is drawn round front of thigh.

Back roughly finished. Head, arms and left foot have been added separately; rectangular hole in neck; rectangular hole on left side, and large opening a little below; traces of a third hole still lower down, with marks of iron rust, but not clear whether this is original or accidental.

For other figures derived from the same prototype see BRUNACH, *Répertoire*, II, 302, 3 and 386, 4, and *Clavier de poche*, 211, 3.

PRESERVATION: Head, arms, feet and part of plinth broken away; break below through left side of drapery; surface chipped and not properly cleaned.

REV. : *Journal d'entrées du Musée*, n° 35735.

27465. Female figure (statuette). — White, friable marble. — Height 0 m. 61 cent. (pl. V).

Standing with left leg drawn back and right side awayed outwards. She wears a chiton and a mantle (trace of fringe on left side) which is drawn tight across her body and over her left shoulder, enveloping the left arm.

The back is roughly finished. Right arm has been attached separately by an iron pin, also left forearm and part of mantle. Large hole in neck for insertion of head. Traces of drill.

PRESERVATION: Head, right arm, left elbow and forearm with part of drapery, and front of feet broken off; surface chipped and worn.

27466. Archaistic female figure (statuette). — White, friable marble. — Height 0 m. 51 cent.

In a rigid attitude with right leg advanced. She wears chiton and long upper garment, fastened round left shoulder and under right arm, with *apoptygma*. There is a tress of hair on each shoulder.

The back is flattened. Arms and head have been attached separately, and pieces of the iron pins by which they were joined are still remaining. Holes in left elbow and shoulder, probably for attachment of forearm and attribute. The drill has been used on the drapery.

PRESERVATION: Head, arms and right foot broken off; surface chipped and corroded.

**27467. Lower part of female statuette.** — White, blue-streaked marble with reddish tinge on surface. — Height 0 m. 27 cent.

Standing with right knee bent. She wears chiton with long *apoptygma* and a beast's skin wrapped tight round upper part of body with hanging ends in front and behind. Slight base. Back roughly finished.

PRESERVATION: Broken away from waist upwards; somewhat worn.

**27469. Female figure, probably Aphrodite.** — Soft, white limestone. — Height 1 m. 45 cent., breadth 0 m. 57 cent. — Zagazig, 1902 (pl. VIII).

Standing in a stiff attitude with legs close together and head erect. Her right hand has been raised to her bosom; with her left she holds up her drapery so as to disclose a dove which sits on the ground by her left foot (left wing raised and head turned to its left). She is enveloped in voluminous drapery which hangs down from her arms on each side; it is drawn tight across her shoulders above bosom, and one end falls over in front of her body. A fringed veil is fastened over the back of her head and hangs down behind. She wears a necklace with pendant beads and earrings

and there are remains of a twisted bracelet on her left wrist. Some object has been fixed in the top of her head and a pillar-like ornament hangs down on each side, reaching to her shoulders. Two long tresses of hair fall over her bosom. The back is more or less flat and without detail.



COLOR: There are distinct remains of paint, though it is not easy to determine accurately the original colours. The hair has been red. The jewellery bears traces of gilding, but very little of the gold leaf is left. There has been a broad border of gilding round the drapery, while on the interior parts are traces of light pink, blue and black; it is not clear, however, what the surface colours have been. There are small deposits of stucco here and there, perhaps indicating that the colours were applied over a white ground (?).


Good Greek work, somewhat archaistic or hieratic. The earrings are of a type which is very common in the 14<sup>th</sup> century and the succeeding period. For the drapery and attitude cf. a Cypriote figure in *Clavier de poche*, p. 297, n° 5; it is quite possible that our statue is also the work of a Cypriote sculptor<sup>(1)</sup>.

PRESERVATION: Front of head and extremities of arms and feet broken off; surface much worn in many places.

Bibl.: *Guide*, 1902, p. 192-193.

(1) M. Maspero compares it to French sculpture of the 13<sup>th</sup> or 14<sup>th</sup> cent., and suggests that it may come from a Latin church erected at the time of the crusades. It seems to me, however, to be certainly Greek.

27470. Isis suckling Harpokrates. — Hard coarse limestone. — Height 0 m. 83 c., breadth of plinth 0 m. 39 cent. (pl. IX).

The goddess is seated in a plain, solid throne with a low round-arched back and a projecting rectangular footrest. Harpokrates lies in her lap; she touches her left breast with her right hand and raises his head towards it with her left. Her drapery leaves the left breast bare; the edge which hangs over her right shoulder is fringed; there is a short fringed sleeve on her right arm and the usual knot on her bosom; a mantle is drawn across her back and round her left arm. She also wears sandals and a necklace with rows of beads as shown.  Her hair hangs round her shoulders in formal locks. Harpokrates is naked and holds a small round object in his left hand.

Traces of red paint on drapery, applied over a coat of white, and of black on throne; slight remains of gilding on left ankle of Harpokrates. Dowel-hole in neck of Isis, showing that the head has been attached.

PRESERVATION: The following portions are broken away, head of Isis, head of Harpokrates, part of left hand of Isis and part of left shoulder and arm of Harpokrates, front of footrest and front of feet of Isis; surface worn.

27471. Statuette of Isis or Egyptian lady. — Black granite. — Height 0 m. 56 cent. — Naukratis (pl. IX).

Represented in the conventional Egyptian attitude with left leg advanced and arms against her sides, holding *ankh* in right hand and lotus flower in left. She wears a short-sleeved tunic and a fringed upper garment with Isiac knot on bosom, a pointed end of the latter hanging down on her left arm. Her hair (which is represented by vertical rows of small cones, one on the top of another) hangs down in front and behind, leaving the ears free. On her head is a Uraeus-circlet with a hole in the top (for holding horns, disk and plumes) and there is a Uraeus head, to front, above her forehead. The eyes have been inlaid. There is a pillar-support with pointed top against her back (not inscribed).

Egyptian work of the Graeco-Roman period.

PRESERVATION: Lower part of legs broken off; right hand chipped; eyes lost; surface somewhat corroded.

REL.: MASPERO, *Catalogue*, n° 5559; *Notice*, 1895-1897, n° 390; *Guide*, 1901, n° 390, p. 266.

27472. Statuette of Isis. — Soft, bluish grey limestone. — Height 0 m. 47 cent.

Work of same class as n° 27471. In same attitude, with left leg advanced and arms against her sides. She wears a short-sleeved tunic without indication of folds, reaching to middle of calves, and a long fringed mantle with knot between her prominent breasts; the mantle is rendered like that of n° 27471 with a vertical fold down the front and curving symmetrical folds on each side. No remains of hair on

shoulders. Pillar-support behind back. The arms are not cut free from body. Head attached separately; remains of iron fastening in neck; dowel-holes also at top and bottom of pillar. Traces of paint.

PRESERVATION: Head, left arm and feet broken off; surface much injured.

**27473. Isis.** — Basalt. — Height 1 m. 41 cent. (pl. IX).

Standing in the conventional Egyptian attitude with left leg advanced. Her right arm hangs by her side and the hand holds a flower rather loosely. She has apparently carried a *cornucopia* in her left arm. Her attire consists of tunic and long upper garment (unfringed) with Isiac knot against right breast. Her hair hangs over her shoulders in formal tresses like rope-ends. No pillar behind.

PRESERVATION: Head, left arm with *cornucopia*, feet and top of flower broken off; surface somewhat corroded and chipped.

**27474. Male head.** — Soft white limestone. — Height 0 m. 21 cent., breadth 0 m. 145 mill. (pl. X).

A beardless male head from a statue. The head is encircled by a thick round band; there is a short fringe of hanging hair round forehead; and the back of the skull seems to be covered by wavy locks. The forehead is perfectly smooth. Pronounced curve in middle of upper lip.

PRESERVATION: Broken through neck; worn and badly damaged all over.

**27475. Colossal female head.** — Marble. — Height 0 m. 73 cent. (pl. X).

The right side of neck is slightly stretched and the head seems to have been turned a little to left. The lips project pronouncedly in the middle and the outer corners of the eyebrows are rather flat. Hole for earring pierced through right ear.

The top of the head has been made in a separate piece, and there is a clean section where it has been attached. Part of right side has also been added separately, and the whole head has been joined on to body at lower end of neck.

PRESERVATION: Left side broken.

BIBL.: Mentioned in Raedeker, Eng. ed. 1898, p. 87, as a Greek work of the 4<sup>th</sup> or 3<sup>rd</sup> cent. B. C.,— More probably of Roman period, but perhaps based on a 5<sup>th</sup> cent. model.

**27476. Fragment of large head.** — Marble. — Height 0 m. 24 cent., breadth 0 m. 26 cent.

From a statue, greatly over life size, representing some divinity, youthful male or

female. There is a ringlet in front of each ear, and the hair has apparently hung down on each side of neck (perhaps unfinished).

PRESERVATION: Back and top of head, including left eye, broken away; nose and upper lip chipped off.

**27475. Head of a Gaul.** — Marble. — Height o m. 375 mill., height of face o m. 225 mill. — Provenance unknown<sup>(1)</sup> (pl. X).

The thick shaggy locks and short stiff moustache are well-known characteristics of the Gaulish type of head as portrayed by the sculptors of Pergamon. The neck of the warrior to whom the present head belonged has been turned to his right, his lips are parted, his brows contracted, and the whole face wears an expression of pain or agony. There is a slight growth of hair on the chin. The lower part of forehead is very prominent, the upper part narrow and receding. Work of 2<sup>nd</sup> or 3<sup>rd</sup> cent. B. C. Part of the hair is left in a rather rough condition, and the surface below (both behind and on each side) is quite unfinished. Rows of drill-holes in hair.

PRESERVATION: Nose and underlip broken; forehead, ears and chin<sup>(2)</sup> are also injured and the hair is considerably broken and worn.

Bibl.: MANETTI, *Album*, pl. 39; MASSENO, *Guide*, 1883, n° 5523 (p. 380); ANICE, 1895-1897, n° 291; *Guide*, 1907, n° 291, p. 117; published and very fully discussed by SCHREIBER, *Der Gallierkopf*; *Bullettino della comm. arch. comunale*, 1897, p. 114.

**27476. Small head after the type of Alexander the Great** — White alabaster, transparent in front but opaque behind. — Height o m. 10 cent. — El Yaouta, west of Birket Qurun<sup>(3)</sup> (pl. X).

From a statuette. Enough remains to show that the neck was stretched to right and the head slightly turned to left. His hair is confined by a band round back of head; long wavy locks frame his face and fall over the back of his neck. The lips are slightly parted. A vertical hole is bored in the top of the head to hold an ornament or emblem<sup>(4)</sup>.

The details of the modelling do not show up very well owing to the extreme transparency of the material. Marks of drill on hair.

For Alexander portraits of Egyptian provenance see an article by Schreiber in *Strena Heliopolitana*. The present head, though it may be grouped along with them, is not

(1) The provenance of the head is quite uncertain. According to one rumour it was found in the Fayoum, according to another it was brought from Thasos: as a matter of fact the Museum has no reliable information on the subject. There are many recently imported objects in the Graeco-Roman collection and the *Gallierkopf* may possibly be one of them.

(2) Prof. Garschmann surmises (*Gallierkopf*, p. 75) that some object has been in contact with the left side of the chin, but it is not clear from the breakage whether this has been so.

(3) Found by Moses Grenfell and Hunt in 1901 and published here for the first time with their permission.

(4) Cf. *Strena Heliopolitana*, p. 178.

a replica of any of the published examples. The arrangement of the hair recalls that of the British Museum head, which is likewise an Egyptian work. It can scarcely be called a portrait, but it is possible enough that it represented a deified Alexander.

**PRESERVATION:** Broken through neck immediately below chin; end of nose broken; hair chipped here and there, especially the locks round face.

**27497. Small female head.** — Dark green stone. — Height 0 m. 045 mill. (pl. XI).

Slightly inclined to left. The hair is parted in the middle, waved to each side of forehead, and hangs over shoulders. The back of the head is encircled by a band (suggested rather than rendered). There are two holes on the top, apparently to hold a crown.

**TECHNIQUE:** Made separately from body, with a stem for inserting in the trunk.

**PRESERVATION:** Nose and stem broken.

**27498. Male head.** — White, small-grained marble. — Height 0 m. 17 cent. — *τ* Achat et fouilles de Daphnæ *τ*, 1883 (pl. XI).

Beardless male head with flowing hair, surmounted by tall cap of uncertain shape.

His neck is stretched to his left and the lower part of the face is much twisted.

Late work of Christian style.

The pupils of the eyes are hollowed out. Marks of drill.

**PRESERVATION:** Broken through neck; back of head split off; there is another split down middle of head but the fragment is preserved; surface much worn.

**BUL.:** *Journal d'entrée du Musée*, n° 5544; *Museo, Catalogue*, n° 5833.

**27499. Grotesque head.** — Sculptured in plaster (?). — Height 0 m. 11 cent. — *τ* Achat et fouilles de Daphnæ *τ*, 1883 (pl. XI).

Male head of grotesque type, wearing Phygian cap.

The pupils of the eyes are hollowed out. There is a groove up the back for some purpose.

**PRESERVATION:** Broken behind; surface worn.

**BUL.:** *Journal d'entrée du Musée*, n° 5545.

**27500. Female head.** — White alabaster with yellowish tinge. — Height 0 m. 065 mill. — Abydos or Koptos, 30 March 1881 (pl. XI).

Apparently from a statuette. Her hair is waved to each side of forehead and rolled together behind. She wears stephane and earrings. Lines across throat. The iris is marked by an incised ring.

**PRESERVATION:** Hair behind neck broken away; surface worn.

**BUL.:** *Journal d'entrée du Musée*, n° 5506; *Museo, Catalogue*, n° 5795.

27501. **Small male head.** — White, small-grained marble. — Height 0 m. 08 cent. — Abydos (?), 30 March 1881 (pl. XI).

Beardless face, framed by flowing locks. His neck is stretched upwards to his right.

There are three bored holes on right side of head and another in neck, all of which however may be modern.

PRESERVATION: Cut about and worn.

REL.: *Journal d'entrée du Musée*, n° 25061.

27477. **Portrait statue of an elderly Roman lady.** — Bluish white marble. — Height 1 m. 865 mill. — Tell Mokdam (pl. XII).

She stands looking to her left with right knee bent. Her form is enveloped in a mantle (with tassels at the corners) beneath which she wears a *stola* reaching to her sandalled feet<sup>(1)</sup>. Her right arm lies slung against her bosom in a fold of her mantle, one end of which she has thrown over her left shoulder; her left arm hangs by her side, the drapery being twisted round it and held in her hand. Her hair is arranged in furrows radiating from the crown of her head; behind, it is fastened together in a broad plait laid vertically against back of head; and there is a row of tiny ringlets round her forehead. The back of the statue is less carefully executed. Low rectangular plinth.

End of 1<sup>st</sup> cent. A. D. or beginning of 2<sup>nd</sup>.

COLOR: Traces of red border round foot of mantle.

PRESERVATION: Top of head somewhat worn; slightly chipped in places.

REL.: MARIETTE, *Notice*, p. 90, n° 15; MARIETTE, *Album*, pl. 38; MASPERO, *Guide*, 1883, n° 5565, p. 389; *Notice*, 1895-1897, n° 303; *Guide*, 1909, n° 303, p. 115.

27478. **Portrait statue of a Roman maiden**<sup>(2)</sup>. — White marble. — Height 1 m. 33 cent. — Lower Egypt, 1900 (pl. XII).

She stands with right knee advanced, looking to her right; her right arm lies slung against her bosom in a fold of her mantle; her left hangs by her side and the hand grasps a piece of drapery. She wears a mantle (with tassels at the corners) and a short tunic underneath. Her feet are bare. There is a ring on the third finger of her left hand. Her hair is drawn to each side of forehead and a broad tress is carried down the middle of her head and fastened in a loop behind her neck. There is a support against her left leg. Small plinth.

The irises of the eyes have been composed of dark glass or stone and fixed into prepared

(1) The strap of sandal is omitted on the left foot.

(2) Described by M. Maspero as *adolescent romaine*; and though the head is female, the rest of the figure is certainly more like a male statue. The loop of hair behind the neck is a common characteristic on coin-portraits of the 1<sup>st</sup> and beginning of 2<sup>nd</sup> cent. A. D.



cavities. The eyebrows are rendered by incised strokes. The back is less carefully finished. Marks of drill.

Preservation: The iris has disappeared from both eyes; surface mottled with dark spots.

Berl.: *Guide*, 1902, p. 117.

**27615. Head of Roman lady.** — White marble. — Height 0 m. 275 mill. (pl. XII).

From a portrait-statue of a middle-aged, plain-featured woman. Her hair is arranged round her forehead in a fringe with curly ends<sup>(1)</sup>, and she wears a veil over the back of her head.

Preservation: Surface badly clipped, especially eyes, nose and mouth.

**27479. Roman portrait bust.** — White marble with yellowish brown patches. — Height 0 m. 655 mill., diam. of plinth 0 m. 21 cent. (pl. XII).

Portrait of an elderly man, close-shaven, with short hair brushed over his forehead, wrinkled brow, deep line round upper eyelids and thin tight-shut lips, wearing tunic and toga, and looking to his left. It is erected upon a round plinth with plain mouldings and there is a support in front with concave sides.

The eyebrows are rendered and there is a lightly incised line round the iris. The surface is highly polished with exception of hair. Marks of drill.

May be dated to about the beginning of Hadrian's reign.

Preservation: Top of right ear broken away; surface a little broken in places; crack in the marble on left side.

Berl.: *Guide*, 1902, p. 117; *Arch. Anzeiger*, 1901, p. 204, n° 20.

**27480. Male portrait-head, probably Alexander Severus.** — White marble. — Height 0 m. 23 cent. — Luxor (pl. XII).

Head of young man with short hair and beard, the latter being merely indicated by incised lines. The iris is represented by an incised ring and the eyebrows are also rendered. The surface is polished with exception of hair.

