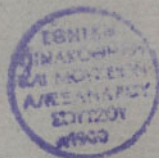


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EXHIBITION OF GREEK ART

1946



THE ROYAL ACADEMY
BURLINGTON HOUSE
PICCADILLY

Any surplus from the Exhibition is to be devoted to the Soldiers', Sailors' and Airmen's Families Association

SSAFA, The Soldiers', Sailors' and Airmen's Families Association, was founded in 1885 by Colonel Sir James Gildea, to look after the wives and families of the men going abroad with the second Egyptian Expeditionary Force. H.M. Queen Mary is President of SSAFA.

SSAFA has a record of 60 years' uninterrupted service to the Forces' Families.

SSAFA's 29,000 voluntary workers are friends and advisers in every kind of problem that can arise in the life of a serviceman's family.

SSAFA provides immediate financial help, where needed, and advises families, at their own request, in all their difficulties.

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SSAFA clothing depots issue garments at the rate of 80,000 a month and boots and shoes at the rate of 3,000 a month.

SSAFA has, during the six years 1939-45 assisted 2,000,000 families, financially and otherwise.

EXHIBITION
OF
GREEK ART

3000 B.C.—A.D. 1945

Sponsored by

THE NATIONAL ASSOCIATION
OF HELLENES IN GREAT BRITAIN

*The Exhibition is set up for a memorial to
men of Greece, Britain, and the Dominions
who fought and died for the cause
of Liberty in Greece and
the Greek Seas*

SECOND EDITION, UNDER REVISION

ROYAL ACADEMY OF ARTS

BURLINGTON HOUSE, PICCADILLY

LONDON

1946

The EXHIBITION opens on FRIDAY, FEBRUARY 15TH

Hours of Admission: 10 A.M. to 5 P.M. Weekdays.

2 P.M. to 5 P.M. Sundays.

Price of Admission: 1s.

Schools in parties of ten or more can obtain admission at half price (6d.).

Visitors are not required to give up their *Sticks, Umbrellas* or *Parasols* before entering the Galleries; but they can leave them, if they wish, with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order. A carrying chair is available for visitors who are unable to use the stairs.

Catalogues can only be obtained at the Academy.

All communications should be addressed to 'THE SECRETARY, ROYAL ACADEMY OF ARTS, PICCADILLY, LONDON, W.1', and not to any official by name.

Any surplus from the Exhibition is to be devoted to the Soldiers', Sailors' and Airmen's Families Association.

The EXHIBITION closes at 5 P.M. SUNDAY, MARCH 17TH.

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The prices of the contemporary paintings, Nos. 510 to 526, may be learnt on enquiry at the Catalogue Stall, where information may also be obtained concerning certain embroideries in the collection of Mrs. F. H. Cook, who generously offered them for sale for the benefit of the Greek Red Cross in 1944. Her offer remains open.

INTRODUCTION

A NUMBER of years ago the galleries of the Royal Academy of Arts at Burlington House were open for Exhibitions that displayed the art of other nations. Flemish, Dutch, Italian, French, Persian and Chinese art exhibitions contributed to the pleasure of London. Now, select examples of Greek art from about 3000 B.C. to the present day are set before a public which, in the intervening years, has grown more appreciative and more critical. It has not been possible to fill all the Galleries as in those Exhibitions of the past, but in quality many of the works of art are in the highest rank, and it may cause some astonishment that so much of such beauty can be found by a little diligent search in England. The Bronze Age and Classical sections are adorned by such famous masterpieces as the Spencer-Churchill bronze Bull-Leaper and bronze Stag, the Fitzwilliam Goddess, the Petworth head of Aphrodite, the Doughty House Sarcophagus, the Cottenham and Woburn Abbey reliefs, the Melchett head, the Cook head from the Parthenon, and the torsos of Apollo and of Europa which belong to the Fitzwilliam Museum and the Royal Academy. Vases of high quality painted by Makron, Hermonax, Polygnotos and many another Athenian are rivalled by coins of the greatest beauty and jewellery of surpassing fineness. By the generosity of the Duke of Devonshire we may again see what some hold to be the greatest single fifth-century masterpiece in England—the Chatsworth head of Apollo.

A series of portraits produced during the first three centuries of our Era are a bridge between Classical and Byzantine art and form an introduction to the impressive series of paintings which follow. Here a word is to be said about 'El Greco', six of whose works are in the Exhibition. He is rightly regarded as father of the Spanish School of painting; but his whole foundation is set in the tradition of Greek Byzantine art which in boyhood he knew and perhaps practised in Crete. He had Italian masters and preceptors in Venice, that most Byzantine of all the cities of Italy. To Spanish Gothic art he owed precisely nothing. Toledo was his home from about 1575, but he never felt himself anything but a Greek. The 'Despoiling', lent to this Exhibition by Lord Bearsted, is signed 'Domenikos Theotokopoulos the Cretan' in Greek script, and he never signed in any other. Seen in association with Byzantine and Cretan painters, close to him in date, both his debt and his daring departure emerge. Ivories, six of them from the Victoria and Albert Museum, represent in this section the brilliance of Byzantine carving.

