In the last few years the Museum has acquired for the Greek and Roman department a number of interesting stone sculptures. Most of them are now in the Recent Accessions Room, with the bronzes and vases discussed in the January Bulletin.

The earliest is an Etruscan winged lion (Figure 4), carved in the soft slate-gray stone called nenfro, which is common in central and southern Etruria. Unlike Greece, Etruria (and for that matter most of Italy) did not use marble or other hard stones in its early monumental sculpture, and stone sculpture itself began in Etruria several generations later than in Greece. Winged lions and other fantastic monsters such as sphinxes were found at the entrances of tombs in the vast necropolis of Vulci, and the winged lion in New York clearly belongs to this series. The animal is represented seated (part of the hind legs is missing), with head held up, facing front, and mouth wide open with teeth bared. The wings grow out of the shoulders and curve in along the back of the neck. While the lion’s general shape and contour are reasonably naturalistic, the grooves on the head, legs, and wings are not. These are purely ornamental or even abstract in character and do not attempt to represent muscles, feathers, or the like. Instead they help to divide the surface and underline the major anatomical divisions.

Ten other such winged lions are known, and the type has been studied closely by W. Ll.
Brown in *The Etruscan Lion* (1960) pp. 62-72. There is not enough evidence to permit a precise date, and the chronological sequence of the group has not been fully established, but our lion can perhaps be put in the middle of the sixth century B.C.

There is not enough evidence to permit a precise date, and the chronological sequence of the group has not been fully established, but our lion can perhaps be put in the middle of the sixth century B.C. The head is related to one in Athens which Karouzos has tentatively associated with a signature of the Parian sculptor Eupbron (*Bulletin de Correspondance Hellénique* LXX [1946] pp. 263-70, pl. 13 and G. Lippold *Die griechische Plastik* [1950] p. 161, note 7). The style of the head in this Museum is Parthenonian, and the date should be in the third quarter of the fifth century B.C.

The Museum's representative collection of Attic gravestones has been appreciably increased by a fourth century funerary relief (Figure 2) that dominates the Recent Accessions Room. A bearded man (the deceased, as is customary on such monuments) is seated on a chair, and three members of his family are grouped around him. Behind him stands a woman, probably his wife rather than his mother, who places her left arm gently on his shoulder and with her right hand fingers the mantle brought up over the back of her head. Another bearded man faces the seated one and clasps his hand. A fourth figure, with the beginning of a beard on his jaw, stands in the background and looks at the deceased, who is perhaps his father. The four form a closely-knit group and stress the private character of the scene—a family that has suffered a loss but commemorates it with this relief so expressive of family unity. Similar reliefs are securely dated in the second quarter of the fourth century B.C.; this grave monument must belong to the same period.

Another relief (Figure 1), much smaller and later, was first observed in Greece by Fourmont in 1729/30. Lost since 1753, it reappeared at an auction sale in London as from the collection of Lord Hatherton. The representations and the inscription tell us that it was set up by a son of

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The second sculpture, made more than a hundred years later, brings us to Greece. It is a marble head (Figure 6) reported to have been found in Attica. The dignified bearded head appears to be that of a deity and probably sur-

mounted a herm, a square marble shaft common in the cities and countryside of Greece, especially Athens and Attica. The treatment of the surface and the strong modeling of the hair suggest a Greek original rather than a Roman copy. The head is related to one in Athens which Karouzos has tentatively associated with a signature of the Parian sculptor Eupbron (*Bulletin de Correspondance Hellénique* LXX [1946] pp. 263-70, pl. 13 and G. Lippold *Die griechische Plastik* [1950] p. 161, note 7). The style of the head in this Museum is Parthenonian, and the date should be in the third quarter of the fifth century B.C.

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Alexandros of the Attic deme of Rhamnous who won prizes at the great Panhellenic competitions. The left end of the stone is missing but must have held the olive wreath from Olympia; the part preserved contains a Panathenaic amphora, followed by an Isthmian pine wreath, a shield from Argos, and a Nemean celery wreath. We don’t know the competitions in which these prizes were awarded, but they were probably athletic rather than musical. The shape of the Panathenaic amphora as well as the lettering are Hellenistic, and the date should be in the late third or in the second century B.C.

Also Hellenistic is the statuette of a youth (Figure 3), of which there are no known replicas. It is reported to have been found at Koukouvaones in Attica. The figure wears boots of Thracian type, a short chiton, a belted panther skin, and a goatskin worn like a cape, with the forelegs of the goat wound around his arms. His youthful appearance and the elegant long curls of his hair indicate a divinity, and the panther skin points to Dionysos. Miss Milne suggests that the addition of the goatskin was perhaps inspired by one of the legends told about the introduction of the cult of Dionysos Melanaigis (“Dionysos of the Black Goatskin”) into Attica from the Boeotian border town Eleutherai. Hellenistic sculpture is admittedly hard to date, and in Greece the style continued well into the period of Roman political domination. This statuette may be dated in the first century A.D.

The last sculpture is the fragment of an interesting gladiatorial relief (Figure 5). It was noted some eighty years ago in the Vigna Aquari in Rome and has attracted much attention since. Two gladiators are in close combat: a retiarius and a secutor. The retiarius fought with a net and a trident and dagger but was otherwise unarmed, whereas the secutor wore heavy armor and carried a sword. On this relief the retiarius

Fig. 3. Marble statuette, perhaps of Dionysos Melanaigis. Greek, 1 century A.D. Height, as restored, 21 3/4 inches Rogers Fund, 1959

Fig. 4. Winged lion. Etruscan, mid-6th century B.C. Height 37 3/4 inches Rogers Fund, 1960
seems to have lost his net and vainly defends himself with the trident against the secutor, who has caught up with him and thrusts his sword. To the left is part of an elaborate structure with a trap door; it may have served as a refuge for the losing gladiator. The name of the retiarius is given in the accusative on the band below the figures and can be restored as Delphinos. It is a Greek name, written in Greek characters, and sounds like a stage name. In the line below are the last four letters of another name which Louis Robert has restored to read [Narki]ssos. As this inscription is on a band flush with the frontal plane, it must have run all the way across the surface of the relief and the name must have been preceded by other words. The style and execution of the relief suggest a date in the third century A.D.

Fig. 5. Fragmentary marble relief with a gladiatorial combat. Roman, III century A.D. Height 13 3/4 inches. Rogers Fund, 1957

Fig. 6. Marble head of a herm. Greek, about 450-425 B.C. Height 9 3/8 inches. Purchase, Joseph Pulitzer Bequest, 1959