Work of 3<sup>rd</sup> cent. A.D.

Preservation: Broken off from a bust or statue; ears and nose clipped; slight crack on left side of face and slight discolouration.

Berl.: MARIETTE, *Album*, pl. 39; MASPERO, *Catalogue*, n° 5578; *Guide*, 1902, p. 117; *Arch. Anzeiger*, 1901, p. 204, n° 22.

(1) For the coiffure cf. certain coins of the younger Faustina, BERTHOUDI, *Bon. Hon.*, II, 2, *Monatf.* V, 1.

27487. Head of Hadrian from a very large statue. — White marble. — Height 0 m. 34 cent.

He has a short beard and thick curls round forehead, but behind this fringe of curls the hair lies fairly flat against the skull.

PRESERVATION: Surface completely corroded.

27488. Upper part of a head of Marcus Aurelius. — Yellow alabaster. — Height 0 m. 165 mill., depth 0 m. 185 mill.

The thick curly hair, the round-arched eyebrows and flat-set eyes leave no doubt that this fragment is from a portrait of the Emperor. Traces of beard.

TECHNIQUE: Surface polished, with exception of hair; hair of eyebrows rendered, pupils marked and iris encircled by incised ring; marks of drill in hair.

PRESERVATION: Lower part of face sliced away; nose broken and surface chipped a good deal.

27481. Part of male figure. — White, blue-veined marble. — Height (as restored but without plinth) 1 m. 35 cent., height without restoration 0 m. 80 cent.

Probably a portrait statue. He stands with right knee bent and right arm by his side.

He wears chiton and himation; the latter is drawn over left shoulder and across front of waist and he holds out an end of it in his left hand. There is a ring on the third finger of left hand.

PRESERVATION: Head and right hand wanting; lower part of legs restored in plaster; left hand and drapery chipped; surface stained in places.

27482. Male figure. — Grey sandstone. — Height 1 m. 09 cent.

Stands with left knee advanced; the left elbow is bent and he appears to have held some object in his left forearm. He wears chiton and large mantle, the latter being carried over left shoulder and leaving right side free. The sculpture has apparently been left unfinished.

COLOUR: Traces of white coat and paint (brown on drapery).

PRESERVATION: Head, feet, right forearm and left hand broken off; break through knees and another through left shoulder; surface in wretched condition.

27483. Male figure. — Basalt, not highly polished. — Height 0 m. 129 mill. — Erment (pl. XIII).

He stands with right knee bent, right arm slung in drapery across bosom and left arm

by his side. He is enveloped in a large mantle and wears a tunic underneath. The space between ankles is not cut out.

PRESERVATION: Head, left hand and both feet broken off.

BUL.: *Journal d'entrée du Musée*, n° 28967.

27484. **Fragment of male bust.** — Porphyry. — Height 0 m. 15 cent., breadth 0 m. 235 mill.

Part of a bust; it is hollowed out behind and the head has been inserted in a prepared opening. Wears chiton and mantle over left shoulder.

PRESERVATION: Head wanting; left shoulder fastened on; slightly broken round edges.

27485. **Draped male figure (statuette).** — White, small-grained marble. — Height 0 m. 21 cent. (pl. XIII).

He stands with left knee advanced and right haunch bent outwards; his right arm has hung by his side. He wears a tunic, girdled round waist, and a long cloak which is buckled on right shoulder, envelopes left shoulder and arm, leaving right arm free, and is held together by left hand. There is a ring on the third finger of left hand. Dowel-hole in neck.

COLOR: Yellow on girdle; traces of paint here and there on drapery (?).

PRESERVATION: Head, most of right arm and both feet broken off; surface clipped and dirty.

27489. **Small male figure.** — Soft yellowish white limestone. — Height 0 m. 77 cent. (pl. XIV).

Standing with left knee advanced, holding a wreath or cloth in right hand and a bunch of grapes in left. A *diptychon* is slung over left arm. He wears tunic (reaching to below knees), mantle with tassel at end (wrapped across front of body and drawn over left shoulder) and sandals. A ribbon-end hangs down on each side of neck. Plinth.

Slight traces of paint. Back roughly flattened; background not cut away between legs. Two holes are pierced lengthwise in *diptychon*.

Work of late period. For the rendering of the drapery cf. the late funerary stelae.

PRESERVATION: Head, front of feet and plinth, and front of *diptychon* broken away; both hands are stuck on and are somewhat broken.

27617. **Right arm.** — White marble. — Length 0 m. 155 mill.

The elbow is bent and the fingers are lightly closed on some object (such as a sceptre); no drapery. Mediocre work.

Catal. du Musée, n. 27525.

The arm is broken off a little above the elbow and there is a deep round hole at this point, probably for a rivet. Some mouldings have been carved on the inner end of the arm after it had been broken off from the statue.

PRESERVATION : See above; thumb, first and second fingers broken.

27618. Left foot. — White marble. — Height 0 m. 24 cent., length 0 m. 39 c.

From a colossal statue; wears sandal with low sides and broad tongue over top of foot. There is a square dowel-hole above ankle and another below heel.

PRESERVATION : Surface chipped a good deal.

27486. Left foot. — Marble. — Height 0 m. 095 mill., length 0 m. 19 cent.

From a less than life-size statue wearing sandal, like n° 27618. Has been attached by iron dowel.

PRESERVATION : Heel partly broken off; chipped and discoloured.

27490. Left foot. — Marble. — Length 0 m. 165 mill.

From a small statue wearing sandal like the preceding; a tag projects over part of the toes.

PRESERVATION : Only forepart of foot remains; cut away underneath.

27491. Left foot. — Marble. — Length 0 m. 27 cent.

From a large statue; wears sandal of same general type as the preceding, with projecting tag over the first two toes. Dowel-hole in ankle.

PRESERVATION : Badly broken and worn.

27493. Portrait head. — Basalt. — Height on its stand 0 m. 32 cent., length from front to back 0 m. 30 cent. — Tanis, March 1861 (pl. XV).

Fragment of an Egyptian portrait-statue representing an elderly man, with short hair and clean-shaven face. The front of his head is partly bald and his face is wrinkled; narrow eyes, thin compressed lips and strong square jaw. There has been a pillar-support behind. Graeco-Egyptian work of 1<sup>st</sup> cent. B. C.

Surface polished with exception of hair.

PRESERVATION : Broken through neck; left ear and left eyebrow chipped; surface somewhat corroded.

Bibl. : *Journal d'entrée de Musée*, n° 15154; MARIETTE, *Nièce*, p. 57, n° 5; MARIETTE, *Album*, pl. 39; MASPERO, *Catalogue*, n° 5597 (?).

- 27494. Upper part of portrait-statuettes (male).** — Basalt, with polished surface. Height 0 m. 215 mill. — Naukratis (pl. XV).

His arms have been close against his sides. He wears a close-fitting tunic without indication of folds and a mantle which is fastened over left shoulder and under right arm. He has short hair, wrinkled brow, and a short beard (unless the latter is merely natural corrosion). Pillar-support at back. Work of same class as n° 27493. PRESERVATION: Broken through chest; surface much corroded.

Rev. : *Journal d'entrée du Musée*, n° 27493; *Arch. Anzeiger*, 1901, p. 202, n° 17.

- 27492. Male portrait head.** — Purple, white-spotted stone with light-coloured surface. — Height 0 m. 36 cent. — Dimch (pl. XV).

From an Egyptian portrait-statue with pillar-support at the back. The head is that of an elderly man with close-shaven face and thick short hair. He wears a diadem consisting of two long stalks with buds fastened together in front (lotus?). The eyeballs are very flat. The hair on top of head is only slightly indicated.

PRESERVATION: Broken through neck; nose broken off.

- 27495. Portrait-statuettes of a priest of Sebek.** — Dark grey granite with polished surface. — Height 0 m. 47 cent. (pl. XV).

An elderly man represented with left leg advanced, right arm by his side and left hand against front of body holding drapery. He wears a short-sleeved garment (sewed or fastened together down middle of sleeve) and a fringed mantle wrapped over left shoulder and under right arm. He has short hair and a clean-shaven wizened face with rather flat eyeballs. Usual pillar behind.

Hieroglyphic inscription on pillar, from which it appears that the person represented was a priest of the crocodile-god Sebek.

PRESERVATION: Lower part of legs and of pillar broken off; head fastened on; left hand and nose clipped.

- 27496. Fragment of male figure with breastplate.** — Basalt, with polished surface. — Height 0 m. 26 cent. (pl. XIII).

From a portrait-statuettes of an Emperor or soldier. Has been standing with left forearm held out slightly. He wears breastplate and cloak, buckled on right shoulder and hanging over back, and a fillet-end hangs over each shoulder from the back of his head. Pillar-support at back (not inscribed).

The pillar-support and the material show that this fragment is a work of the same general class as n° 27490 ff., though the breastplate and drapery are purely Graeco-Roman in style.

PRESERVATION : Broken through hips; head, most of right arm and left forearm broken off; surface chipped.

27506. Siren playing lyre. — Yellowish limestone. — Height as restored (not including plinth) 1 m. 36 cent. — Sarapeion at Saqqarah (pl. VIII).

Though much broken and restored, enough of the original remains to show that she was represented standing with right leg crossed in front of left, holding a lyre against her left side and playing on it with her right hand. Her head is bent over to her right. The instrument is attached by a strap round her waist; a chain, with various small ornaments attached to it at intervals, passes over her left shoulder and under her right arm; and she also wears earrings and necklace (for details see illustration). Her hair is drawn loosely to each side of forehead and fastened up in a knot on the top of her head. The lyre (of which only the body is preserved, the horns and cross-piece, which were attached separately, being missing) has a back in the shape of a tortoise-shell; there is a bridge in front and there are traces of a great many strings; on each side of the face is a hole for the insertion of the horns. The right arm of the Siren has also been attached separately. The surface of the work, where well preserved, is smooth and hard. There are scarcely any remains of paint; dark colour on chain round left shoulder?

Second-rate work of Ptolemaic period<sup>(1)</sup>.

PRESERVATION : Arms and wings broken away; back badly broken; tail, lower part of legs, and plinth restored in limestone; end of nose restored in plaster; head plastered on to body.

The lyre, which is in a rather rotten condition, has been set up in its proper place and attached by iron fastenings.

Bull. : MASPERO, *Guide*, 1883, n° 5569, p. 380; *Notice*, 1895-1897, n° 295; *Guide*, 1902, n° 295, p. 295; MASPERO, *Le Sérapéum de Memphis*, *Atlas*, pl. IV, c; VASSALLI, *Rappresentazione di Sirene*, pl. II; SCHARFEN, *Gallierkopf*, p. 17; BISSACH, *Repertaire*, II, p. 702, n° 3; *Bull. della comm. arch. comunale* 1897, p. 123 (Anclung). For the jewellery SCHARFEN, *Alex. Torontik*, p. 363<sup>(2)</sup>, 365.

27507. Siren (?). — Soft white limestone. — Height 1 m. 02 cent. — Saqqarah, Dromos of Sarapeion.

Standing with wings raised. There are traces of hair hanging down back and traces of the end of an object (musical instrument?) against top of left wing.

(1) Anclung is of opinion that this statue cannot be earlier than the 7<sup>th</sup> cent. B.C., as the style in which the hair is executed is characteristic of the later Pergamene school. As an argument against placing it later than this it should be noted that small terracotta Sirens of very similar type occur in high relief on the gable-ends of a coffin from Saqqarah which probably belongs to the early Ptolemaic period (*Catalogue* 1902, n° 345, p. 280).

(2) The earrings do not end in animals' heads as might be inferred from this passage.

PRESERVATION : In miserable condition; the head and the upper part of the body have completely disappeared and the rest of the work is half worn away.

Bibl. : *Journal d'entrée du Musée*, n° 27894 (?); MASPERO, *Le Sérapéum de Memphis, Atlas*, pl. V, h et b bis.

**27616. Winged female Sphinx.** — Soft yellowish limestone. — Length 0 m. 83 cent. — Saqqarah, near Sarapeion.

Seated on hind quarters; wings erect; tail between legs, curled round left haunch. Indistinct remains of Greek graffiti on left haunch.

ΦΙΛΩΝ  
 ΟΥΡΡΟΣ

PRESERVATION : Head, right wing, end of left wing, plinth and most of forelegs broken off; right side utterly corroded and rest of surface also in poor condition.

Bibl. : *Journal d'entrée du Musée*, n° 27893.

**27508. Winged female Sphinx.** — Soft whitish limestone. — Height 0 m. 305 mill., length of plinth 0 m. 20 cent. — Presented by Daninos Pacha [from Koptos according to *Cat. Maspero*] (pl. XVI).

Seated upon her hind quarters with tail switched round right flank and right foreleg raised. Her wings, which have had curled-over tips, are held erect and her hair, which is rendered in accordance with an Egyptian type, is spread over her shoulders. There is a small square hole on the top of her head to hold a crown, and there are traces of a uraeus above her forehead. The space between the legs and the space between the wings are not cut out. Rectangular cornice-shaped plinth.

Work of mixed Greek and Egyptian elements. Cf. the coin types, *Brit. Mus. Cat., Alexandria*, pl. XXVI, n° 845.

COLOR : Traces of red on the blank spaces between legs and wings.

INSCRIPTION : The following letters are rudely incised on front of plinth, presumably not part of the original work :

ΦΑΩΡΕΙΩ (= ΦΑΩΦΙΩ; 18)

PRESERVATION : Right leg broken off (has formerly been restored in plaster); crown and ends of wings broken off; surface worn, specially face.

Bibl. : *Journal d'entrée du Musée*, n° 25454; MASPERO, *Guide*, n° 5924 (p. 409).

27509. **Osiris-headed Uraeus.** — Whitish limestone. — Height 0 m. 34 cent. — Bought (pl. XVI).

Represented with head erect, to front, and coiled tail. He wears *khaft* and beard and a headdress of ram's horns, plumes and crown of Upper Egypt. Deep back-support and rude rectangular plinth. Rude work.

PRESERVATION : Incrusted with dirt.

BUL. : *Journal d'entrée du Musée*, n° 29571.

27510. **Uraeus.** — White, large-grained marble. — Height 0 m. 27 cent. — Presented by Daninos Pacha [from Luxor according to Cat. Maspero] (pl. XVI).

The head is erect and the body curved. A small hole on top of head, to which a piece of bronze still adheres, has held a crown. The spaces between the curves of the body are not cut out.

PRESERVATION : Tail and crown broken off; worn and stained with black (remains of paint?).

BUL. : *Journal d'entrée du Musée*, n° 25557; MASPERO, *Catalogue*, n° 5925.

27511. **Serpent of Asklepios.** — Black granite. — Height as restored 0 m. 47 c., diam. about 0 m. 60 cent. — Temple of Asklepios at Ptolemais<sup>(1)</sup> (pl. XVI).

A round, heavy lid, hollow underneath, the upper part in the form of a large coiled serpent with head erect. The scales are rendered by punctuated outlines. There is a recess round the base (for fitting into top of chest), and round the side are four small holes with remains of iron bars (?) and lead soldering<sup>(2)</sup>. On the top, between the coils of the serpent, is a small slit about 0 m. 055 mill. in length.

Probably the lid of a *Σασπις* or money chest into which the pious dropped their offerings and over which the sacred serpent of the god kept watch. On the subject of temple *Σασπις* see *Jahrbuch*, XVI, 160 ff.

PRESERVATION : Head restored in black granite.

BUL. : *Journal d'entrée du Musée*, n° 28915; *Notice*, 1895-1897, n° 384.

27512. **Female griffin.** — Limestone. — Height 0 m. 24 cent., length of plinth 0 m. 225 mill. — Bought (pl. XVI).

Seated on her hind quarters with tail curled to right. Her beak is turned down. She

(1) Restored in the reign of Trajan as is shown by an inscription in the Museum (Cat. 1902, n° 364, p. 123).

(2) Perhaps rods of handles.



has a stiff erect mane and wings with curled-over tips. The space between legs is not cut out. Rectangular plinth. Bude work.

PRESERVATION : Incrusted with dirt.

Bull. : *Journal d'entrée du Musée*, n° 29479.

27513. **Head of griffin.** — Black basalt with polished surface. — Length 0 m. 17 cent.

Fine but fragmentary head with remains of spiked mane.

PRESERVATION : Ears, top of mane and part of beak broken away.

Bull. : *Arch. Anzeiger*, 1901, p. 202, n° 16.

27514. **Lion.** — Soft white limestone. — Height 0 m. 225 mill., length 0 m. 385 mill. — Tell Mokdam, 1898 (pl. XVII).

Lying with head turned to his right and right forepaw crossed over left; the hindquarters are also twisted round to right and the tail lies flat against side of plinth. The ears are of the conventional Egyptian type, but the mane is rendered with more freedom. Rectangular plinth. No remains of paint.

Native work of Graeco-Roman period.

PRESERVATION : One corner of plinth broken; somewhat worn and stained.

Bull. : *Journal d'entrée du Musée*, n° 31988.

27516. **Lion.** — Soft white limestone of impure composition. — Height 0 m. 175 mill., length 0 m. 295 mill. — Tell Mokdam, 1898.

Lies looking down to his left, with left forepaw crossed over right and tail to left along side of plinth. Rectangular plinth.

Work of same class as n° 27514.

PRESERVATION : Plinth broken at corners; surface a good deal worn.

Bull. : *Journal d'entrée du Musée*, n° 31989.

27517. **Panther or lioness (small statuette).** — Black and yellow steatite. — Height 0 m. 19 cent. — Koptos (pl. XVII).

Crouched upon hindquarters with tail switched round right flank. The left foreleg is slightly raised, the head and shoulders half turned to left, and the mouth open.