On the walls and in the cases of Gallery V is a display of Embroideries in the making of which Greek women have excelled during the last four centuries and probably for much longer. These things made for their own household use had a peculiar place in the social economy of the people. And some of them stress the continuity of Greek design. On the velvet and gold coats from Epirus there are patterns like those on Attic black-figure vases, while pieces from Naxos carry some of the same elements as Attic Geometric pots of the eighth century B.C.

Painting predominates in the last room—Gallery VI. Here are seventeen of the attractive works of the Spartan Zographos which His Majesty the King has graciously lent from the Library at Windsor Castle. After them comes some of the work of a small group of living Greek painters. These do not represent every phase of contemporary Greek art, but they seem to carry forward certain well-defined moods of the Hellenic spirit into the art movements of our own age so that, bearing their heritage of the past, they look towards the art of the future.

There are three things which emerge from prolonged study of the loans in this Exhibition: first a realization that almost all European art owes a total debt to the art of Ancient Greece, secondly, the fact that Greek Art for all its age-long continuity still breathes with life, thirdly, a conviction that the spirit of Greek humanism runs through the art of the Greek people. It is they who, in the past, have shown the world that balance, tolerance, curiosity and individualism are values.

CHARLES SELTMAN

The SPONSORS of the Greek Exhibition are greatly indebted to the Council of the ROYAL ACADEMY OF ARTS for permitting the use of their galleries, and to the Secretary, SIR WALTER LAMB, for help given in various ways. The SPONSORS also desire to record their gratitude to the Directors of the VICTORIA AND ALBERT MUSEUM and of the LONDON MUSEUM for the loan of show cases.

They cannot adequately express the debt of gratefulness which they owe to the many lenders: to HIS MAJESTY the KING, to the Trustees and Governing Bodies of Museums, Colleges and Schools, and to the private owners of hundreds of exhibits. Their names appear in the Index of Lenders at the end, as well as in the body of the Catalogue. Furthermore the SPONSORS are indebted to MRS. OAKESHOTT for aid in arranging for the loan of numerous vases, to the BRITISH COUNCIL for permission to show certain paintings under their care, and to the Executive Officers of S.S.A.F.A. for their devoted assistance.

Finally the SPONSORS are happy to acknowledge the valued and scholarly work of the Director, MR. CHARLES SELTMAN, whose wide experience has made this Exhibition possible. As author of the Catalogue he desires to take responsibility for the faults it may contain.

D. CACLAMANOS

The Director wishes to express his personal thanks first to the PRINCIPAL and FELLOWS of NEWNHAM COLLEGE for having permitted their Research Fellow, MRS. CHITTENDEN, to act once again as his Assistant Director, secondly to SIR KENNETH CLARK for valuable suggestions made, and thirdly for the able co-operation of the Curwen Press.

Zeus caused a russet cloud to draw nigh to them and rained on them abundant gold, while grey-eyed Athene herself bestowed upon them every art, so that they surpassed all mortal men by their deftness of hand, and along the roads rose works of art like unto beings that lived and moved; and great was their fame.

PINDAR

VESSELS and FIGURES from the GREEK ISLANDS,
CYCLADIC WORK, 3000 to 2000 B.C.

1 Large MARBLE JAR. From the island of AMORGOS. (Neck partly restored.)

2 WHITE MARBLE BOWL. From PAROS.

3 WHITE MARBLE PORRINGER. From MELOS.

4 WHITE MARBLE SAUCE-BOAT. From PAROS.

5, 6 TWO WHITE MARBLE 'SOAP-DISHES'. From PAROS.

All lent by PROFESSOR A. B. COOK.

7 Small MARBLE JAR. From the CYCLADES.

Lent by MRS. JOHN PENDLEBURY.

8 WHITE MARBLE HEAD on LONG NECK. From PAROS.

9 WHITE MARBLE FEMALE FIGURE. From PAROS.

Both lent by PROFESSOR A. B. COOK.

10, 11 TWO WHITE MARBLE FEMALE FIGURES. From MELOS. (Compare *C.A.H.* Pl. i, p. 114.)

Lent by CHARLES SELTMAN.

12 WHITE MARBLE FEMALE FIGURE. From one of the CYCLADIC ISLANDS.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

13 LARGE WHITE MARBLE FEMALE FIGURE. From one of the CYCLADIC ISLANDS.

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

ALL MADE BETWEEN 3000 and 2000 B.C.

MINOAN WORK

14 BASE of a stone BOWL (the rim made up in plaster). From PACHYAMMOS. EARLY MINOAN II. About 2500 B.C. (Compare *A. of C.* Pl. 10, 3, *e.*)

Lent by MRS. JOHN PENDLEBURY.

15 FLAT BOWL of BURNT MARBLE. Found near PHAISTOS. EARLY MINOAN III. About 2100 B.C. (Compare *A. of C.* Pl. 10, 3, *c.*)

Lent by CHARLES SELTMAN.

16 SMALL GOBLET of the EGGSHELL FABRIC known as KAMARES WARE. MIDDLE MINOAN II. About 1800 B.C.

17 SMALL CUP of the EGGSHELL FABRIC known as KAMARES WARE. MIDDLE MINOAN II. About 1800 B.C.

Both lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

18 BOWL of DARK GREEN STEATITE, carved so as to represent the petals of a flower. LATE MINOAN I. About 1550 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

19, 20 TWO BRONZE DOUBLE AXES. About 1500 B.C.