Flattened base. A deep round hole is pierced in a slanting direction up the rump. Surface left rather rough.

Preservation : Chipped.

Bull. : *Journal d'entrée du Musée*, n° 26606.

27518. **Cat with a bird.** — Bluish white marble. — Length 0 m. 39 cent. — Damanhour (?) (pl. XVII).

Has just seized a bird and is lifting her head to right with the wing in her mouth.

Rough, rasped surface with yellow stain on back, probably remains of paint.

Preservation : Legs, tail and tips of ears broken off short; nothing left of bird except wing.

Bull. : *Journal d'entrée du Musée*, n° 31185.

27519. **Leopard or large cat.** — White marble. — Height 0 m. 385 mill., length 0 m. 62 cent. — Damanhour (?) (pl. XVII).

Has caught a bird and is holding it down with his forepaws and looking up. Rough plinth and support below belly.

Rough surface like that of n° 27518; Remains of yellow paint on hide. Marks of drill.

Preservation : Part of right hind leg and tail, part of ears, head of bird and part of plinth broken off; head of leopard fastened on; somewhat stained.

Bull. : *Journal d'entrée du Musée*, n° 31183.

27520. **Greyhound (small statuette).** — Soft white limestone. — Length 0 m. 14 cent. — Naukratis (pl. XVII).

Lying curled up with right forepaw crossed over left and scratching ear with right hindpaw. He wears a collar which is pierced at intervals with round holes. Rough plinth. Good Greek style.

Traces of paint here and there; red on collar and ear.

Preservation : Right hind leg broken off; chipped, worn and dirty.

Bull. : *Journal d'entrée du Musée*, n° 27200; *Arch. Anzeiger*, 1901, p. 200, n° 9.

27525. **Sepulchral (?) relief.** — Limestone, full of small shells. — Height 1 m. 22 cent. (pl. XIV).

A youthful male figure stands with right knee bent holding an uncertain object against his breast with both hands (apparently not a bird). He wears a chlamys buckled on right shoulder and covering the front of his body down to the knees. In high relief against a rather roughly shaped back. Rough plinth. Dowel-hole in neck for attachment of head.

Coarse work, but probably of Ptolemaic period.

PRESERVATION : Head broken off; slanting break across thighs; surface worn.

9259. **Funerary stele.** — Hard, impure, white limestone. — Height (including base) 0 m. 69 cent., breadth of base 0 m. 65 cent. — Alexandria.

The relief is enclosed by two deep pilasters, narrowing towards the top, with moulded capitals and with a square hole sunk in the top of each for attachment of pediment. The stele is fastened into a large rectangular base.

A woman is represented seated to left upon a cushioned chair without back, her feet resting on a footstool with feline legs; sharp-edged mouldings on legs of chair. Her right foot is drawn back; her head is drooped forward; she raises her right hand enveloped in her mantle, as if to lean her cheek upon it; her left lies in her lap. She wears chiton, mantle, draped over legs, right arm and back of head, armband and sandals. In front of her a small maidservant advances to right, with right leg drawn back, holding up a lyre towards her mistress in both hands; her hair is short, she is barefoot, and she wears a chiton (without sleeves or *apoptygma*) girdled close under bosom. Work of 3<sup>rd</sup> cent. B. C.

Faint traces of colour here and there.

Inscription cut on front of base : Νικω Τεισεως ἀστῆρ.

PRESERVATION : Pediment wanting; tops of both pilasters and corners of plinth a good deal broken.

Bull. : *Notice*, 1895-1897, n° 289; *Guide*, 1900, n° 289, p. 116; *Le Musée Égyptien*, I, p. 27 and pl. XXXI; *Arch. Anzeiger*, 1901, p. 200, n° 10; *Abtheilung Mittheilungen*, 1901, p. 271, n° 9 (figured on p. 272). Illustration in Mr. Milne's Catalogue.

27526. **Funerary stele.** — Soft white limestone. — Height 0 m. 39 cent., breadth 0 m. 38 cent. (pl. XVIII).

A broad stele surmounted by a low pediment with akroteria. The relief is on a slightly sunk, rectangular plane enclosed by antae, pediment and base.

Four figures are represented, a young man standing to left with right leg advanced, clasping the hand of a woman who faces him, and two children standing to right behind the woman. The man (taking leave of his family and dressed for his last journey) wears a cloak, fastened over his shoulders and drawn round his waist, and a *petasos*; he is beardless and short-haired. The lady is clad in chiton and mantle, wrapped over left shoulder, leaving right arm free; her hair is fastened up behind. The children are enveloped in mantles.

COLOUR : Remains of paint, fairly distinct in places; flesh of man and children pink, that of woman white stucco; lips red, hair dark brown (?); drapery of man and children yellow, chiton of woman yellow and mantle red; traces of grey on upper part of background and of black below; triangular field of pediment red.

*Catal. du Musée*, n° 27375.

PRESERVATION : Stained and somewhat worn.

Bull. : *Arch. Anzeiger*, 1901, p. 206, n° 25; *Athenische Mittheilungen*, 1901, p. 289, n° 20.

9249. Funerary stele. — Marble. — Height 0 m. 225 mill., breadth 0 m. 165 mill.  
— Presented by M. Piehl, 12 Dec. 1887.

Small stele; has apparently had a triangular top; the relief is on a slightly sunk, rectangular plane.

A woman is seated (to right, but half turned to front) upon a high-backed arm-chair, her feet resting on a footstool. She wears a chiton (with sleeves and high girdle?) and a mantle which is wrapped across her lap and which she draws over the back of her head with her left hand. Her right lies in her lap.

Inscription cut on base in two lines :

ΗΓΕΜΟΝΕΙΑ  
ΑΛΥΠΕΧΑΙΡΕ

PRESERVATION : Top broken off; corners of base broken; surface much incrusted.

Bull. : *Journal d'entrée du Musée*, n° 28025; *Athenische Mittheilungen*, 1901, p. 283, n° 22. For an illustration see Mr. Milne's *Catalogue of Greek Inscriptions*.

9217. Funerary stele. — Soft white limestone. — Height 0 m. 43 cent., breadth 0 m. 24 cent.

High relief enclosed by rather deep pilasters with moulded capitals and surmounted by pediment with akroteria. Deep back, left very rough.

Two men stand clasping each other's right hands. The one to spectator's right stands to front, half turned towards his companion, with left knee bent; he is clean-shaven and half bald; he wears chiton and mantle, wrapped across waist and drawn over left shoulder. The other, who is similarly dressed, stands to right with right knee bent; he has a clean-shaven face and short hair.

COLOR : Traces of red on akroteria and top of pilasters; traces of painted egg and dart pattern along underside of the moulding round the pediment; slight traces of paint on the human figures (red on hair); remains of black on ground. The letters have also been painted red.

Inscription cut on base, within incised lines :

ΑΜΜΩΝΙΕ ΔΡΜΗΤΡΙΟΥ  
ΧΑΙΡΕ

PRESERVATION : Akroteria broken; surface a good deal chipped.

Bull. : *Arch. Anzeiger*, 1901, p. 207, n° 26; *Athenische Mittheilungen*, 1901, p. 279, n° 16. Illustration in M. Milne's catalogue.

**27529. Painted funerary stele.** — Soft white limestone. — Height 0 m. 47 cent., breadth 0 m. 25 cent. (pl. XVIII).

The subject is painted on a sunken panel, surmounted by a pediment with akroteria. The sides of the stele have a slight slope. There is a small hole through the central akroterion.

**SUBJECT :** A beardless man stands to front, looking to his right, with right hand held against his breast and left leg at ease. He wears short chiton, chlamys buckled on right shoulder, and boots. A small male figure, draped to the knees, stands facing him by his right side. There is an egg and dart pattern along foot of pediment.

**COLOUR :** Flesh pink, with dark red shadows; lips and eyes dark red; hair black; chiton yellow; chlamys dark brown; boots dark. The smaller figure is not so well preserved. Background indistinct. Drum of pediment and egg pattern red; akroteria indistinct. Inscription painted in red letters along architrave :

ΝΙΚΟΡΑΤΗΣ ΤΙΜΩΝΑ ΕΣΤ  
ΑΡΑΤΕΡΩΝ

**TECHNIQUE :** The outline of the right arm of the larger figure has been lightly scratched on the stone.

**PRESERVATION :** Worn a good deal; colours not very well preserved.

**REL. :** *Journal d'entrée du Musée*, n° 31656; *Arch. Anzeiger*, 1901, p. 201, n° 13.

**27530. Painted funerary stele.** — Soft white limestone. — Height 0 m. 42 cent., breadth 0 m. 25 cent. (pl. XVIII).

Same shape as n° 27529.

**SUBJECT :** A young man, beardless and short-haired, stands to front in an easy attitude, looking to his right; his right arm hangs by his side; in his left hand he holds a spear, slantwise across front of body. A chlamys is buckled on his right shoulder, covering body and left arm. He also wears boots. There is an egg and dart pattern along foot of pediment.

**COLOUR :** Flesh light red; hair, eyes and lips dark red; chlamys white, with grey and brown shading; boots and spear dark red; pinkish brown background. Drum of pediment and egg pattern red.

Inscription painted in red letters along architrave :

ΔΡΟΜΑΤΗΣ ΕΣΤΕ

**PRESERVATION :** Akroteria broken; surface worn in places; colours rather better preserved than those of n° 27529.

**REL. :** *Journal d'entrée du Musée*, n° 31655; *Arch. Anzeiger*, 1901, p. 201, n° 13.

27531. **Stele with banquet scene.** — Soft white limestone. — Height 0 m. 485 mill., breadth 0 m. 37 cent. (pl. XVIII).

A broad rectangular stele with pilasters. A man is represented to front, reclining on his left side upon a couch; his left elbow rests on a pillow, and he holds up a drinking-horn (?) in his right hand. He wears a himation wrapped round his lower limbs and a *kalathos* on his head. By his left side stands a page (to front, with right leg at ease and head drooped to his left) wearing a short chiton and holding a jug in his right hand; a vessel stands on the ground by his left leg. In front of the couch a serpent is stretching itself upwards in quest of food.

Work of Ptolemaic period.

PRESERVATION: Large part of stele broken away, to spectator's left; surface in wretched condition, corroded and crumbling.

27532. **Funerary stele.** — Soft yellow limestone. — Height 0 m. 24 cent., breadth 0 m. 22 cent. — Tell Abou Ballou (pl. XXIV).

A woman is represented reclining on her left side upon a couch with curved sides and two mattresses. Her left elbow rests on a pillow, her right knee is slightly raised, and she holds up a two-handled cup in her right hand. Her dress consists of a high-girdled chiton and a mantle wrapped round her legs and carried over her right shoulder. At the foot of the couch a jackal lies facing her on a bracket or standard. The relief is enclosed by antae supporting a couch-ceiling. The legs of the couch are not rendered.

Inscription cut in three lines below the relief:

Θεραπευτη Φάστουρας  
 Ἰθ' ἐπιτ.  
 ἐψύχθ'

PRESERVATION: Stained and corroded.

REL.: *Journal d'entré du Musée*, n° 33978.

27533. **Funerary stele.** — Blue marble. — Height 0 m. 44 cent., breadth 0 m. 28 cent. — Abou Ballou, 1898 (pl. XIX).

A rather stout, bearded man reclines on his left side upon a couch, looking to his right, leaning on his left elbow and holding a cup in his left hand. He wears a himation wrapped round his lower limbs and drawn over his left shoulder. The couch has curved sides and short legs with thick mouldings.

The upper part is in relief upon a sunk plane; the lower part of the couch is merely incised. The back is carefully smoothed.

INSCRIPTION : Below the couch are some traces of an expunged inscription and  $\Delta$ .

PRESERVATION : Broken on every side; lower part of man and foot of couch broken away.

Bull. : *Journal d'entrées du Musée*, n° 32913.

27534. **Funerary stele.** — Soft white limestone. — Height 0 m. 47 cent., breadth 0 m. 325 mill. — Abou Ballou, 24 Jan. 1899 (pl. XIX).

Rectangular stele framed by a Graeco-Egyptian aedicula like that of n° 27535. The subject of the relief is a human figure seated to left, fronted by a jackal seated on standard. Coarse, sketchy work, perhaps unfinished.

Faint traces of incised inscription below relief.

PRESERVATION : In very bad condition; surface worn away.

27535. **Funerary stele.** — Soft white limestone. — Height 0 m. 37 cent., breadth 0 m. 33 cent. — Abou Ballou, 24 Jan. 1899 (pl. XIX).

Rectangular stele, framed by aedicula consisting of two Egyptian columns with calyx capitals and a rounded roof. Two female figures, wearing chiton and himation, with hair hanging on shoulders, recline together upon a couch in the usual attitude; the one to spectator's left holds out a small cup in her right hand. At their feet a small figure, wearing chiton and himation drawn over left shoulder, stands to front with arms raised. Relief *en creux*.

PRESERVATION : Surface worn and stained.

27536. **Funerary stele.** — Soft white limestone. — Height 0 m. 36 cent., breadth 0 m. 46 cent. — Abou Ballou, 24 Jan. 1899 (pl. XIX).

Broad rectangular stele, framed by aedicula consisting of two columns (without the usual Egyptian *abaci*) and a low gable roof. Three female figures, with hair parted in the middle and shoulder-tresses, wearing chiton and himation, recline in a row upon a couch in the usual attitude, the one to spectator's left holding out a small cup in her right hand. At the foot of the couch a small draped figure stands to front with arms raised.

Relief *en creux*. Careless work.

PRESERVATION : Side to spectator's right broken; surface worn and dirty.

27537. **Fragment of a funerary stele.** — Soft whitish limestone. — Height 0 m. 20 cent., breadth 0 m. 305 mill. — Tell Abou Ballou.

Of same type as preceding. All that remains is lower part of couch and inscription below. In front of the couch stand a bunch of flowers (?), a long-necked, pointed

amphora (in a stand) with ladle attached, and a small three-legged table bearing a jug and two goblets. Columns, as usual, on each side.

Inscription within incised lines as follows :

ΜΑΡΚΙΑΝ ΚΑΙΟΥ ΠΑΧΙΑΝΑΤΕΥΣΗ  
ΑΥΤΗΡΙΑΟΤΕΚΝΟΝ ΑΥΤΟΥ ΑΡΧΕΤΗ  
ΕΥΤΥΧΩΜΕΛΑΛΙΑ ΧΡΕΙΦΑ

The inscription has been inked in after being cut, and there are slight traces of ink on the objects under couch also (cf. n° 27544).

Preservation : Upper half broken away; chipped and stained.

Bull. : *Journal d'entrée du Musée*, n° 33980.

**27538. Funerary stele.** — Soft yellowish limestone. — Height 0 m. 57 cent., breadth 0 m. 46 cent. (pl. XX).

Rectangular slab. The scene is enclosed within an aedícula consisting of two columns with Corinthian capitals supporting a pediment with akroteria and dentil moulding along the foot. The columns have profiled bases.

A short-bearded man reclines on a couch in the usual attitude, his elbow supported on two pillows, holding out a cup in his right hand and having a wreath (?) in his left. He wears chiton and himation, wrapped round waist and carried over left shoulder. At the foot of the couch is a tall pedestal on which a small draped figure is represented standing to front, with right knee bent, right arm hanging against bosom, and holding out a roll (?) in left hand. Behind the couch is a jackal, lying to right with head to front, on the top of a pillar. Below the couch are two amphorae in stands, a three-legged table bearing vessels, and a bunch of stalks at each end; these objects are as usual merely incised in outline. Late, stiff style.

There has been an inscription below within incised lines but it is almost entirely effaced.

Preservation : Surface corroded.

**27539. Funerary stele.** — Grey sandstone. — Height 0 m. 53 cent., breadth 0 m. 66 cent. (pl. XX).

Broad rectangular slab. A female figure, wearing chiton and himation, reclines in the usual attitude upon a couch with curving sides and short, moulded legs, holding up an indistinct object (wreath?) in right hand and cup (?) in left. Her head is surmounted by a large conch. Along back of couch stand three hawks to front, wearing *pschent* and wig; a conch is placed over the head of the one to spectator's right. The scene is backed by two Egyptian buildings with uraeus cornice and uraeus-disks in the middle of lintel and cornice; they have sloping sides and are connected a little below the top by a small uraeus cornice. The whole erection seems to be modelled on an Egyptian pylon.

The eyes are hollowed out, probably for insertion of stone or glass eyeballs.



PRESERVATION : Right hand bottom corner fastened on by iron pin; surface much worn.

REL. : *Athenische Mittheilungen*, 1901, p. 299, 301, 303.

27540. **Funerary stele.** — Soft white limestone. — Height 0 m. 595 mill., breadth 0 m. 37 cent. — Saqqarah, April 1862 (?) (pl. XXII).

Rectangular stele with deep pilasters and architrave. The subject represented is a death-bed. A human figure (uncertain whether male or female) lies stretched upon a couch on left side, with right knee raised and right hand held to breast; the lower part of the body is covered by a sheet, the upper is naked. At the top of the couch stands a woman, draped, with hair hanging loose, holding the head of the deceased; perhaps the mother. Behind her appears the upper part of a male relative, standing to front. Behind, along back of couch, stand four small female mourners, to front, the two to spectator's left clutching their hair, the next with hands pressed against bosom, and the next with arms upraised in air; they wear garments fastened round the waist leaving the bosom bare. Mouldings on legs of couch. No inscription.

PRESERVATION : A good deal worn.

REL. : *Journal d'entrée du Musée*, n° 19180 (7); *Museo, Guide*, 1883, n° 5429 (p. 364); *Athenische Mittheilungen*, 1901, p. 303.

9303. **Funerary stele.** — Soft white limestone. — Height 0 m. 55 cent., breadth 0 m. 36 cent.