21 BRONZE DOUBLE AXE engraved on each side with the figure of a RECUMBENT LION. From MOURI near MALLIA, CRETE. About 1550 B.C.

22 BRONZE DOUBLE AXE of about 1500 B.C. with engraved designs added about 900 B.C. From ATTICA. (See *Z.* III, p. 1144, Figs. 894, 895.)

23, 24 TWO BRONZE FIGURES of VOTARIES. From CRETE. About 1650 B.C. (Compare *G.R.B.* p. 20 f. Pl. 4.)

All lent by PROFESSOR A. B. COOK.

25 BRONZE MINOAN ACROBAT somersaulting over a galloping BULL. LATE MINOAN I. About 1600 B.C. (*J.H.S.* xli (1921) p. 247 f., *A. of C.* p. 217.) This is the most celebrated of all Minoan bronzes.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

26 STATUETTE of a GODDESS in marble. She wears a triple crown, sleeved jacket and bodice which leaves the breasts bare, flounced skirt and apron. LATE MINOAN I. About 1550 B.C. (See A. J. B. Wace, *A Cretan Statuette in the Fitzwilliam Museum*, p. 44. The figure's

'artistic qualities are self-evident in physical beauty, æsthetic feeling, and technical skill. The poise and attitude are superb and the contrast between the formalism of the dress and the life-like modelling of the arms and breasts indicates that such a figure is the outcome of long centuries of apprenticeship in the plastic arts.')

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

MYCENAEAN POTTERY

27 TWO-HORSE CHARIOT in terracotta, found near MYCENAE. About 1250 B.C.

Lent by PROFESSOR A. B. COOK.

28 POTTERY IMAGE of a BULL. About 1200 B.C.

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

29 POTTERY IMAGE of a GODDESS from MYCENAE. About 1200 B.C. (*C.A.H.* Pl. i, 114.)

Lent by CHARLES SELTMAN.

30 ASKOS for POURING OIL, with design of an OCTOPUS. MENDED and painted over joins. About 1200 B.C.

Lent by PROFESSOR A. B. COOK.

31 STEMMED GOBLET with SPIRAL DESIGNS. From ARGOLIS. About 1200 B.C.

Lent by CHARLES SELTMAN.

32 STEMMED VASE with three handles. About 1200 B.C.

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

33 'ALABASTRON' with three handles. About 1200 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

34 HYDRIA with THREE HANDLES. Decorated with a stylized octopus. From Ialysos in Rhodes. About 1100 B.C.

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

35 Large MILK-BOWL from AEGINA. Mended. About 1200 B.C.

Lent by CHARLES SELTMAN.

36 'FALSE-NECKED' OIL JAR. From RHODES. About 1100 B.C.

Lent by JOHN SELTMAN.

37 'FALSE-NECKED' OIL JAR with extra hole. From ATTICA. Transitional MYCENAEAN to GEOMETRIC. About 1000 B.C. Lent by CHARLES SELTMAN.

GEOMETRIC ART

38 FRAGMENTS of a very large FUNERAL VASE reconstructed. The main frieze shows a MAN within a CHEQUERED PALL laid out on a BIER; MOURNERS, hands on heads, surround him; a large THREE-HORSE CHARIOT approaches. On the lower frieze is a PROCESSION of CHARIOTS. The vase stood over a GRAVE near ATHENS. ATTIC GEOMETRIC. About 800 B.C. (Akin to large vase in Athens, *G.S. & P.* Fig. 3.)

Lent by CHARLES SELTMAN.

39 ATTIC GEOMETRIC OINOCHOE with trefoil lip. About 900 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM

40 OINOCHOE with TREFOIL LIP, for POURING WINE. About 900 B.C.

Lent by PROFESSOR A. B. COOK.

41 VASE in the shape of a POMEGRANATE. About 900 B.C. HUMFRY PAYNE COLLECTION.

Lent by MRS. LEONARD RUSSELL.

42 LARGE HYDRIA, or WATER JAR. About 800 B.C.

Lent by PROFESSOR A. B. COOK.

43 BRONZE GEOMETRIC HORSE on STAND; incised on the neck what seems to be the earliest Greek inscription on bronze. From OLYMPIA. About 800 B.C. (Compare *G.S. & P.* Fig. 4.)

44 BRONZE GEOMETRIC BULL. From OLYMPIA. About 800 B.C.

Both lent by CHARLES SELTMAN.

SCULPTURE

45 The 'COTTENHAM' RELIEF. PENTELIC marble. Part of the foot panel of an ATHENIAN FUNERAL RELIEF representing a YOUTH leading his HORSE. ATTIC work. About 500 B.C. (Published A. B. Cook, *J.H.S.* xxxvii (1917), pp. 116 ff.)

Lent by PROFESSOR A. B. COOK.

46 HEAD of a KORE in terracotta with many traces of paint. About 520 B.C. Though the head has Attic affinities it is probably Corinthian or Corcyrean work.

Lent by LADY MELCHETT.

47 STATUETTE of EROS in POROS STONE (legs restored). From ATHENS. ATTIC work. About 530 B.C. (Published *B.S.A.* xxvi, p. 91 and Pl. xxiii.)

Lent by CHARLES SELTMAN.

CORINTHIAN AND ORIENTALIZING WARE

48 OINOCHOE with TREFOIL LIP. About 750 B.C.

Lent by CHARLES SELTMAN.