Of same type as n° 97540. A male figure lies stretched upon a couch on left side, with right hand to breast, the upper part of the body being naked. At the head of the couch stands a draped figure, holding the pillow. Along back of couch stand three winged female figures,<sup>(1)</sup> to front, with hands pressed to bosom; they are draped and have loose-hanging hair. Mouldings on legs of couch.

Below couch is a tablet with an inscription almost entirely effaced.

PRESERVATION : Right hand pilaster broken away and figure at head of couch badly injured; worn in places.

REL. : *Museo, Guide*, 1883, n° 5428 (p. 364); *Athenische Mittheilungen*, 1901, p. 303. Illustration in *Milne, Catalogue of Greek Inscriptions*.

27541. **Funerary stele.** — Limestone. — Height 0 m. 38 cent., breadth 0 m. 35 cent. (pl. XXIV).

The centre is occupied by a figure of purely Greek type standing to front with left knee bent. He wears a long chiton and is also enveloped in a himation. His right arm

(1) Explained by Maspéro as angels and by Phyllis as souls; their exact significance is difficult to determine.

lies slung against his bosom in a fold of the latter garment, his left hangs by his side and may have held some attribute. This central figure is in high relief and the base of the stele forms a rectangular projection below his feet. On each side of him, and in profile towards him, is a mummy figure standing on a small plinth with sloping front and holding a sceptre with both hands (see illustration); an end of the mummy-cloth hangs down in front. These figures are in much lower relief than the central one.

There is a hieroglyphic inscription between vertical lines on each side of the central figure. There are also inscriptions on the base, Greek on the left side, in three lines, and demotic in the middle and on the right. For the Egyptian inscriptions see Spiegelberg's Catalogue of demotic monuments. The Greek is as follows:

Βεσας Σισσοιτος ιερογλυφοσ  
εβιωσεν LXXI

COLOUR: Remains of red in the letters.

PRESERVATION: Top of stele broken off, including the heads of all three figures; left hand of Besas, together with end of drapery, broken; surface rather worn.

REL.: *Athenische Mittheilungen*, 1903, p. 299-300.

27542. Funerary stele. — Soft white limestone. — Height 0 m. 435 mill., breadth 0 m. 30 cent. — Abou Ballou (pl. XXI).

Rectangular slab framed by Egyptian columns and low rounded roof. A woman is represented reclining on a couch in the usual attitude, with right leg crossed over left, holding two-handled cup in right hand and wreath in left. She wears chiton and himation drawn over left shoulder in the usual way. Her hair is waved round forehead and there is a line of four small studs along the front of it. The mattress and the upper of the two pillows are decorated with rows of punctured dots. On a bracket at foot of couch a jackal is seated to right with tail curled round right flank. The part of the stele below couch is unsculptured, and the surface of the drapery is left plain, without indication of folds. No trace of carved inscription.

PRESERVATION: Slightly broken round the edges.

27543. Funerary stele. — Soft white limestone. — Height 0 m. 47 cent., breadth 0 m. 39 cent. — Abou Ballou.

Banquet scene of the ordinary type, enclosed by Egyptian columns and low rounded roof. A man with short beard, wearing chiton and himation, reclines on a couch in the usual attitude, with cup in right hand and wreath in left.

Relief *en creux*. The surface is left rough and unfinished. There are incised lines below couch but no remains of inscription either incised or written.

PRESERVATION: Right hand top corner and left hand bottom corner broken.

27544. **Funerary stele.** — Soft white limestone. — Height 0 m. 23 cent., breadth 0 m. 24 cent. — Abou Ballou, 1901 (pl. XXI).

Small thick stele framed by Egyptian columns with calyx capitals and low triangular pediment. A female figure, with hair hanging on shoulders, reclines on couch in usual attitude and dress, holding cup in right hand and wreath (?) in left. At foot of couch a jackal is seated to right upon a pillar or standard. Below couch stands a row of utensils, bunch of stalks at each end, amphora in stand with ladle attached, three-legged table with vessels on it, and another vessel on the ground.

Relief *en creux*, Late stiff style.

Indistinct remains of inscription below, written in ink along two lines :

#####  
ΕΥΡΩΜΑ

There are also traces of ink on the relief, very distinct on the objects below couch, the incised outlines being gone over and some details being added.

PRESERVATION : Edges chipped a good deal.

27545. **Funerary stele.** — Soft white limestone. — Height 0 m. 415 mill., breadth 0 m. 255 mill. — Tell Basta, 28 Sept. 1898 (pl. XXI).

Banquet scene of usual type enclosed by Egyptian columns and low triangular pediment with akroteria. A beardless (or short-bearded?) man, wearing chiton and himation, reclines on a couch on his left side with left elbow resting on two pillows and legs stretched out very stiffly, holding out a cup in his right hand. Above his feet is a jackal, seated to front. Below couch stand bunch of stalks, amphora and three-legged table with two cups on it.

Below is an inscription within incised lines :

Προστάρχιστοῦ Ἡρακλείδου  
στίνος Ἐλ. Λυ μεχρησσε

PRESERVATION : Akroteria broken off; surface a good deal worn.

Bibl. : *Journal d'entré du Musée*, n° 33017.

27546. **Funerary stele.** — Soft white limestone. — Height 0 m. 315 mill., breadth 0 m. 27 cent. — Tell Basta, 1898 (pl. XXI).

Framed by columns supporting a rounded roof. A boy is represented standing to front, with feet to right, holding up both hands. He wears chiton and himation, wrapped round his chest under right arm and over left shoulder.

Catal. du Musée, n. 27525.

Relief *en creux*. There are triglyph-like flutings down one side of the back.  
Inscription below relief :

Δεσπινε ΛΒ

PRESERVATION : Surface worn.

Bibl. : *Journal d'entrée du Musée*, n° 33019.

27547. Funerary stele. — Soft white limestone. — Height 0 m. 27 cent.,  
breadth 0 m. 355 mill. — Tell Basta, 1898 (pl. XXI).

Broad rectangular stele without columns and pediment. The central figure is a woman reclining on a couch in the usual manner, holding out a cup in her right hand; she wears chiton and himation; her hair is parted in the middle and hangs down on her shoulders. At the head of the couch a smaller female figure (Kleopatra) stands to front, with feet to right, holding up both hands; she wears chiton and himation, and her hair is parted in the middle and hangs over her shoulders. At the foot of the couch stands a still smaller figure, a boy with short hair, in the same attitude and costume as his sister. Row of objects below couch, bunch of stalks, amphora in stand with ladle, and three-legged table with two cups on it.

Relief *en creux*. The utensils below couch are as usual merely incised.

Inscription below, within incised lines :

ΕΠΙΤΑΦΙΟΝ ΤΗΣ ΚΑΛΟΤΑΤΤΑΛΙΣ ΠΑΔΕΡΩΤΑΔΕΣ  
ΦΩΛΕΥΣΤΑΙΣ ΚΑΙ ΤΩΝ ΑΥΤΗΣ ΚΥΡΥΝΙΩΝ

PRESERVATION : Worn and stained.

Bibl. : *Journal d'entrée du Musée*, n° 33021.

27548. Funerary stele. — Soft white limestone. — Height 0 m. 29 cent.,  
breadth 0 m. 25 cent. — Abou Ballou, 1898 (pl. XXIII).

Flanked by columns (with calyx capitals but without the usual Egyptian *abaci*) supporting low triangular pediment. Two female figures are represented reclining together upon a couch on their left sides, with right knees raised. The one to spectator's left holds out a cup in her right hand, the other has a cup in her left. Both wear chiton and himation. Their hair hangs down on their shoulders and is dressed round forehead as shown.

Relief *en creux*.

PRESERVATION : Lower part has apparently been cut away; corners broken and surface worn.

Bibl. : *Journal d'entrée du Musée*, n° 32905.

27549. **Funerary stele.** — Soft white limestone. — Height 0 m. 35 cent., breadth 0 m. 38 cent. — Abou Ballou, 1898.

Plain broad stele without architectural frame. Three figures, wearing chiton and himation, recline together upon a couch in the usual attitude, each resting the left elbow on a pair of pillows. The two at the top of the couch are men with short hair and shaven faces; the third is apparently a woman with shoulder-tresses. Upright back at upper end of couch.

Relief *en creux*. Incised lines below for inscription (probably effaced).

PRESERVATION : One side broken away (including lower end of couch and half of third figure); surface badly worn.

Bibl. : *Journal d'entrée du Musée*, n° 32905.

27550. **Funerary stele.** — Soft white limestone. — Height 0 m. 35 cent., breadth 0 m. 24 cent. — Abou Ballou, 1898.

Male figure reclines on couch in usual manner with right foot crossed over left, cup in right hand and wreath in left. The scene is enclosed within a round-topped aedicula (represented by an incised line).

Relief *en creux*.

Inscription below, within incised lines :

ΑΠΟΛΛΩΝ ΚΑΙ ΚΟΛΩΝΟΣ  
ΦΙΛΟΤΕΚΝΟΣ  
ΕΥΥΧΙΟΥ

PRESERVATION : Surface worn.

Bibl. : *Journal d'entrée du Musée*, n° 32906.

27551. **Funerary stele.** — Soft white limestone. — Height 0 m. 27 cent., breadth 0 m. 27 cent. — Abou Ballou, 1898.

Plain rectangular stele containing representation of woman reclining on couch in usual attitude, with legs stretched stiffly out, right above left, holding out a cup in right hand. She wears chiton and himation. Her hair is parted in the middle and hangs down on her shoulders. Traces of table etc. below couch.

Relief *en creux*.

Inscription below within incised lines :

ΑΠΟΛΛΩΝ ΚΑΙ ΚΟΛΩΝΟΣ  
ΦΙΛΟΤΕΚΝΟΣ

PRESERVATION : Corners broken and surface worn.

Bibl. : *Journal d'entrée du Musée*, n° 32910.

27552. **Funerary stele.** — Soft white limestone. — Height 0 m. 21 cent., breadth 0 m. 21 cent. — Abou Ballou, 1898.

Fragment of rectangular slab containing an inscription enclosed within columns and triangular pediment.



PRESERVATION : Broken away on three sides; surface worn.

Bull. : *Journal d'entrée du Musée*, n° 32899.

27553. **Funerary stele.** — Soft white limestone. — Height 0 m. 325 mill., breadth 0 m. 25 cent. — Abou Ballou, 1898 (pl. XXII).

Rectangular stele, framed by columns and pediment. A male figure, wearing chiton and himation, stands to front with right hand on a stele<sup>(1)</sup>. The stele has a triangular top and is ruled horizontally as if for an inscription.

Relief en creux.

No inscription below, or else effaced.

PRESERVATION : Surface worn.

Bull. : *Journal d'entrée du Musée*, n° 32911.

27554. **Funerary stele.** — Soft white limestone. — Height 0 m. 26 cent., breadth 0 m. 275 mill. — Abou Ballou, 1898.

Rectangular stele framed by columns and pediment. A human figure (boy?), wearing chiton and himation (draped over left shoulder), stands to front, with feet to right, holding up both hands.

Relief en creux. No remains of inscription.

PRESERVATION : Top broken; surface worn.

Bull. : *Journal d'entrée du Musée*, n° 32908.

27555. **Funerary stele.** — Soft white limestone. — Height 0 m. 36 cent., breadth 0 m. 27 cent. — Abou Ballou, 1898.

Rectangular stele framed by columns and pediment with akroteria. A female figure with

(1) Cf. n° 27526 for the type.

shoulder-tresses, wearing chiton and himation, reclines on a couch in the usual attitude, with right foot crossed over left and cup in right hand.

Relief *en creux*.

Inscription probably effaced.

PRESERVATION : Surface worn.

Bull. : *Journal d'entrée du Musée*, n° 32900.

27556. **Funerary stele.** — Soft white limestone. — Height 0 m. 33 cent., breadth 0 m. 24 cent. — Abou Ballou, 1898.

Rectangular stele with representation of male figure (?) reclining on couch in usual attitude and dress, with right foot crossed over left and cup in right hand.

Relief *en creux*.

No remains of inscription.

PRESERVATION : Broken both at top and bottom; surface worn very badly.

Bull. : *Journal d'entrée du Musée*, n° 32901.

27557. **Funerary stele.** — Soft white limestone. — Height 0 m. 31 cent., breadth 0 m. 29 cent. — Abou Ballou, 1898.

Rectangular stele framed by Egyptian columns and pediment with akroteria. Figure on couch in usual attitude with cup in right hand. At foot of couch a jackal is seated to right on a pillar or standard.

In ordinary relief.

PRESERVATION : In poor condition; surface of relief worn flat.

Bull. : *Journal d'entrée du Musée*, n° 32905.

27558. **Funerary stele.** — Soft white limestone. — Height 0 m. 45 cent., breadth 0 m. 24 cent. — Abou Ballou, 1898.

Figure on couch in usual attitude, framed by Egyptian columns and pediment with akroteria.

Relief *en creux*. Marks of utensils below couch and inscription having been added in ink (cf. n° 27544).

PRESERVATION : In very bad condition; almost effaced.

Bull. : *Journal d'entrée du Musée*, n° 32907.

27559. **Funerary stele.** — Soft white limestone. — Height 0 m. 22 cent., breadth 0 m. 25 cent. — Abou Ballou, 1898.

Fragment of stele framed by columns with indistinct capitals (not of the ordinary type)

and pediment with akroteria. There remains the upper part of a female figure (girl?), to front, holding up both hands; she wears chiton and himation (draped over left shoulder) and her hair hangs down on each side of neck. By her right side a jackal is seated on a pillar or standard, to right with head to front. There is also an indistinct object by her left side.

Rather high relief.

PRESERVATION : Lower part broken away; surface worn and stained.

Bull. : *Journal d'entrée du Musée*, n° 39917.

27560. Funerary stele. — Soft white limestone. — Height 0 m. 90 cent., breadth 0 m. 15 cent. — Abou Ballou, 1898.

Fragment of rectangular stele framed by Egyptian columns and pediment. All that remains of the representation is the lower part of a draped figure reclining on couch with cup in right hand and a jackal at foot of couch, lying to right upon a pillar or standard.

Relief en creux.

PRESERVATION : Worn.

Bull. : *Journal d'entrée du Musée*, n° 39904.

27561. Funerary stele. — Soft white limestone. — Height 0 m. 41 cent., breadth 0 m. 90 cent. — Tell Basta, 1898.



Inscribed stele with slightly arched top against rectangular background. The part on which the inscription is cut is coloured dark (accidental?). The second half of the second last line has been erased in antiquity.

Bull. : *Journal d'entrée du Musée*, n° 33018.

27562. Funerary stele. — Soft white limestone. — Height 0 m. 36 cent., breadth 0 m. 98 cent. — Abou Ballou.

Rectangular slab framed by columns and cornice. Female figure reclines on couch in usual attitude and dress, holding out cup in right hand; her legs are stretched



straight, right above left. Below couch stands a three-legged table with two indistinct objects on it.

Carved in ordinary relief.

Inscription below :

ΑΝΤΩΝΙΟΥ ΑΝΘΑΚΑΙ ΔΟΥΑΚΤΗ  
 ΕΠΕΒΑΤΕΡΑΝ ΑΝΕΚΤΗ ΜΕΛΟΣ  
 ΤΗ ΝΕΚΡΟΥ ΤΑΧΙΣ ΚΑΙ

PRESERVATION : Much worn.

27563. **Funerary stele.** — Soft white limestone. — Height 0 m. 24 cent., breadth 0 m. 18 cent. — Abou Ballou.

Small rectangular slab framed by columns and triangular pediment. Small figure, wearing chiton and himation, draped over left shoulder and under right arm, stands to front with arms upraised.

Relief *en creux*.

Inscription below, within incised lines :

ΑΝΤΩΝΙΟΥ ΑΝΘΑΚΑΙ ΔΟΥΑΚΤΗ  
 ΕΠΕΒΑΤΕΡΑΝ ΑΝΕΚΤΗ ΜΕΛΟΣ

PRESERVATION : Worn and stained.

27564. **Fragment of funerary stele.** — Soft white limestone. — Height 0 m. 115 mill., breadth 0 m. 165 mill. — Tell Mokdam, 1898.

All that remains of the sculpture is two human feet to left. Relief *en creux*.

Inscription below :

ΑΝΤΩΝΙΟΥ ΑΝΘΑΚΑΙ ΔΟΥΑΚΤΗ  
 ΕΠΕΒΑΤΕΡΑΝ ΑΝΕΚΤΗ ΜΕΛΟΣ  
 ΤΗ ΝΕΚΡΟΥ ΤΑΧΙΣ ΚΑΙ

PRESERVATION : Surface worn and crumbly.

Bull. : *Journal d'entré du Musée*, n° 32898.

27565. **Funerary stele.** — Soft white limestone. — Height 0 m. 44 cent., breadth 0 m. 37 cent. — Abou Ballou, 1901.

Rectangular slab framed by aedicula consisting of two columns with foliage capitals and pediment with akroteria. A beardless male figure reclines on couch in usual attitude and dress, with cup in right hand and wreath in left, and with legs stretched straight out, right above left. At foot of couch a jackal lies to right, with head to front, on a column with a bracket-shaped top (standard). Beneath couch stands a row of

various utensils, bunch of stalks at each end, amphora with ladle, three-legged table with vessels on the top of it, and another vessel on the ground.

In ordinary relief, the objects below table being as usual merely incised in outline.

Inscription below within incised lines :

ⲠⲚⲧⲁⲓⲙⲓⲛ ⲉⲓⲁⲓⲟⲩⲉⲛⲟⲩ ⲛⲁⲓⲁ  
ⲧⲧⲉⲓ ⲁⲧ ⲁⲧⲧⲧⲧⲓ

PRESERVATION : Dirty and somewhat worn.

27566. **Funerary stele.** — Soft white limestone. — Height 0 m. 28 cent., breadth 0 m. 20 cent. — Abou Ballou.