49 SMALL 'FLOWERPOT'. About 750 B.C. HUMFRY PAYNE COLLECTION.

Lent by MRS. LEONARD RUSSELL.

50 SMALL PERFUME VASE with FISH on the shoulder. Protocorinthian. About 700 B.C.

Lent by CHARLES SELTMAN.

51 SMALL PERFUME VASE with frieze of RUNNING ANIMALS. Protocorinthian. About 700 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

52 SMALL PERFUME VASE in the shape of a RAM'S HEAD. Protocorinthian. About 650 B.C.

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

53 SMALL PERFUME VASE in the shape of a CROUCHING HARE. Protocorinthian. About 650 B.C.

Lent by the GOVERNORS OF HARROW SCHOOL.

54 CORINTHIAN ALABASTRON. WINGED ARTEMIS. About 620 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

55 CORINTHIAN SQUAT OINOCHOE. Two zones of ANIMALS. About 620 B.C.

Lent by the GOVERNORS OF CHARTERHOUSE.

56 CORINTHIAN ARYBALLOS. HARE between confronted LIONS. About 600 B.C.

Lent by F. M. MATTHIESEN.

57 CORINTHIAN BOWL. LEOPARDS, a STAG, a SWAN. About 600 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

58 CORINTHIAN ARYBALLOS. OWL between two PANTHERS. About 600 B.C.

Lent by SIR FRANCIS COOK, BART.

59 CORINTHIAN ARYBALLOS. GRIFFIN and a LOTUS PALMETTE. About 600 B.C.

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

60 CORINTHIAN BOMBYLIOS. Foreparts of LION and BULL. About 550 B.C. Compare the later coins of Croesus, Nos. 249, 250.

61 CORINTHIAN COLUMN KRATER, BLACK FIGURE. A CHARIOT RACE. Reverse HORSEMEN. About 580 B.C.

Both lent by CAPTAIN E. G. SPENCER-CHURCHILL.

62 LARGE RHODIAN OINOCHOE decorated with zones of animals. About 650 B.C.

Lent by PROFESSOR J. D. BEAZLEY.

63 RHODIAN DINNER PLATE of Orientalizing type. About 650 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

64 SMALL RHODIAN PERFUME VASE in the shape of a helmeted head of a warrior. About 560 B.C.

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

65 SMALL RHODIAN PERFUME VASE in the shape of a harpy. About 560 B.C.

Lent by SIR FRANCIS COOK, BART.

66 SMALL RHODIAN PERFUME VASE in the shape of three BIVALVES. About 500 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

ATTIC BLACK-FIGURE VASES

67 ARYBALLOS. PALMETTE between two SIRENS. About 580 B.C. By the *Gorgon Painter*. HUMFRY PAYNE COLLECTION.

Lent by MRS. LEONARD RUSSELL.

68 AMPHORA. HERAKLES fighting Armed Men. Reverse: similar. About 540 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

69 HYDRIA. IOLAOS, HERAKLES and LION, ATHENA, HERMES. About 540 B.C.

Lent by NORWICH CASTLE MUSEUM.

70 AMPHORA. TWO MEN in CHARIOT. Reverse: SATYR, DIONYSOS, MAENAD. About 530 B.C. By the *Andokides Painter*. (*A.R.V.* p. 3, 15.)

71 HYDRIA. Wedding of PELEUS and THETIS. On shoulder, fight. Predella, PANTHERS and BOARS. About 530 B.C. Manner of the *Andokides Painter*. (*A.R.V.* p. 6, 14.)

Both lent by CAPTAIN E. G. SPENCER-CHURCHILL.

72 HYDRIA. CHARIOT, ATHENA, DIONYSOS, HERMES. On the shoulder, Apollo playing the lyre to the gods. About 520 B.C.

Lent by SIR FRANCIS COOK, BART.

73 NECK AMPHORA with LID. DIONYSOS on DONKEY, SEILENOI and MAENAD. Reverse: DIONYSOS, SEILENOS, and MAENADS. About 520 B.C.

Lent by the GOVERNORS OF HARROW SCHOOL.

74 PANATHENAIC AMPHORA. Armed ATHENA accompanied by HERMES (his boots are modern). Reverse: the FOOT RACE. End of 6th century B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

75 SKYPHOS. GIRLS riding SMALL GOATS, and a HERON. Reverse: the same. About 520 B.C. By the *Theseus Painter*. (*J.H.S.* lix, 1939, Pl. xv.)

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

76 EYE-CUP. A MAENAD between large EYES. Reverse: the same. Inside a GORGONEION. About 520 B.C. (*J.H.S.* lix, 1939, p. 285 f.)

77 LEKYTHOS on WHITE GROUND. TWO HUNTERS fighting a BOAR. About 500 B.C.

Both lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

78 PANATHENAIC AMPHORA. ATHENA ARMED. Reverse: foot race. About 500 B.C. In the manner of the *Kleophrades Painter*. (*A.R.V.* p. 131, 4.)

Lent by NORWICH CASTLE MUSEUM.

ATTIC RED-FIGURE VASES

79 KYLIX or DRINKING CUP. Inside YOUTH in KRATER. Outside PELEUS and THETIS. About 520 B.C. By the *Euergides Painter*. (*A.R.V.* p. 69, II.)