Framed by aedicula with rounded roof. Beardless male figure reclines on couch in usual attitude and dress with cup in right hand; his legs are stretched straight out, right above left. Below couch stands a row of utensils, bunch of stalks, three-legged table with two vessels on the top of it, and amphora. Slight traces of carved inscription below.

Relief *en creux*.

PRESERVATION : Lower part badly broken; edges broken a good deal; surface worn.

27620. **Funerary stele.** — Soft white limestone. — Height 0 m. 36 cent., breadth 0 m. 255 mill. (pl. XXII).

A young woman stands to front with both arms raised and right knee bent. She wears chiton and himation (draped over left shoulder), shoes and earrings. Her hair, which is dressed in the Egyptian fashion, is arranged in a formal fringe round her forehead and hangs over her shoulders. On the ground by her right side a jackal is seated to right with head to front. The representation is enclosed within an aedicula consisting of two Egyptian columns (calyx capitals and profiled bases) and a rounded roof.

Inscription below, with incised straight line between the two lines of letters :

Ⲑⲉⲣⲉⲛⲟⲩⲓ ⲁⲛⲟⲩ ⲛⲁⲓⲁ

PRESERVATION : In good condition.

27621. **Funerary stele.** — Soft white limestone. — Height 0 m. 34 cent., breadth 0 m. 275 mill. (pl. XXIII).

A female figure, wearing chiton and himation, reclines on couch in usual attitude with cup in right hand and wreath in left; her right knee is raised. Her hair is arranged in ridges and furrows and hangs over her shoulders. A jackal lies to right on a bracket at foot of couch, and in the field above a hawk stands to left. The scene is

enclosed within an aedicula consisting of two columns (without the usual Egyptian *abaci*) and a low pediment.

Incised lines below but no remains of inscription. Slight traces of red paint on pediment.

PRESERVATION : Right hand column much broken; surface dirty.

27622. **Funerary stele.** — Soft white limestone. — Height 0 m. 43 cent., breadth 0 m. 49 cent. (pl. XXIII).

A human figure reclines on couch in usual attitude and dress, holding cup in right hand and wreath in left. At the foot of the couch stands a small male figure to front wearing chiton and himation; his right hand is held out and he holds a long curving object (strigil or perhaps flower) against his left shoulder. In the field above a jackal lies to right with head to front. The scene is framed by columns and pediment. Faint remains of inscription below within incised lines (see illustration).

PRESERVATION : Surface very crumbly.

27623. **Funerary stele.** — Soft white limestone. — Height 0 m. 30 cent., breadth 0 m. 25 cent. — Tell Abou Ballou, 1900 (pl. XXII).

Within an aedicula a human figure (probably male) stands to front with left knee bent. The left hand holds a wreath against lap, the right pours a libation over a narrow-stemmed altar of Egyptian type. Wears chiton and himation, the latter being drawn over left shoulder in the usual way; the feet are bare. The hair projects round forehead in a sharp, prominent ridge. By the right side of the human figure a jackal is seated to left with head to front, and by the left side stands a hawk, to right with head to front.

COLOUR : Traces of green on background and of black beyond the columns; black also on jackal.

INSCRIPTION : Written in black ink within incised lines :



PRESERVATION : Upper half broken away, including part of head.

BIBL. : *Journal d'entrée du Musée*, n° 34539.

9212. **Funerary stele**<sup>(1)</sup>. — Soft white limestone. — Height 0 m. 48 cent., breadth 0 m. 34 cent.

The representation consists of a male figure standing to front in same attitude and

(1) For illustrations of this and the five following stelae see Mr. Milne's Catalogue of Greek Inscriptions.

*Catal. du Musée*, n. 27125.

costume as n<sup>o</sup> 27623, pouring a libation over a similar altar with raised ring round middle and zigzag crown round the top. On each side is a jackal lying on a high bracket or standard; the one on the right has head to front, the other is entirely in profile. The aedícula has Egyptian columns (incised bands below calyx capital) and a round roof; there is a disk in relief on the tympanon and a line of dentil moulding along the foot.

Inscription engraved within incised lines:

ΑΡΧΕ ΦΙΛΑΔΕΛ[ΦΟΥ] ΤΟΥΤΟΥ  
 ΟΥ Ε ——— Ε[ΠΙΨΥΧΕ]

Preservation: Front of head completely broken away; surface worn.

9258. **Funerary stele.** — Soft white limestone. — Height 0 m. 47 cent., breadth 0 m. 28 cent.

A female figure reclines on a couch in the ordinary manner, with right knee raised and feet crossed, resting her left elbow on the topmost of two pillows and holding out a two-handled goblet in her right hand. She wears chiton and himation, draped as usual over left shoulder. Her hair is erected in a sort of arch over the top of her head, and tresses hang down on her shoulders. At foot of couch a jackal is seated on a bracket, to right with head to front. Row of objects below couch (merely incised). — bunches of stalks, maidservant (clad in chiton girt over *apoptygma*) standing to front and holding up a vessel in her left hand, amphora in stand and three-legged table with amphora and goblet. The scene is enclosed within an aedícula; columns with calyx capitals, but without Egyptian *abaci*, and triangular pediment.

Incised lines below, and traces of painted inscription.

Preservation: Slightly worn in places.

9256. **Funerary stele.** — Soft white limestone. — Height 0 m. 57 cent., breadth 0 m. 37 cent.

A male (?) figure in the usual dress and attitude reclines on a couch with legs straight out, holding out a goblet in his right hand. He is beardless and probably short-haired (worn). A jackal lies on a bracket at foot of couch, with head to front. Traces of a row of the usual objects incised below couch (table at right end with cups on it).

The aedícula has a triangular pediment with akroteria and the columns have Corinthian capitals.

Incised lines below, but no distinct remains of inscription.

Preservation: Surface much worn and stained.

9207. Funerary stele. — Soft white limestone. — Height 0 m. 25 cent., breadth 0 m. 69 cent.

At the right end of the stele is a couch on which reclines a beardless figure in usual attitude and dress, with right knee raised and feet crossed, holding wreath (?) in left hand and pouring a libation with right. At foot of couch a youthful figure stands to front with arms raised, wearing only a chiton. Next to this figure is an altar with a conical flame and next to this a large standard on which a jackal is seated to right with head to front. At the left end stands a stele with triangular top, bearing an incised inscription :

ΚΟΡΡΙΑΣ      (= Κορριάζ?)  
 ΝΕΡΑΧΙ  
 Ω Μ  
 Λ ΜΒ

The relief is on a sunken plane with rounded top. Rude work.

PRESERVATION : Left hand top corner broken off.

9250. Funerary stele. — Soft white limestone. — Height 0 m. 27 cent., breadth 0 m. 57 cent.

A bearded man reclines on a couch to left, with right knee raised and left foot drawn in, leaning left elbow against two pillows and holding out right hand. He wears chiton and himation, covering legs and drawn over shoulders from behind, and has thick curly hair in the Antonine fashion. The couch has moulded legs and a curving back at the upper end. At foot of couch is a stele with triangular top and akroterion, erected upon a base with moulding along top and bottom, and bearing an incised inscription within incised lines (two lines above and below each row of letters) :

Γ Γ Λ Α C I N O C  
 Λ Ζ Β Ε Υ Τ Υ Χ I

The relief is on a sunken plane with slightly rounded top.

PRESERVATION : Broken in places round the edge; right hand of figure broken off; surface worn and stained with black.

9251. Funerary stele. — Soft white limestone. — Height 0 m. 47 cent., breadth 0 m. 32 cent.

Framed by aedicula with triangular pediment and akroteria. A female figure reclines on couch in usual attitude and dress, with cup in right hand and wreath in left :

her right knee is raised; her hair hangs down her neck. Behind her legs stand two small figures with arms raised. Above, at foot of couch, is a juckal seated to right upon a standard. Row of objects below between legs of couch, amphora in stand, vessel with large round object on top, and three-legged table with two cups on it.

Relief *en creux*, the minor objects being merely incised in outline.

Inscription incised below in two lines :

ΤΑΝΕΚΘΕΡΩΣΦΙΑΟΤΕ  
ΚΝΟΩΛΜΛΚΑΧΟΙΑΧΒ

PRESERVATION : Right hand top corner broken away; surface worn.

27629. **Funerary stele.** — Soft white limestone. — Height 0 m. 295 mill., breadth 0 m. 22 cent. — Abou Ballou, 1902 (pl. XXIII).

Without the usual architectural frame. A male figure, short-haired and shaven, reclines on couch in usual attitude and dress, with right leg stretched above left, holding out cup in right hand. Below couch stand a large uncertain object (bouquet?), amphora in stand, and three-legged table with two cups on it. The relief is *en creux*, the objects below table being merely incised in outline.

Incised inscription below in one line :

Ηρακλείδης υιου Λάβου Λεσβίου

PRESERVATION : Edges a little chipped.

REL. : *Journal d'entrée du Musée*, n° 35859.

27630. **Funerary stele.** — Soft white limestone. — Height 0 m. 20 cent., breadth 0 m. 295 mill. — Abou Ballou, 1902 (pl. XXIII).

In ordinary relief, without any architectural frame. A female figure, wearing a long-sleeved garment, reclines on a couch on her left side, with right hand lying on knee and left raised to side of head, the elbow resting on a large pillow. Her head is to front, the hair being parted in the middle and drawn to each side. The couch is not indicated below mattress. At head of couch stands a diminutive female figure, tightly draped in chiton and himation, to front with head turned to her left. She lays her right hand on her mother's arm, and her left arm hangs stiffly against her side.

Inscription in field in well-cut letters :

Τικανίς αρτομαστοπίδης  
υψυχίει Λάβου

Second inscription, in smaller letters, above the small figure :

Ἐνταυθα[ρ] εὐφύχει

PRESERVATION : Slightly broken along top; surface dirty and rather worn.

BIBL. : *Journal d'entrée du Musée*, n° 35853.

**27567. Painted stele.** — Soft white limestone. — Height 0 m. 35 cent., breadth 0 m. 25 cent. — Saqqarah, Sarapeion, 1877 (pl. XXV).

The representation is on a rectangular plane enclosed by pediment, pilasters and base.

The base consists of four steps. The pilasters have a square base and a rounded shaft bordered by two narrow rectangular sides, and end above in a naked female figure of Egyptian type standing to front with arms folded across bosom, hair hanging over shoulders and *abacus* on head. The architrave has two receding courses underneath. There is a palmette at the apex of the pediment and a half-palmette at each end. Two round holes are pierced downwards through the top, one on each side of the central palmette; they slant towards each other and meet on the underside of the architrave. The back of the stele is roughly flattened.

The representation consists of the bull Apis standing to left in front of a square altar with high triangular corners and a two-step plinth. Above in the field are the two following iambic lines :

ἐνταυθα κρῶν τοῦ θεοῦ προστάγμα εὐχῶν  
τυχαγαθαί κρῶν εἶναι ὁ κρῶν ταδε

COLOUR : Inscription, outlines of altar, outlines and markings of bull done in black; base and sides of pilasters black; line of red down middle of each pilaster; hair, eyes and pubes of female figures black, lips red, and background black; *abaci* red; course between *abaci* black and lower course red; tympanum (and base ?) of pediment red; front of roof black; central palmette red (?) on black background; side palmettes black on red background; traces of black and red on base ?

Probably the sign-board of a professional interpreter of dreams at the Sarapeion, see Rubensohn, *loc. cit.*

PRESERVATION : In good condition; slightly chipped here and there.

BIBL. : MASPERO, *Guide*, n° 5633 (p. 385); *Notice*, 1895-1897, n° 381; *Festschrift für J. Vahlen*, p. 3 ff. (Rubensohn); *Arch. Anzeiger*, 1901, p. 201, n° 11; *Compte-rendu de l'Acad. des Insér.*, 1879, p. 130. Further references with regard to the inscription in *Arch. Anz.*, *loc. cit.*

**27568. Relief representing the Emperor Antoninus Pius and his family.** — Marble. — Height 0 m. 85 cent., length 1 m. 11 cent. (pl. XXVI).

A row of five figures standing to front. The Emperor is in the centre, an elderly bearded man with head slightly turned to his left and left knee bent, holding a roll in

his right hand and grasping mantle with left; he wears tunic, mantle (wrapped across waist and carried over left shoulder), sandals, diadem with rosette-shaped ornament in front<sup>(1)</sup>, and a ring on the third finger of his left hand. By his right side is a youth with thick curly hair (Marcus Aurelius), dressed exactly like the Emperor, with head slightly turned to his right and right knee bent, holding a wreath or cloth in his right hand and grasping mantle with left. On the other side of Antoninus stands a second curly-headed youth (Lucius Verus) with head slightly turned to his left and left knee bent; he holds a roll in his left hand while his right hangs slung against his bosom in his mantle; besides the mantle, in which he is enveloped from shoulders to ankles, he wears tunic, sandals and diadem. At each end of the group stands a woman, probably the younger Faustina beside Marcus Aurelius and the elder Faustina beside Lucius Verus. The former is looking to her left, with left foot drawn back; she wears chiton, sandals and mantle (draped in a common conventional scheme); her hair is arranged in ridges round forehead, covering ears, and is coiled round the top of her head. The woman at the other end stands with right knee bent, head slightly turned to her right, left arm laid across bosom and right hand raised to chin, the right elbow resting on left hand; she is clad in chiton and mantle, the latter being carried over the back of her head, and wears also sandals and diadem; hair rendered without detail.

There is a projecting ledge along the bottom of the relief. Marks of drill between fingers and toes; folds of drapery tend to be straight and mechanical. The pupils of the eyes are hollowed out.

As the elder Faustina died in 141 A. D. when Lucius Verus was only eleven years of age, the relief probably portrays the Imperial family after her death and deification, and the pensive attitude in which she is represented may have been chosen with a view to express this. The veil over the back of the head is characteristic of the coins on which she appears as *diva Faustina*. On the other hand, as Marcus Aurelius is still represented as a beardless youth, the relief cannot refer to a period much later than the death of Faustina. It may be placed therefore about the time of the marriage of Marcus Aurelius with the younger Faustina (146 A. D.) — hence their position side by side on the relief — when she and Lucius Verus were about sixteen years old. The beardlessness of Marcus Aurelius is not a serious objection to this date, for on the coins he is occasionally represented as beardless as late as 145 or 146 A. D. (Bernoulli, *Röm. Ikon.*, vol. II, p. 181). It may be noted that a portrait-statue of the younger Faustina representing her as the wife of Marcus Aurelius but at the same time of very maidenly appearance, was found at Olympia amid a group of royal personages from the exedra of Herodes Atticus; the hair on the statue is dressed in much the same way as on our relief, while the drapery scheme is of a closely allied type (*Olympia, Bildwerke*, pl. LXVIII, 1 and LXIX, 5). It must be admitted at the same time that the exact drapery scheme of the figure on the relief whom we have identified with the younger Empress occurs on a statue of the elder Faustina

(1) Perhaps an abbreviation for a wreath with a medallion in front.



from the same Olympian group (*op. cit.*, pl. LXVII, 1 and LXIX, 3). But considering the indiscriminate way in which these stock motives were used in Graeco-Roman portraiture and the provincial character of the relief, shown by the un-Roman dress of the Emperors; this difficulty need not stand in the way of the proposed identification. The features of the ladies are unfortunately not distinct enough to decide the question.

PRESERVATION: Vertical break between Antoninus and Lucius Verus; the corners of the slab are broken away; surface worn and badly stained.

REL: *Guide*, 1902, p. 121.

27569. **Stele with representation of Emperor or Deity surrounded by attendants and soldiers.** — White limestone. — Height 0 m. 56 cent., breadth 0 m. 49 cent. — Provenance uncertain [Cairo according to *Journal d'entrée*, Saqqarah on the label of 1897] (pl. XXV).

Plain rectangular slab with two rows of figures. In the centre of the top row the chief personage is seated to front upon a broad-backed throne, resting right arm on sceptre and wearing long-sleeved girdled tunic, cloak buckled on breast, boots, rays and disk, fillet and *hem hem* crown. By his left side stands a figure with long hair hanging on shoulders, carrying uncertain object in left hand and followed by a small dog; he (or perhaps she) is enveloped in a mantle and wears also tunic and boots. On the other side of the throne stands an attendant (to right with head to front), draped and sandalled, with right hand on the top of a large trumpet-shaped object. Next to him stands a man holding *ox* sceptre in right hand and short baton in left; he wears a long-sleeved, short tunic with girdle; a scarf or mantle with fringed end is drawn over left shoulder and tucked under girdle; his feet are in boots. The second row consists of five figures standing to front. All of them are booted. The first to spectator's left carries a whip (?) in his right hand and wears short tunic with fringed scarf hanging over left shoulder. The next figure leads a camel by a rope in his right hand and holds a spear in his left; he wears short tunic and a cloak over his back; the camel has a bell round its neck. Next stands an archer holding bow in left hand and pulling an arrow out of quiver with right; he wears short tunic (either long-sleeved or leaving right shoulder free) and a cloak, and a sword hangs against his right side. The next person wears a short tunic with girdle and sleeves, and cloak over back, and holds an object like a branch in his left hand. At the end of the row stands a figure dressed like the preceding one, holding sword in right hand and sheath in left; the end of his mantle hangs down in front of his left arm. All the figures in both rows have close-shaven faces and (with the above-mentioned exception) short curly hair.

Executed in low relief. The throned figure is the only one from which the surrounding background has been cut away. The surface, however, is smooth and finished.

COLOUR: Flesh red, traces of black on hair, red and blue on drapery; boots black; yellow on camel, crown of Emperor (?), sword-sheath of last figure and several of the girdles.

Very late period. The Museum possesses a fragmentary painting with a similar subject.

PRESERVATION: Face of stele smeared with mud; colours much obscured.

Bibl.: *Journal d'entrée du Musée*, n° 30001; *Notice*, 1895-1897, n° 287.

27570. Relief representing a male and a female deity (Zeus and Athena?). — Yellow sandstone. — Height 0 m. 49 cent., length 0 m. 5¼ cent. (pl. XXV).

Both are seated to front upon thrones, she by his right side. His right arm is raised holding sceptre, and in his left hand lies a thunderbolt. He wears breastplate or short tunic, girdle and cloak, buckled on his breast and flung over his left shoulder. His head is of the conventional Zeus type, with flowing hair and beard. His companion also has her right arm raised while she lays her left hand on the top of a shield standing by her side. She wears breastplate (?), with girdle round waist, and Gorgoneion (?) on bosom; the latter is perhaps the buckle of a cloak which is drawn across her lap, leaving the left leg bare. Her hair hangs down on her shoulders. Not clear whether she wore a headdress as this part of the relief is unfinished. By her left shoulder stands a hawk or owl (to left, with head to front).

Carved upon a rectangular slab with a slight ledge along the bottom. The work has been left in an unfinished or very rough condition. Traces of red paint here and there, applied over a coat of white.

An inscription is cut along the bottom ledge in two lines (much injured); remains of red paint in the letters:

Σ|εραραυα Ηερεοραμ

PRESERVATION: Three corners broken away; surface worn.

27571. Small relief. — Soft white limestone. — Height 0 m. 135 mill., length 0 m. 1¼ cent. — Bought, 1<sup>st</sup> Jan. 1884 (pl. XXV).

The upper part of a male figure is represented in back view with head turned to front. He has a beard and long shock hair (somewhat after the type of Marsyas), and something indistinct is fastened round his waist. The small female figure to spectator's left is probably a serpent-bodied Isis, though as the lower part is broken it is difficult to trace the coils. She holds a torch in her right arm and a *cornucopiae*

in her left; her bosom is draped; and her hair hangs down on each side of her neck<sup>(1)</sup>.

**PRESERVATION:** Broken on the side to spectator's right; the other three sides have, to some extent at least, been cut smooth in recent times; surface a good deal worn.

**Bibl.:** *Journal d'entrée du Musée*, n° 25495; *Arch. Anzeiger*, 1901, p. 204, n° 14.

**27572. Large relief representing two deities, male and female (Antaios and consort?)<sup>(2)</sup>.**— Coarse limestone. — Height 2 m. 81 cent., length 2 m. 16 cent. — Luxor (pl. XXVII).

Both are represented standing to front with legs in profile to spectator's right, the female figure by the right side of the male. The latter, who has the flowing hair and beard of the Zeus-type, holds a gazelle by the horns with his left hand and runs a sword through its throat, the animal standing with head turned towards its slayer, hindlegs on his left foot and forelegs on a small rectangular object. He wears a breastplate (with scales and fringes and a thunderbolt in relief on each shoulder-plate), a girdle knotted round his waist, a cloak thrown over his back and fastened on his breast by a buckle consisting of a Gorgoneion (with wings on temples and serpent-knot below chin), a sword-belt over right shoulder, bracelets, greaves (with lions' heads at the knees) and sandals. His head is surrounded by rays, disk, and laurel-wreath with hanging fillet-ends. His companion holds a sceptre in her upraised right arm and an indistinct object against her bosom in her left hand. She wears chiton, mantle wrapped round waist and carried over left shoulder, necklace (consisting of a row of rosettes and a row of oval beads) and shoes or sandals. Her hair, which is rendered by rows of studs, forms a round arch round her face and is surmounted by several emblems, disk with uræus in front and indistinct object above<sup>(3)</sup>, cow's horns, *pschent* on each side in profile, and ram's horns disk and plumes at each end, all in relief upon a large disk. On the left side of the head of the male figure is an eagle, to front, with wings outspread and head turned to its right, perched upon a wreath; below is a thunderbolt, upright. Between the heads of the two figures a small Harpokrates is seated to front upon a

(1) The two figures are interpreted in *Arch. Anz., loc. cit.*, as a Panacea and possibly a Centaur. For the type of the male head cf. a relief published in *Bulletin de correspondance hellénique*, 1890, pl. V.

(2) The two figures are explained by M. Golenischoff as Antaios and Nephthys in the article cited above. The grounds for this interpretation will be found in an earlier article by the same author (*Zeitschrift*, 1887, p. 135) in which he publishes two undoubted representations of the Libyan giant Antaios killing a gazelle. The figure on the relief is of a more pantheistic character than these representations, but it certainly seems to be grounded on the Antaios type. As regards his female consort, she has so little individuality that it would be rash to give her a distinctive name. Cf. the divine couple on n° 27570, a work of equally late style.

(3) Interpreted by M. Golenischoff as the hieroglyphic symbol of Nephthys much abbreviated.

*Catal. du Musée*, n. 27572.

lotus flower, with curly hair, *pschent*, right forefinger to mouth, and *cornucopie* in left arm. Below appears the head of a gazelle or jackal and also the top of an indistinct object by the right shoulder of the male figure (part of his accoutrement?). The work consists of two large slabs joined vertically. If the cutting down the middle of the female figure is ancient another slab must have been inserted in this place; but the cutting is probably modern. The eyes were inlaid with stone or paste, but the pupils have disappeared.

PRESERVATION: Existing parts as shown; breaks through neck and legs of female figure; surface much worn.

REM.: *Notice*, 1895-1897, n° 310; *Guide*, 1902, n° 310, p. 127; *Zeitschrift für ägypt. Sprache*, 1894, p. 1 and pl. 1 (Golénischoff).

**27573. Graeco-Egyptian stele.** — Limestone. — Height 0 m. 55 cent., length 0 m. 53 cent. — Luxor; presented by Mourad Ali, Consular Agent of the United States at Luxor (pl. XXV).

A broad, round-topped stele with a representation of four deities standing to front and a fifth figure on horseback (deity or worshipper?). Beginning from spectator's left, the first figure is Isis with right arm raised, wearing *chiton*, mantle, and headdress of disk, plumes and corn-ears (or horns?). Next comes Sarapis with left arm raised, holding with right hand a small child (Harpocrates) who stands between him and Isis; he wears *chiton*, mantle (round waist and over left shoulder), and indistinct headdress; behind him appears a round-topped niche or shrine. The next figure is a hawk-headed Horus with right arm raised, wearing breastplate or short tunic, cloak and *pschent* (in profile to right). Next to him is a beardless male god (Ra?), wearing loin-cloth, ram's horns and large disk; his right arm is raised and he holds with left hand a small indistinct figure standing on the ground. Towards these approaches (on a rather higher level) a bearded man riding on a saddled horse; his head is turned to front, his right arm raised, and he wears breastplate and cloak<sup>(1)</sup>. Above his head is a hawk (to right, with right wing extended and left drooped).

Below is a narrow frieze of animals, crocodile to left confronted by lion and deer; two buds (?) between crocodile and lion.

Above, in the *exergue*, is another group. In the middle Harpocrates is seated to right with left hand to mouth and scourge in right; he wears *pschent* and necklace. Towards him approaches Bes with head to front, wearing lion's skin and crown (?) and playing harp, and next to Bes comes a serpent or Agathodaemon wearing *pschent*. On the other side of Harpocrates lotus buds and flower and a Uraeus wearing indistinct crown. At each end is a branch of papyrus, and overhead there is a winged Uraeus-disk.

(1) Perhaps a deified Emperor: cf. the equestrian statues of Marcus Aurelius.

A line in relief divides *exergue* from main frieze. The animals below are carelessly carved on the original plane. Traces of white coat and red paint.

PRESERVATION : Surface somewhat worn.

Bibl. : *Journal d'entré du Musée*, n° 22182; *Mosazzo, Guide*, n° 5484 (p. 360).

**27574. Graeco-Egyptian Sphinx in relief.** — Coarse whitish limestone. — Height 0 m. 72 cent., length 0 m. 96 cent. (pl. XXVIII).

A winged male Sphinx covered with a profusion of attributes, moving to right with head turned to front. He has a thick crop of hair partly covered by *khaft*, and he wears a crown of ram's horns disk and uraei (?). A sort of apron with vertical ribbings hangs in front of his chest; there is a covering over his back; and two chains, with a disk at the point of intersection, are fastened diagonally round his body. A crocodile's head protrudes from the front of his chest. He treads on a long Uraeus; small serpents encircle his legs like anklets; and his tail ends in a Uraeus-head (?). A hawk's head (in profile to left), wearing ram's horns (?) and disk, is set upon his rump. Between this and the tip of his tail is a large indistinct emblem.

Carved on a roughly rectangular slab with ledge along the bottom. The work is either unfinished or left very rough in places. The eyes have apparently been inserted.

PRESERVATION : Face of Sphinx and nose of crocodile chipped; edges broken a good deal.

Bibl. : *Mosazzo, Catalogue*, n° 5425 (?). Cf. *B. M. Cat. of coins, Alexandria*, XXVI, 853.

**27575. Stele of late Egyptian type** <sup>(1)</sup>. — Soft yellowish limestone. — Height 0 m. 54 cent., breadth 0 m. 43 cent. (pl. XXVIII).

Round-topped stele with antae. The top part is filled by a winged Uraeus-disk, the disk and Uraei being extremely small. Below this is the main representation. A hawk-headed crocodile with tail ending in Uraeus-head, wearing *pschent*, stands to right upon a large coil or coiled serpent. Facing the crocodile stands a priest or worshipper holding up his right hand towards the *pschent* in adoration and looking up in the same direction. He is short-haired and clean-shaven, and is clad in a tunic and an upper garment fastened over left shoulder and under right arm. Below is a large space with remains of ruled lines evidently intended for an inscription (and probably for a Greek one). The inscription however has either never been executed or has been effaced.

(1) Cf. *MUSEE, Cat. of Greek Inscriptions*, n° 2202, a stele of similar type with a Greek inscription. With the human figure on the stele cf. the statuette of a priest of Sobek, n° 27495. The coil on which the crocodile stands seems to end in a serpent's head and may therefore merely represent a coiled serpent. It is also possible that it is intended as a reference to the Labyrinth in the Fayoum (cf. the representations of the Cretan Labyrinth on the coins). The Fayoum, as is well known, was a great centre of crocodile worship and the relief may very well have come from there.

COLOUR : Remains of dark paint, over a coat of white.

PRESERVATION : Surface a good deal worn.

**27527. Fragment of large plaque with engraved ornamentation. — Marble. —**  
Height 0 m. 29 cent., breadth 0 m. 35 cent. (pl. XXIV).

On the right is part of a laurel-wreath with incised border, within which is a mystic eye. There is a small seated figure below the eye, with cap and plumes of Osiris, and also an indistinct mark; incised ring round about. To the left of the wreath are two human figures in profile to right, one above the other; they are naked except for a strip of drapery which hangs from their shoulders; the upper one is male and probably also the lower one. The latter stands with left leg drawn back, holding out a long object like the stalk of a plant in right hand and with left arm drawn back from shoulder; the upper figure is moving forward, holding out a similar object in left hand. A jug stands in front of the upper figure and part of a large vessel in front of the lower. To left of them is a large curving branch with twigs and flowers and to left again an Egyptian bouquet of lotus flowers and buds. Fragment of incised design overhead. The back is ruled with incised lines.

TECHNIQUE : Most of the ornamentation is merely incised, but the larger parts are in sunk relief.

PRESERVATION : Broken all round; surface rather worn.

**27528. Graeco-Egyptian stele. — Limestone. — Height 0 m. 30 cent., breadth**  
0 m. 29 cent., thickness 0 m. 095 mill. — Bought (pl. XXIV).

Rather thick rectangular block with smoothed face. The representation consists of a Uraeus and a serpent or Agathodaemon coiled and confronting each other with erected heads, the serpent being on the right. The Uraeus wears the headdress of Isis, cow's horns, disk and plumes, and the serpent the crown of Upper Egypt. Between them is a small winged griffin seated to right upon a rectangular base and placing its left forefoot on a wheel in the form of a rosette. Its head is turned down, its wing erected, and its tail curled upwards.

The serpents are in fairly high relief but the griffin *en creux*. Traces of black and red paint; red on disk of Uraeus and tail of serpent; black about the head of serpent (?).

On the top of the stele is a written Demotic inscription (see SPIEGELBERG'S, *Cat. of Dem. inscr.*).

PRESERVATION : Surface rather worn in parts.

REL. : *Journal d'entrée du Musée*, n° 1057 (two first figures illegible).

**27576. Head of Sphinx (?). — Limestone like n° 27574. — Height 0 m. 38 c.,**  
breadth 0 m. 33 cent.

Fragment of a relief of same style as n° 27574. Beardless head, to front, with thick

crop of hair partly covered by conventional wig. The wig is encircled by small projecting animals' heads (indistinct). Traces of apron and crocodile's head in front of breast (?).

PRESERVATION : Only the head and a little of the breast are preserved; surface worn.

27577. **Slab with relief.** — White limestone. — Height 0 m. 73 cent., breadth 0 m. 36 cent., depth 0 m. 3¼ cent. (pl. XXIX).

Rectangular block with relief in front, sunken panel on each side and plain back. It is not clear how it ended above.

The relief apparently consists of a naked female figure dancing to right with a narrow strip of drapery hanging from her arms. There is a ledge along the foot below relief.

PRESERVATION : In very bad condition; top of block worn away; head of figure broken off; deep cuts through ankles.

27578. **Slab with relief.** — White limestone. — Height 0 m. 78 cent., breadth 0 m. 36 cent., depth 0 m. 3¼ cent. (pl. XXIX).

Rectangular block of same shape as n° 27577. It has probably formed part of the same construction.

The relief consists of a dancing female figure, with head turned to left (?). One arm is raised and holds a narrow strip of drapery arched over her head. She apparently wears a long garment, the ends of which float about her ankles (?).

PRESERVATION : Much worn, especially on the top.

27579. **Trough.** — Soft white limestone. — Length 0 m. 66 cent., breadth 0 m. 44 cent. — Naukratis, 1899.

Shallow rectangular trough with herring-bone pattern cut on the inside. At each end is a pair of three shallow semicircular cuttings along the edge of the rim. The under-edges are bevelled.

Inscription cut along two sides of rim (Σ with slanting strokes) :

ΔΙΟΝΥΣΙΗ ΔΗΜΗΤΡΙ

Probably from a Ptolemaic shrine of Demeter, see *B. S. A.*, *loc. cit.*

PRESERVATION : Somewhat worn in middle of inside.

BUL. : *Journal d'Entrée du Musée*, n° 33597; *British School Annual*, vol. V, p. 41.

- 27580 *a, b*. Fragments of a large basin with designs in relief upon the outside.  
— White marble. — Length of *a* 0 m. 465 mill., length of *b*  
0 m. 22 cent. (pl. XXIX).

The lower part is covered with rosette pattern (radiating from the base) over which akantos leaves with curving tips are carved at intervals. Round the neck, which is slightly concave, runs a frieze of wavy akantos-sprays with flowers and buds of various kinds springing from them (rose-lotus among others?), and on one of these a long-necked bird is perched. Underneath the rim is an Aeolic kymation. Two lines are incised round the inside of the rim.

Marks of drill.

PRESERVATION: In three fragments, two of which are joined together; the third piece does not fit on.

Bull.: *Journal d'entrée du Musée*, n° 28158; *Notice*, 1895-1897, n° 388; *Arch. Anzoger*, 1901, p. 207, n° 29.

27581. Altar with inscribed dedication. — White marble with blue tinge. —  
Height 0 m. 52 cent., diam. of base 0 m. 555 mill.

Round altar with plain mouldings round top and bottom.

Inscription carved on one side as follows:

ΥΓΕΡΒΑΣΙΛΕΩΣ ΕΥΤΟΛΕΜΑΙΟΥ  
ΚΑΙ ΒΑΣΙΛΙΣΣΗΣ ΕΛΦΕΙΝΟΗΣ  
ΟΕΙΝΦΙΛΟΤΑΤΟΥ ΕΥΝ  
ΑΥΤΟΛΟΝΘΕ ΑΡΜΑΙΝΟΥ ΚΑΙ  
ΤΙΜΟΚΛΟΝΗΣ ΙΛΑΟΥ ΚΑΙ ΤΑΡΑΛΙΑ  
ΔΗΡΗΤΡΙΚΑΙ ΚΟΡΗ ΚΑΙ ΔΙΚΑΙΩΣΥΝΗ

PRESERVATION: Chipped here and there.

Bull.: *Ἀθήνην*, III, 85 (Nérotos); *Rev. Arch.*, XXVII (N. S.), 49; *Compt. Rend. Ac. Ins.*, 1873, 308; *Strack, Dgn. Pbd.*, 237, n° 54.

27582. Small altar. — White marble. — Height 0 m. 14 cent., diam. of base  
0 m. 105 mill. — Koptos (pl. XXX).

Round altar with mouldings round top and bottom. The top is slightly scooped out.

Marks of turning.

PRESERVATION: A little incrustated and discoloured.

Bull.: *Journal d'entrée du Musée*, n° 25373.



27583. **Small altar.** — Brown granite. — Height 0 m. 13 cent., diam. of base 0 m. 095 mill. — Koptos.

Same type as n° 27582. Bears conspicuous traces of turning.

PRESERVATION : Slightly chipped.

Bibl. : *Journal d'entrée du Musée*, n° 25375; MASPERO, *Catalogue*, n° 5773.

27584. **Small altar.** — Polished black basalt. — Height 0 m. 145 mill., diam. of base 0 m. 117 mill.

Same type and technique as n° 27582. The top also has been scooped out by means partly of wheel.

PRESERVATION : Chipped here and there.

27585. **Small altar.** — Dark, white-speckled stone with polished surface. — Height 0 m. 164 mill., diam. of base 0 m. 134 mill. — Koptos.

Same as preceding.

PRESERVATION : Slightly chipped.