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

80 NECK AMPHORA. SATYR with HELMET and GREAVES. Reverse: SATYR with SPEAR and SHIELD. About 500 B.C. By the *Kleophrades Painter*. (*A.R.V.* p. 122, 9.)

81 OINOCHOE, or WINE-JUG. A BOY with a HOOP. About 490 B.C. By the *Harrow Painter*, this being his 'name-vase'. (*A.R.V.* p. 181, 67.)

Both lent by the GOVERNORS OF HARROW SCHOOL.

82 KYLIX or DRINKING-CUP. A naked GIRL with a pair of red BOOTS; on the wall, OIL-FLASK and WASH-CLOTH; behind her, a WASH-BASIN. About 490 B.C. By *Makron*.

Lent by the GOVERNORS OF CHARTERHOUSE.

83 LID of a PYXIS, or OINTMENT BOX. A WILD BOAR. About 490 B.C.

Lent by CHARLES SELTMAN.

84 PELIKE. THESEUS and the MINOTAUR. Reverse THESEUS and PROCRUSTES. About 480 B.C. By a MANNERIST like the *Agrirento Painter*. (*A.R.V.* p. 398, 54.)

Lent by the GOVERNORS OF HARROW SCHOOL.

85 KYLIX or DRINKING-CUP. Inside, MAN and BOY; outside, SYMPOSIUM. About 480 B.C. By the *Foundry Painter*. (*A.R.V.* p. 264, 12.)

Lent by the MASTER AND FELLOWS OF CORPUS CHRISTI COLLEGE.

86 LEKYTHOS. A GIRL taking wool from a BASKET. About 475 B.C. By the *Bowdoin Painter*. (*A.R.V.* p. 472, 67.)

Lent by the GOVERNORS OF CHARTERHOUSE.

87 SKYPHOS. EROS. Reverse: the same. About 475 B.C.

Lent by NORWICH CASTLE MUSEUM.

- 88 STAMNOS. Three MEN with a HORSE. Reverse: two MEN with DOG and HARE. About 475 B.C.
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
- 89 NECK AMPHORA. POSEIDON and WOMAN. About 470 B.C.
By *Hermonax*. (*A.R.V.* p. 319, 44.)
Lent by NORWICH CASTLE MUSEUM.
- 90 HYDRIA. DIONYSOS and MAENAD. About 470 B.C. By *Hermonax*. (*A.R.V.* p. 321, 66.)
Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.
- 91 COLUMN KRATER. CENTAURS hammering KAINOS into the earth. Reverse: SATYRS and MAENAD. About 470 B.C. By the *Cleveland Painter*. (*A.R.V.* p. 351, 5.)
Lent by the GOVERNORS OF HARROW SCHOOL.
- 92 COLUMN KRATER. MAN arming. Reverse: DEATH of a HERDSMAN. About 470 B.C. By the *Syracuse Painter*. (*A.R.V.* p. 352, 7.)
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
- 93 SKYPHOS, or DRINKING-CUP. EOS carrying off a BOY. Reverse: BOYS. About 470 B.C. By *Polygnotos II.* (*A.R.V.* p. 517, 15.)
Lent by the MASTER AND FELLOWS OF CORPUS CHRISTI COLLEGE.
- 94 AMPHORA. SATYR. Reverse: MAENAD. About 460 B.C. By the *Oionokles Painter*. (*A.R.V.* p. 437, 3.)
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
- 95 RHYTON in the shape of a BOAR'S HEAD, decorated with a SATYR and MAENADS. About 460 B.C. In the manner of the *Sotades Painter*. (*A.R.V.* p. 453, 15.)
Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.
- 96 LEKYTHOS. YOUNG HUNTER. About 460 B.C. By the *Aischines Painter*. (*A.R.V.* p. 497, 112.)
Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.
- 97 OINOCHOE. ARMED YOUTH sacrificing, OLD MAN with white hair, NIKE. About 460 B.C.
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

98 COLUMN KRATER. SYMPOSIUM. About 440 B.C. By the *Naples Painter*. (Compare *A.R.V.* p. 706, 21.)

Lent by the UNIVERSITY MUSEUM OF SYDNEY, AUSTRALIA.

99 NOLAN AMPHORA. YOUTH pursuing a WOMAN. Reverse: a YOUTH. About 430 B.C. By the *Phiale Painter*. (*A.R.V.* p. 654, 13.)

100 KYLIX or DRINKING CUP. Inside APOLLO and KALLIOPE. Outside APOLLO, KALLIOPE, OURANIA, MOUSAIOS, YOUTHS, and MUSES. About 420 B.C. By the *Calliope Painter*. (*A.R.V.* p. 733, 3.)

Both lent by THE TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

101 JUG. SEILENOS with wine skin. About 420 B.C. Near to the *Eretria Painter*.

Lent by the WARDEN AND FELLOWS OF WINCHESTER COLLEGE.

ATTIC WHITE-GROUND VASES

102 LEKYTHOS. Large head of ATHENA. About 470 B.C. By the *Bowdoin Painter*. (*A.R.V.* p. 476, 177.)

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

103 LEKYTHOS. Two WOMEN. About 440 B.C. By the *Achilles Painter*.

Lent by LEIGH ASHTON.

104 LEKYTHOS, POLYCHROME. TOMB between a YOUTH and a GIRL who carries on her head a BASKET of wreaths and woollen FILLETS. About 440 B.C.