Bibl. : *Journal d'entrée du Musée*, n° 25374 (?); MASPERO, *Catalogue*, n° 5772 (?).

27586. **Small altar.** — Dark stone with polished surface. — Height 0 m. 20 cent., diam. of base 0 m. 17 cent.

Same as preceding. Shallow rectangular hole in the middle of base.

PRESERVATION : Part of base broken off; badly chipped, especially round top.

27587. **Small altar.** — Soft white limestone. — Height 0 m. 175 mill. — Tell Nawa (Memphis).

Of same type as preceding, with a low square plinth. Incised line round upper part of drum.

Slight traces of paint.

PRESERVATION : Badly broken round top and base.

Bibl. : *Journal d'entrée du Musée*, n° 33277.

27588. Small altar. — White limestone. — Height 0 m. 215 mill. — Balansourah (pl. XXX).

Small columnar altar standing on rectangular plinth with four short legs. The column has a base like a reversed echinus and an echinus capital surmounted by a rather deep bowl. The surface of the upper part of column is left on a rather higher plane than that of the lower. Made without wheel.

PRESERVATION: Marks of usage; the bowl is blackened by smoke and the inside of it is coated with a burnt deposit. Chipped in places.

Bibl.: *Journal d'entrée du Musée*, n° 30590.

27589. Small round altar on a rectangular plinth. — Whitish limestone. — Height 0 m. 223 mill., breadth of plinth 0 m. 14 cent. — Labyrinth, Oct. 1862 (pl. XXX).

The round altar has four short legs, mouldings round top and bottom and a wavy vine-wreath round the middle; there is a shallow lozenge-shaped sinking in the centre of the bowl. The plinth has also four short legs and mouldings round top and bottom; in the centre of each side is a bucranium, and these are connected with each other by a long wreath which hangs between them in festoons and is held together by fillets. Slight traces of various colours (probably applied over a coat of white).

TECHNIQUE: Drum of altar partly made by means of wheel.

PRESERVATION: Marks of usage, the bowl being coated with a burnt deposit. Chipped and worn.

Bibl.: *Journal d'entrée du Musée*, n° 19995; *Museo, Guide*, n° 6118 (p. 416); *Notice*, 1895-1897, n° 399; *Arch. Anzeiger*, 1901, p. 207, n° 27.

27590. Graeco-Egyptian aedicula. — Soft white limestone. — Height 0 m. 30 c., breadth 0 m. 155 mill. — Bought, 16 May 1887 (pl. XXIX).

Round-roofed, with pilaster and akroterion on each side. The capitals and akroteria are fluted vertically; the ornamentation on the face of the arch consists of a denticulated band between two plain ones. Inside is a two-step plinth which broadens outwards from base to top. A serpent is represented in relief down the middle of the back. The shrine has stood upon three short triangular legs.

Marks of various attachments. There is a shallow rectangular sinking on the exterior wall on each side, pierced by five holes (one at each corner and one in the middle); there is a vertical hole through the middle of the arch; and there are also holes through the akroteria.

PRESERVATION: Part of base and of one wall broken away; surface chipped and stained.

Bibl.: *Journal d'entrée du Musée*, n° 27761.

**27591. Fragment of a leg of a table.** — White marble. — Height 0 m. 39 cent.

Of same general type as n° 27592. The piece preserved comprises the head of a lion with open jaws, issuing from foliage. The lower part has been in the form of a hind leg. Marks of drill.

PRESERVATION : Broken off short above and below ; surface broken a good deal.

**27592. Leg of table.** — Black and white granite. — Height 0 m. 70 cent. (pl. XXX).

Consists of hindleg of panther ending above in head of panther with open mouth ; above, a short round drum and rectangular capital. There is a small hole above, for pinning on the flat top, and a rectangular projection below foot for fastening it into a base.

PRESERVATION : Good.

**27593. Leg of table.** — White, streaky alabaster with smooth polished surface. — Height 0 m. 40 cent.

Like n° 27592. Consists of hindleg and head of panther, surmounted by a support with squared front and hole sunk in the top.

PRESERVATION : Foot broken off ; ears and lower jaw broken ; chipped in places.

**27594. Fragment of leg of table.** — White, streaky alabaster with smooth polished surface. — Height 0 m. 30 cent.

Of same type as n° 27593. Below the panther's head hangs an ivy-wreath.

PRESERVATION : Top and bottom broken off.

**27595. Leg of table.** — Hard white limestone. — Height 0 m. 50 cent.

Of same type as n° 27593.

PRESERVATION : Foot broken off ; ears and mouth of panther clipped.

**27602. Leg of table.** — Wood. — Height 0 m. 83 cent., breadth of capital 0 m. 183 mill. — Fayoum, 1901 (pl. XXX).

Of same general type as n° 27592 ; it consists of the hindleg and head of a panther or lioness, surmounted by a rectangular capital ; there is a short projection above for fitting into the board and a long projection below pierced by a horizontal rectangular

slit. The throat of the animal is surrounded by a wolf's teeth = pattern (in imitation of a fringe of hair). There is a long ornament like a thyrsos down the front of the leg, flanked on each side by a wavy branch with spiral tendrils (and among them on the left side a bunch of grapes?). On the face of the capital is a floral design as shown, surrounded by a rectangular frame.



**TECHNIQUE :** The above-mentioned designs are incised in the wood and have been filled with a metal inlay (probably lead), of which there are still a good many oxydized remains. The top of the panther's head is covered with small round sinkings which have apparently been treated in the same way. The eyes also have been inlaid. The front of the upper part of the head is made of a separate piece of wood and is attached by means of four wooden pins, and the right side of the lower jaw has been joined on in the same manner. There are traces in the underside of the mouth of two metal pins, the object of which is not clear (possibly for attachment of tongue?). The only remains of colour are some traces of red on the palate.

**PRESERVATION :** Right ear, right side of lower jaw and tip of muzzle broken off; the attached portion of upper jaw has come apart slightly from the rest of head; the wood is cracked all over, though still fairly sound.

**Bibl. :** *Journal d'entrée du Musée*, n° 35145.

**27601. Leg of some large utensil. — White marble. — Height 0 m. 41 cent. — Naukratis, 1899 (pl. XXX).**

For shape see illustration. Round the middle of the shaft is a ring of leaves, every second one of which is overlapped by its neighbours. Above are vertical flutings arranged in pairs (or long leaves?), every other pair being overlapped on each side. The foot has been let into a base; there are four vertical slits down it, a hole is bored in the middle of each slit, and there are remains of a lead fastening in one of the holes.

**COLOUR :** Traces of red on flutings and yellow on leaves below.

**PRESERVATION :** Top broken; surface chipped here and there.

**Bibl. :** *Journal d'entrée du Musée*, n° 33595.

27619. **Sculptured block.** — Soft white limestone. — Height 0 m. 24 cent., length 0 m. 89 cent., depth 0 m. 13 cent. — Tell Atrib (Athribis), 1902 (pl. XXXI).

The ornamentation is in two rows. The top row consists of five triglyphs with various symbols in the metopes. These are as follows (beginning from left): — 1. coiled Uraeus with head erect to right, crested; 2. crown of Isis, consisting of cow's horns, disk and plumes; 3. *pschent* of peculiar form in profile to left; 4. coiled serpent (Agathodaemon) with head twisted round to left, wearing *pschent*. The lower row is decorated with two sets of continuous spirals diverging from an ornament in the middle which consists of an erect branch flanked by half-palmettes. The interstices between the spirals are filled with conventional three-petalled flowers.

The block has had a set-back at each end. The back is roughly flattened, and the top and bottom are quite smooth.

PRESERVATION: Vertical break through the middle; left end much broken and right end slightly; surface slightly scratched and worn.

Bibl.: *Journal d'entrée du Musée*, n° 35355.

27596. **Capital.** — Grey sandstone. — Height 0 m. 53 cent., diam. at base 0 m. 50 cent. — Erment (pl. XXXI).

Has had a quadrilateral top and is ornamented on each of its four sides with a pattern in relief consisting of *akanthos* leaves, volutes and rosettes arranged as shown.

Traces of coat of stucco.

There is a quadrilateral sinking on one side of top.

PRESERVATION: Much chipped, especially round the top.

Bibl.: *Journal d'entrée du Musée*, n° 28669.

27597. **Capital** <sup>(1)</sup>. — Black basalt with polished surface. — Height 0 m. 57 cent., diam. of drum 0 m. 36 cent., breadth of abacus 0 m. 64 cent. — Damanhour, 1898; said to come from Naukratis (pl. XXXI).

Bell-shaped calyx capital with vertical round-tipped flutings, two incised lines round top of drum; Greek abacus.

PRESERVATION: Slightly chipped here and there.

Bibl.: *Journal d'entrée du Musée*, n° 33010.

(1) There is a similar capital in the British Museum on the top of a short column.

27598. **Capital.** — Soft white limestone. — Height 0 m. 17<sup>5</sup> mill., breadth 0 m. 22<sup>5</sup> mill. — Tell Mokdam, 6<sup>th</sup> Dec. 1898.

Perhaps of a pilaster as the back half is left plain. The lower part is round and the upper part four-cornered and concave-sided. The decoration of the front is as follows: the lower part is covered with erect leaves; above the leaves is a volute stretching from corner to corner; above the middle of the volute is a human head to front between two spiral leaves; a bead moulding runs along the top. The two sides contain part of a similar design.

PRESERVATION: Much broken behind; surface a good deal worn.

27599. **Block from a small wall.** — Soft white limestone. — Height 0 m. 50 c., length 0 m. 54 cent. — Marked K. G.

Ends in front in a pilaster with fluted shaft and capital ornamented with akantos leaves and flowers with curled-over sepals. A cornice runs along each side and is continued round the back.

Remains of stucco and slight traces of paint.

Marks of drill on capital. Lines incised on top.

PRESERVATION: Worn a good deal.

27600. **Gargoyle.** — Blue-streaked marble. — Height 0 m. 30 cent., length 0 m. 60 cent. (pl. XXIX).

Consists of an open channel with squared sides leading into a lion's head (of ordinary Greek type) with open mouth.

PRESERVATION: Broken behind.

27627. **Gargoyle.** — Coarse white limestone, full of shells. — Length 1 m. 41 c., breadth across lion's head 0 m. 45 cent.

Same type as 27600, except that the lion's mane is rather shaggier. The teeth are arranged in a symmetrical zigzag pattern. The channel, which is preserved entire, is 0 m. 14 cent. deep and 0 m. 14 cent. wide. There are some remains of plaster on the top of the sides.

PRESERVATION: In good condition.

27626. **Unfinished statue.** — Grey sandstone. — Height 1 m. 42 c. (pl. XIV).

Standing figure wearing himation draped across front of body and drawn over left shoulder, perhaps also chiton and *modius*. The right arm hangs by the side and a

small object seems to be attached to the hand from below. The left hand holds a large object against the shoulder.

The figure is roughly shaped out and is covered with coarse tool-marks. The back is flat.

PRESERVATION: Lower part of legs wanting; horizontal breaks through neck, middle of body and thighs.

**27603. Bust of Sarapis (?).** — Plaster <sup>(1)</sup>. — Height 0 m. 96 cent. (pl. XXXII).

Perhaps a large medallion for the decoration of a wall. The head has been finished behind while the lower part of the back is flat.

The subject represented is a bearded god with flowing hair and small wings on his temples. The hair has hung over the forehead, as appears from the marks, though the arrangement of it is not clear. He wears chiton and himation over left shoulder. The back of his head is encircled by a twisted diadem and there has been an ornament on the top of his head, probably a *modius*. The wings on the temples suggest Boreas or Dionysos rather than Sarapis. But the arrangement of the drapery as well as of the hair and beard, the probability that there was a *modius* on the top of the head and the fact that the work forms a pair with n° 27604, which undoubtedly represents Isis, make it much more probable that we have here a representation of Sarapis under a new guise <sup>(2)</sup>.

COLOR: Remains of paint, but the colours cannot be distinguished with certainty.

TECHNIQUE: A core has first been formed of ordinary coarse plaster, and over this the modelling has been done in fine white stucco. The pupil of the eye is hollowed out and there is an incised ring round the iris.

PRESERVATION: Head has been broken off at one time and is now joined on with plaster, part of shoulders and locks behind being restored; top of head broken; surface chipped a good deal.

REEL: *Arch. Anzeiger*, 1901, p. 265, n° 23.

**27604. Bust of Isis.** — Plaster. — Height 0 m. 86 cent. (pl. XXXII).

Of same general form as n° 27603, with which it forms a pair.

She wears chiton and fringed mantle with Isiac knot. Her hair is waved to each side and confined by a band round back of head, and she has had tresses hanging over her shoulders. There may have been a crown on the top of her head but that part is much broken.

Colour and technique like n° 27603.

PRESERVATION: Head has been joined on, the neck, right shoulder and part of hair

(1) In *Arch. Anzeiger*, *loc. cit.*, the material is incorrectly described as «Kalkstein mit Stuckbezug».

(2) The wings may be intended as a symbol of Hermes, as on Roman coins the *caduceus* is sometimes associated with the sacred serpent of Sarapis.

being restored in plaster; in the restoration the bosom has been wrongly twisted to the right side; top of head and top of bust broken; surface much chipped and injured.

Bull.: *Arch. Anzeiger*, 1901, p. 205, n° 24.

**27605. Part of a Sarapis in relief.** — Stucco and white marble. — Height 0 m. 19 cent. (pl. XXXII).

Represented to front, looking to his left. He wears chiton, himation over left shoulder, diadem and *modius* (broken off).

The fragment is a piece of wall or furniture-decoration. It has been modelled in stucco against a vertical plank, the marks of which are well preserved upon the back of it. The face alone is carved in marble and inserted among the stucco.

COLOUR: The surface is covered, more or less completely, with a waxy coat of dark brown, but underneath this there can still be discerned the traces of its original condition. Pink on drapery, with remains of gilding in the middle. The hair was coloured brown, and it also bears slight traces of gilding here and there. The flesh of the face was probably left unpainted in the white marble, and the throat and diadem have also been white. The lips were red. The eyes and eyebrows are black and there is a line of red above and below the lids.

PRESERVATION: Broken away below and on each side; *modius* broken off; mended break across chest.

**27606. Small mask of Seilenos.** — Soft yellow limestone. — Height 0 m. 066 mill. (pl. XXXII).

Usual type of Seilenos head, with beard and cluster of hair on each temple. His mouth is open. The back is quite flat.

Traces of colour; black on eyes and hair and red on flesh.

PRESERVATION: End of beard chipped; surface corroded by salt.

**27607. Head of Bes.** — Soft white limestone. — Height 0 m. 14 cent. (pl. XXXII).

He has short hair on each temple and a long lock on the crown of his head, curled forwards so as to form a suspension-ring. The inside of the head has been hollowed from underneath; the mouth appears to have been cut open; the eyes, ears and nostrils are pierced; and there are also traces of holes below each ear. Perhaps a lantern?

PRESERVATION: Lower part broken away; surface much damaged.

Bull.: *Journal d'entrée du Musée*, n° 32085.



27608. Part of a male figure (Harpokrates?). — Wood and stucco. — Height 0 m. 205 mill. — Akhmim (pl. XXXII).

Upper part of youthful male figure wearing a mantle draped round legs and drawn over left shoulder from behind. He is looking upwards, his right haunch is bent outwards, his right hand has probably been held to mouth and his left arm has hung by his side. His head is surrounded by a fringe of curls with a knot above forehead and a sort of queue behind, and a crown has been inserted in the top of his head. The lower part of the back of the figure has been added separately; not clear how it ended behind; perhaps similar to n° 27515.

TECHNIQUE: The work has been rather roughly carved in wood and has then been covered with a thick coat of stucco. The stucco has been painted brown all over and finally the front parts of flesh and hair have received a coat of gilding.

PRESERVATION: Crown, front of nose, both arms and lower part of body broken away; the stucco has peeled off to a large extent and the paint and gilding have partly disappeared.

Bull.: *Journal d'entrée du Musée*, n° 26089.

27515. Hawk with head of Sarapis. — Wood and plaster. — Length from tail to end of *modius* 0 m. 50 cent. — Akhmim; obtained along with n° 27608.

Standing hawk of the ordinary Egyptian type with head and bust of a bearded god wearing *cliton*. The type of head is that of Zeus rather than of Sarapis as the hair does not hang over the forehead in the manner characteristic of the Alexandrian deity. In the top of the head there is fixed a large stump of wood which has probably been the core of a *modius*.

A large opening of this form  
of the hawk and some scraps  
Presumably a funerary box.



is rather roughly hollowed out in the back of  
of cloth are still adhering round the edges.

TECHNIQUE: The body of the hawk is carved out of wood, but the head and bust are modelled in plaster over a wooden core. The lower part of tail has been pinned on with a wooden pin, and there are two rectangular holes for the separate attachment of the legs. The body of the hawk (except on the underside of tail) is covered with a thin coat of white stucco, over which it is painted a dark red. On the head and bust are traces of gilding as well as of paint, but the details are difficult to make out. The plaster is pink near the surface and white underneath.

PRESERVATION: Legs and end of tail wanting; the plaster has peeled off to a large extent from breast and back of head, and the part that remains is in a rather insecure condition; the face is incrustated with dirt.

Bull.: *Journal d'entrée du Musée*, n° 26088.

27628. **Small statuette of Herakles.** — Green Steatite. — Height 0 m. 068 mill., breadth of base 0 m. 075 mill.

Seated on a rock with rather wide-spreading base in front, his knees being apart and slightly turned to his left. His right elbow rests on a corner of the rock and his right hand on the top of club. A lion's skin is fastened round his neck and falls over his back, covering his left arm which hangs by his side.

There is a round vertical hole bored in the rock behind his left hand. The lion's skin is stippled with small notches and the surface bears conspicuous marks of rasping.

Same class of work as n° 27517 and n° 27502-27504.