105 LEKYTHOS, POLYCHROME. TOMB between a GIRL and a YOUTH who wears a FILLET and carries a SPEAR. About 440 B.C.

Both lent by LORD MELCHETT.

106 Fragment of a LEKYTHOS. Figure of a WARRIOR. About 440 B.C. Near in style to the work of the *Thanatos Painter*. HUMFRY PAYNE COLLECTION. (*A.R.V.* p. 810, 4.)

Lent by MRS. LEONARD RUSSELL.

107 LEKYTHOS. YOUTH with petasos at neck seated on the steps of a tomb between two MOURNERS. About 410 B.C. By the *Master Reed Painter* (i.e. Beazley's 'Group R'; see *A.R.V.* p. 827 f. and p. 968.)

Lent by LORD MELCHETT.

- 108** LEKYTHOS. YOUTH seated at TOMB with WOMAN. About 410 B.C. By the *Reed Painter*. (*A.R.V.* p. 824, 20.)
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

TERRACOTTAS

- 109** A GODDESS apparently horse-headed seated on a throne and holding two babies. Boeotian Geometric work. About 650 B.C. (Compare *T.C.G.* Pl. 4.)

Lent by the VISITORS OF THE ASHMOLEAN MUSEUM.

- 110** A GODDESS, perhaps a HORSE-HEADED DEMETER. From BOEOTIA. Boeotian Geometric work. About 650 B.C.

- 111** FIGURE of a GIRL VOTARY standing; remains of red colour. Probably from CYRENE. About 510 B.C. (Compare *T.C.G.* Pl. 11.)

Both lent by JACQUELINE CHITTENDEN.

- 112** A SWAN with two CYGNETS on her back. From BOEOTIA. About 500 B.C.

Lent by CHARLES SELTMAN.

- 113** GIRL holding a CLOSED MIRROR in her right hand. 4th century B.C. from TANAGRA.

Lent by F. M. MATTHIESEN.

- 114** GIRL SEATED ARRANGING HER HAIR. Probably from TANAGRA. 4th century B.C. (*J.H.S.* xxviii, 1908, p. 42.)

- 115** GIRL DANCING. A corner of her veil drawn over her mouth. Probably from TANAGRA. 4th century B.C.

Both lent by SIR FRANCIS COOK, BART.

- 116** GIRL standing, her cloak round her waist. From TANAGRA. 4th century B.C.

- 117** GIRL in cloak. From TANAGRA. 4th century B.C.

Both lent by JACQUELINE CHITTENDEN.

- 118** NIKE flying and holding a wreath. ALEXANDRIAN work. About 300 B.C.

Lent by LADY CLARK.

119 PLAQUE: EUROPA on the BULL. From HADRA near ALEXANDRIA. About 300 B.C. (Published *Z.* iii, p. 618, Pl. xlvi.)
Lent by PROFESSOR A. B. COOK.

120, 121 TWO SMALL FLYING SWANS pierced for suspension. From MYRINA. About 250 B.C.
Lent by JACQUELINE CHITTENDEN.

BRONZES

122 CROUCHING SPHINX. From SPARTA. About 700 B.C. (for a similar Spartan Sphinx but of ivory, see *A.O.* Pl. 154, 2.)
Lent by CHARLES SELTMAN.

123 BROOCH in the form of a COUCHANT LION. SPARTAN work. About 620 B.C. HUMFRY PAYNE COLLECTION. (Compare *A.O.* Pl. 87 f.)

124 HEAD of a GRIFFIN once attached to the rim of a BRONZE CAULDRON. About 600 B.C. HUMFRY PAYNE COLLECTION. (Compare *G.R.B.* pp. 70 ff. and Fig. 8.)
Both lent by MRS. LEONARD RUSSELL.

125 FIGURE of a YOUTH, recalling Peloponnesian style. From the Island of ANDROS. About 550 B.C.

126 FIGURE of a YOUTH wearing a CLOAK. Ionian work. About 530 B.C.

127 HANDLE of a PAN in the shape of a YOUTH. About 520 B.C. (cf. *G.R.B.* p. 131, Pl. 44.)

128 SHEPHERD carrying a GOAT on his shoulder. About 510 B.C.

129 CROUCHING SPHINX of Ionian style. About 500 B.C.
All lent by CAPTAIN E. G. SPENCER-CHURCHILL.

130 LION'S HEAD SPOUT from a BRONZE VASE. From OLYMPIA. About 480 B.C.

131 SIREN once attached to a BRONZE VASE. From OLYMPIA. About 480 B.C. (Compare *G.R.B.* Pl. 58.)
Both lent by CHARLES SELTMAN.

132 FIGURE of a YOUTH wearing a tall CAP ending in a BIRD'S HEAD. Perhaps an Olympic victor. About 470 B.C.

- 133 PEGASUS**, perhaps Peloponnesian. About 430 B.C.
- 134 FIGURE** of a **YOUTHFUL ATHLETE**. Peloponnesian work. About 400 B.C.
- 135 SMALL HEAD** of **PERICLES** in Corinthian helmet. Reminiscent of the portrait in the British Museum. About 300 B.C. (C.S. Pl. 57b.)
All lent by **CAPTAIN E. G. SPENCER-CHURCHILL**.
- 136 SEILENOS** with Socratic features, preparing to dance. About 100 B.C.
- 137 HERAKLES BEARDED** and holding **CLUB**, **LION-SKIN**, and **APPLES**. From **CYZICUS**. About 100 B.C.
Both lent by **CHARLES SELTMAN**.
- 138 MINIATURE STATUETTE** OF **HERMES** holding a **Cornucopiae**. Augustan. About 20 B.C.
Lent by **CAPTAIN E. G. SPENCER-CHURCHILL**.
- 139 SILVER CUP** from **CRETE**. Mended. Said to have been found at **PALAIKASTRO**. 2nd century B.C.
Lent by **CHARLES SELTMAN**.

RELIEFS

- 140 RELIEF** of an **ATHENIAN GIRL** in Pentelic marble of the finest quality. Her hair is held in a sphendone and her chiton is enveloped in a wide cloak. **ATTIC** work. About 440 B.C. (*A.M. in G.B.* p. 731, 100.)
Lent by the **DUKE OF BEDFORD**.
- 141 FUNERAL MONUMENT** of **TIMARETE** in Pentelic marble. She stands holding out a bird to a small child crouching in front of her. **ATTIC** work. About 420 B.C. (*J.H.S.* xxviii, 1908, p. 7, Pl. ii.)
Lent by **SIR FRANCIS COOK, BART.**
- 142 FRAGMENT** of a **MARBLE RELIEF**, probably from a metope or frieze. **GIRL** with **HORSE**. About 420 B.C. Perhaps a work of the Argive School.
Lent by **LORD MELCHETT**.

143 MARBLE FRAGMENT; part of a frieze from a building at Eleusis. One of the DIOSCURI with his HORSE. ATTIC work. About 340 B.C.

Lent by SIR KENNETH CLARK.

144 Fragment of a RELIEF in Pentelic marble. FLUTEPLAYER and a sacrificial ANIMAL. Probably ATTIC work. 3rd to 2nd century B.C.
Lent by PAUL HIRSCH.

145 FRAGMENT of PENTELIC MARBLE with theatrical masks of a SATYR with a MAENAD. ATTIC work of Hadrianic date. About A.D. 125.

146 FRONT of a MARBLE SARCOPHAGUS of a little girl, which is decorated with Cupids. Cupid embracing Psyche occurs twice. The central shield is inscribed 'Trophima gave this to the daughter of Sotikenos: she earned it'. About A.D. 180. Formerly in the Lansdowne Collection. (*A.M. in G.B.* p. 470, 100.)

Both lent by SIR KENNETH CLARK.

147 NINE PIECES from a GREAT FUNERAL SARCOPHAGUS of Greek-Asiatic style; probably made in Antioch. The figures are reminiscent of classical sculpture of the 4th century B.C. The elaborate carving anticipates Byzantine ivories of a much later date. About A.D. 220. (*J.H.S.* xxvii, 1907, p. 99 ff. Pls. v to xii.)

Lent by SIR FRANCIS COOK, BART.

MARBLE STATUES

148 UNFINISHED MARBLE STATUETTE of HERMES, showing drill holes, pointing marks, and tool marks of various kinds. Probably about 330 B.C.

Lent by H. CLIFFORD SMITH.

149 TORSO in Parian marble of a BOY, perhaps EROS or a young DIONYSOS. Perhaps by a follower of Praxiteles. About 300 B.C.

Lent by LORD GREENE.

150 ISLAND MARBLE. A torso of PAN holding his pipes. Found near SARDIS. 3rd to 2nd century B.C.

Lent by LEIGH ASHTON.

151 STATUETTE of a GIRL in Parian marble. She wears a long cloak which leaves the upper part of the body bare. Hellenistic work about 1st century B.C.

Lent by COLONEL SAMUEL.

152 TORSO in Parian marble of a youthful APHRODITE. Restored, toes of the right foot and the left foot below the ankle, also the vase and drapery. About 150 B.C., or later. The type goes back to the famous naked Aphrodite carved by Praxiteles which was bought by the citizens of Cnidos. Another adaptation of Praxiteles' statue is the celebrated Aphrodite of Cyrene now in Rome. (Compare C.S. Pl. 79b for a poor copy in Rome of the original statue, and Lawrence, *Later Greek Sculpture*, Pl. 76, for the figure from Cyrene.)

Lent by the DUKE OF BEDFORD.

TIMOTHEOS (*floruit* about 375 to 350 B.C.)

153 TORSO of a GIRL in Pentelic marble, probably a youthful EUROPA. Attic School. Possibly by *Timotheos*. (See Bernard Ashmole in Brunn Bruckmann *Denkmäler* 747, 748.)

Lent by the PRESIDENT AND COUNCIL OF THE ROYAL ACADEMY.

PRAXITELEAN MANNER

154 TORSO in Pentelic marble of the APOLLO SAUROKTONOS (Lizard-slayer) after *Praxiteles*. One of the earliest and finest versions of a famous statue. Probably about 300 B.C. (*D.S.M.* Pl. 70; *C.S.* pp. 247 f.)

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

155 STATUE of APOLLO in Parian marble. Restored: part of tree trunk and quiver, right hand with arrow and left forearm. Perhaps by a sculptor of the school of Praxiteles about A.D. 30 (or later), which copied or adapted earlier models and styles. Here some original of the 4th century B.C. was a dominant influence. (*J.H.S.* xxviii, 1908, p. 8, Pls. III, IV.)