PRESERVATION: Head wanting; chipped in places.

27502. **Small funerary or religious representation.** — Steatite. — Height 0 m. 075 mill., length 0 m. 107 mill. (pl. XI).

A female figure, enveloped in chiton and mantle, is seated in the middle of a couch, her feet on a footstool, her right hand on her lap and her left raised to her throat.

On either end of the couch, upon a rectangular plinth, stands a large conical cap encircled by a wreath. The couch has moulded legs and hangings in front.

Back roughly flattened. Two deep holes in base, apparently for fastening it to some other object.

PRESERVATION: Head of female figure broken off; chipped in places.

27503. **Boy on fish.** — Steatite. — Height 0 m. 055 mill., length 0 m. 09 cent. — Bought, Dec. 1885 (pl. XI).

On the back of a large-headed fish reclines a small human figure with right leg crossed over left, right hand on knee and left by side. He wears a conical cap with curled-over tip, ornamented with impressed circles, and some indistinct drapery (cloak round neck?). The fish has its head raised and inclined to right. A scarf (cross-hatched, with fringed end) is fastened round its breast, and its body is covered with impressed concentric circles. Low elliptical plinth ornamented with slanting incisions. It is hollowed out underneath, and there is a small hole through the mouth of the fish.

PRESERVATION: Tail of fish (?) partly broken away; small hole in back of fish; surface chipped.

REL.: *Journal d'entrée du Musée*, n° 27057.

27504. **Boy.** — Steatite. — Height 0 m. 06 cent. — Koptos [bought] (pl. XI).

Broad little figure standing with right arm by side and left against breast underneath

drapery. He wears chlamys, buckled on right shoulder, flat cap and wrappings round his legs (or boots).

PRESERVATION: Front of left foot and end of drapery on right side broken off.

BIBL.: *Journal d'entrée du Musée*, n° 28325.

27505. **Head of boy.** — Yellow limestone. — Height 0 m. 02 cent. — Mit Rahineh [Kom el arbain] (pl. XI).

From a tiny statuette. He wears flat *pileus* and wreath.

BIBL.: *Journal d'entrée du Musée*, n° 32809.

## ADDENDA ET CORRIGENDA.

Page 11, n° 27454. Read = Weathered white marble =.

18, n° 27471. From Alexandria according to *Catalogue Maspero*, from Naukratis according to *Notice*, 1895-1897.

21, n° 27498, 27499. Most of the objects registered as = Achat et fouilles de Daphnae = come from the dealers and have no connection with Daphnae.

22, n° 27477. Also reproduced BARSACI, *Répertoire*, II, p. 665, n° 5.

29, n° 27616. Cf. MASPERO, *Sérapéum de Memphis*, Atlas, pl. V, d.

32, n° 27525. The object in his hands is encircled by a very indistinct wreath in relief.

33, n° 27526. Pink on parts of drapery.

35, n° 27529, 27530. Mr. Milne observes that these may be identical with two stelae described in *Rec. Arch.*, XVIII, 338, one from the eastern necropolis of Alexandria and the other from near Hadra station.

58, ligne 2. Read = an animal's head like the top of a sceptre =.

71-72. Some of these small objects may be made of dark schist and not steatite, but as they are not within reach at present, I cannot verify this. Throughout this volume the names given to the materials make no pretence to scientific accuracy but are merely the current archaeological terms.



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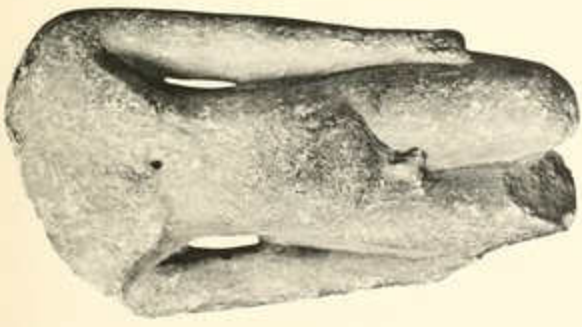
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- Uraeus, 30, 58, 59, 60, 67.
- Zeus, 56.





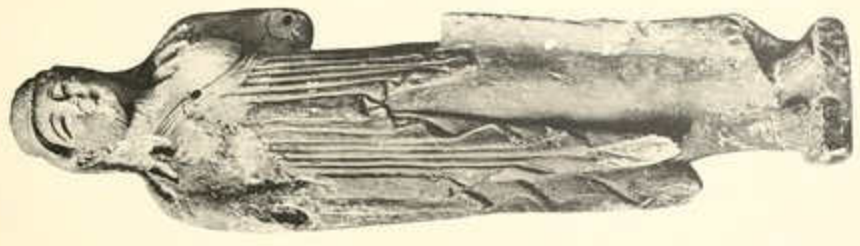
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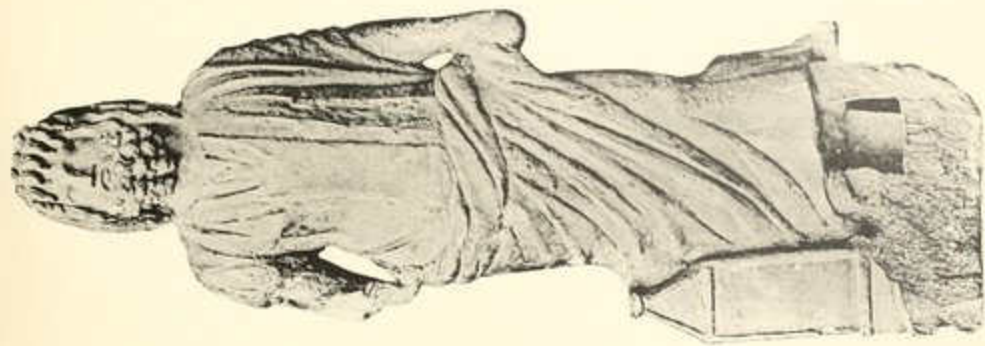
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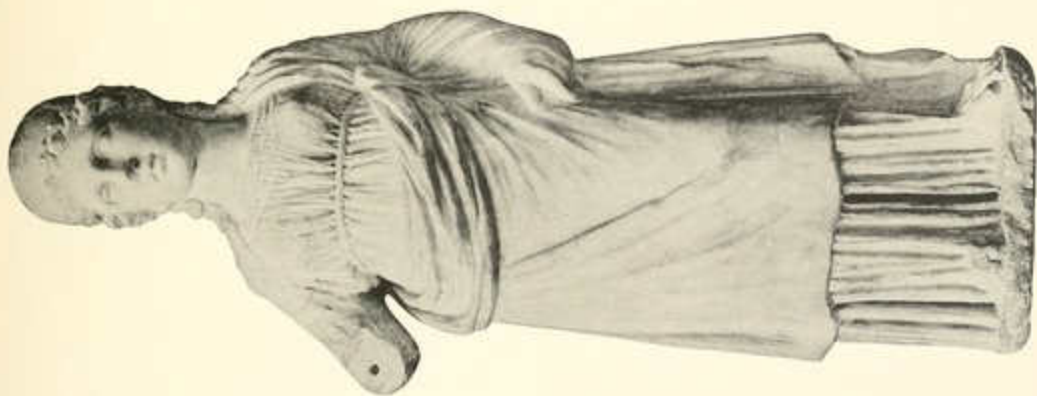




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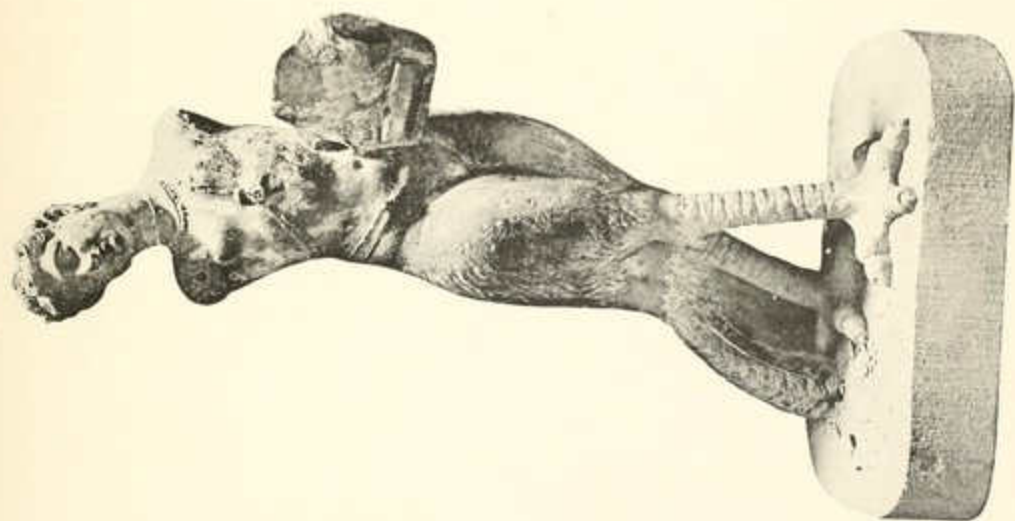


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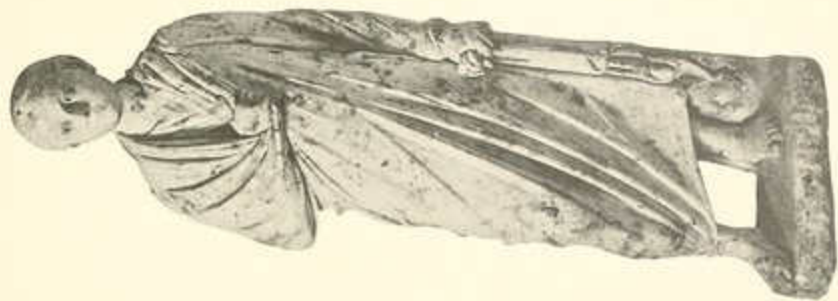


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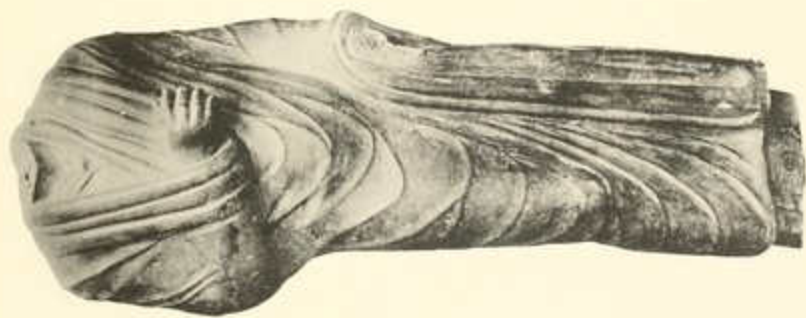


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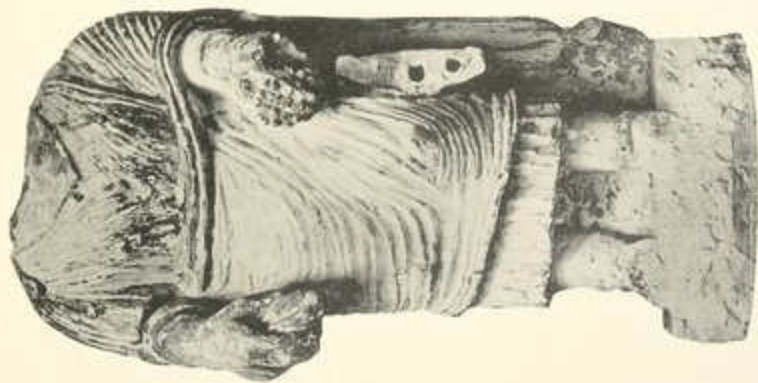
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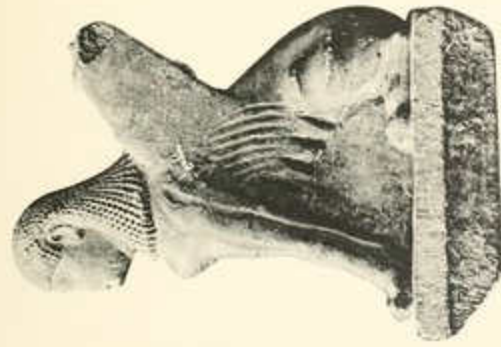


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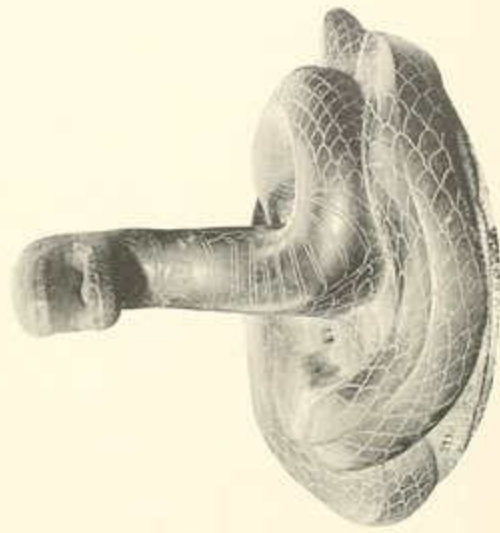
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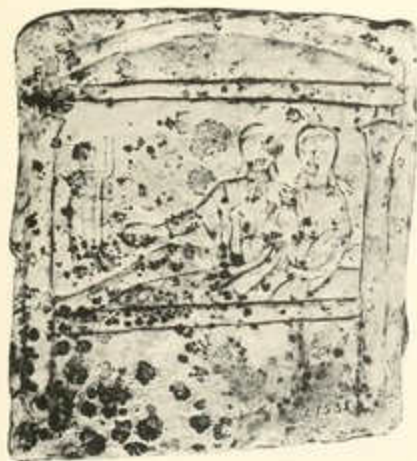




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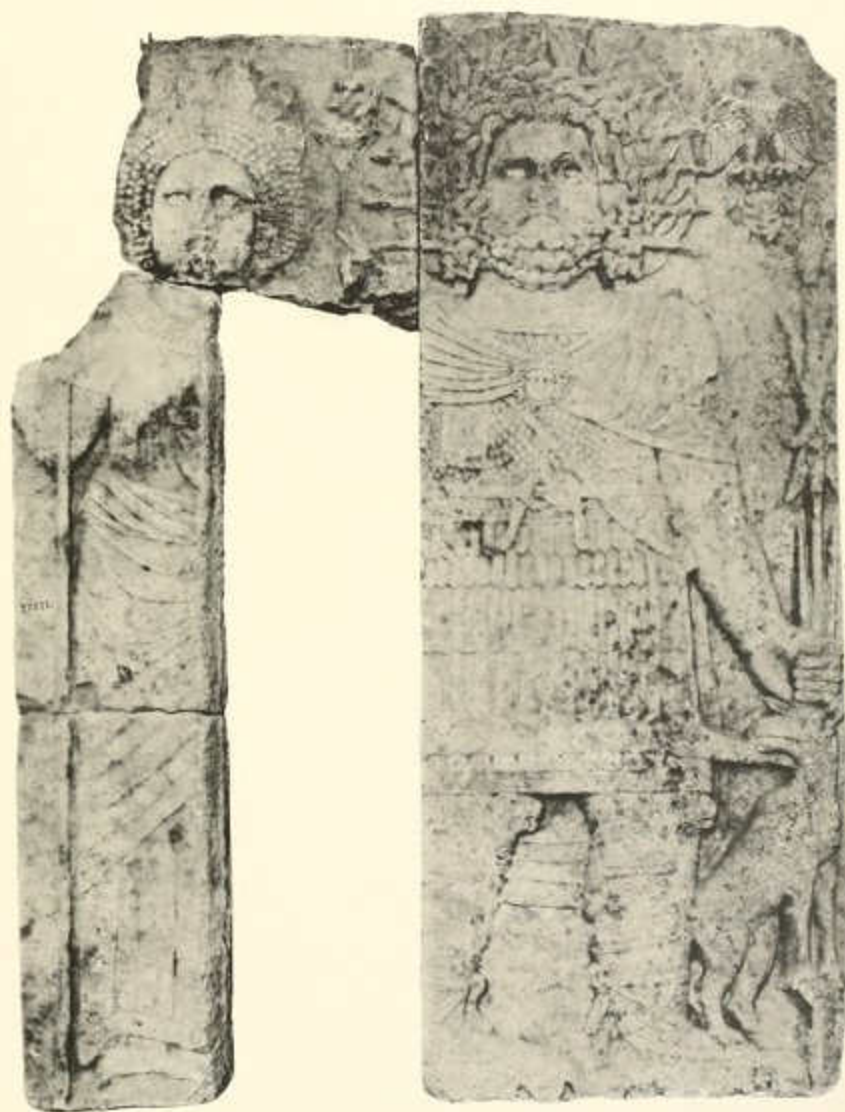
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27580 b



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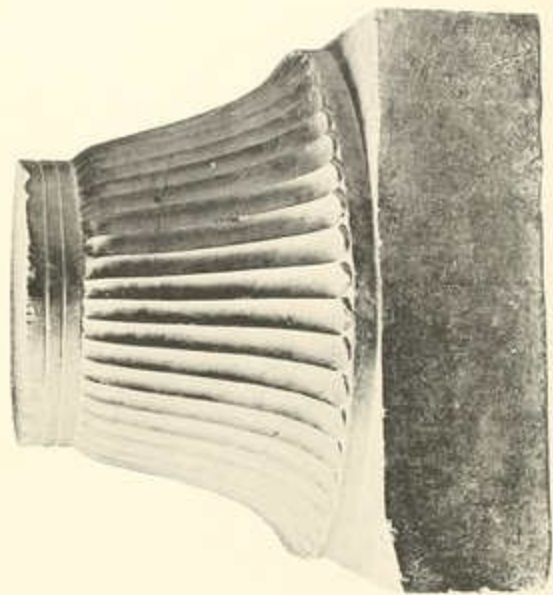


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