Lent by SIR FRANCIS COOK, BART.

HEADS

PHEIDIAN SCHOOL

156 HEAD from the PARTHENON in Pentelic marble. Probably the head of HIPPODAMEIA from metope XIX on the south side of the temple. 447 to 443 B.C. (Published *J.H.S.* lxi, 1941, pp. 6 ff.)

Lent by PROFESSOR A. B. COOK.

157 HEAD of a **WOMAN** in Pentelic marble. Possibly from a metope of the Parthenon. About 445 B.C.

Lender anonymous.

158 HEAD of **WOMAN** in Pentelic marble. A fragment. From **KOROPI, ATTICA**. **ATTIC** work. Second half of 4th century B.C. From the **STANLEY CASSON COLLECTION**.

Lent by **F. M. MATTHIESEN**.

PRAXITELES (died about 336 B.C.)

159 THE PETWORTH HEAD. A head in Parian marble of **APHRODITE**, or of **PHRYNE** as Aphrodite. Modern the nose and part of the upper lip. In the view of several experts this may be an original made by *Praxiteles*. (See *C.S.* p. 253, Pl. 83.)

Lent by **LORD LECONFIELD**.

160 HEAD of **APHRODITE**, smiling, in Parian marble. Manner of Praxiteles late 4th century B.C. (Compare *D.S.M.* Pl. 256; *C.S.* Pl. 83.)

Lent by **SIR ERIC MACLAGAN**.

161 HEAD of **APHRODITE** in Parian marble. The hair is left very rough; the lobes of the ears are pierced for ear-rings. Perhaps by a younger member of the Praxitelean School. About 300 B.C.

Lent by **LORD MELCHETT**.

162 MALE HEAD in Pentelic marble. About 330 B.C.

Lent by **H. CLIFFORD SMITH**.

163 HEAD OF A YOUTH in **ISLAND MARBLE**. Reminiscent of the style of **SCOPAS**. About 300 B.C.

Lent by **SIR KENNETH CLARK**.

164 HEAD of **ATHLETE** in marble. Probably from **ASIA MINOR**. 3rd century B.C.

Lent by **F. M. MATTHIESEN**.

165 MALE HEAD of **ISLAND** marble. By a follower of the **LYSIPPEAN SCHOOL**. About 150 B.C.

Lent by **COLONEL F. BEDDINGTON**.

166 MARBLE HEAD of **APHRODITE** closely resembling that of the Aphrodite of Melos. From **TELOS**, Dodecanese **ECLECTIC SCHOOL** about 150 B.C. (Compare *G.S. & P.* Figs. 191, 192.)

Lent by **LORD GREENE**.

167 IDEALIZED HEAD of a **PHILOSOPHER** (Pythagoras?) in Pentelic marble. From **GREECE**. 3rd century B.C.

Lent by **W. L. CUTTLE**.

168 IDEALIZED HEAD of a **PHILOSOPHER** (Apparently **EPICURUS**) in Island marble. Remains of gilt on the back hair. About 200 B.C.

Lent by **CAPTAIN E. G. SPENCER-CHURCHILL**.

169 HORSE'S HEAD with traces of colour on **MANE**. Perhaps from a small **PEDIMENT**. Terracotta. About 420 B.C.

Lent by **PETER SPIRO**.

170 HORSE'S HEAD in marble. About 100 B.C.

Lent by **H. CLIFFORD SMITH**.

171 MARBLE HIPPOPOTAMUS. Greek work from **ALEXANDRIA**. About A.D. 150.

Lent by **CHARLES SELTMAN**.

172 HEAD in **GREEN BASALT**. Perhaps Gaius Cæsar, grandson of Augustus, elder brother of Agrippina. **GRAECO-ALEXANDRIAN** work. Early 1st century. (Compare a marble head, *C.A.H.* Pls. iv, 154b.)

Lent by **CAPTAIN E. G. SPENCER-CHURCHILL**.

173 HEAD in **GREEN BASALT**. A lady of the Augustan age, perhaps either Agrippina, grand-daughter of Augustus and sister of Gaius Cæsar, or Antonia, niece of Augustus. **GRAECO-ALEXANDRIAN** work. Early 1st century. (Compare a marble head, *C.A.H.* Pls. iv, 166b.)

Lent by **SIR KENNETH CLARK**.

BRONZES

174 THE CHATSWORTH HEAD. Bronze hollow-cast **HEAD** of **APOLLO** from a cult-statue of the god which once stood in a sanctuary of Apollo at **TAMASSOS** in Cyprus. In 1836 peasants digging a well found the complete statue, and, when it was dragged by oxen over the pebbles of a river-bed, head and limbs fell off. The figure was naked and had the left foot advanced. The peasants broke up and sold all but the head, which passed to a Mr. Bondiziano in Larnaka, who sold it to Mr. Borrell of Smyrna, from whom it was acquired in 1838 or 1839 by the sixth Duke of Devonshire. A great **MASTERPIECE**

of ATTIC ART between 470 and 460 B.C. (For recent literature see A. J. B. Wace, *J.H.S.* 1938, p. 90 ff.; Einar Gjerstad, *Eranos*, XLIII, 1945.)

Lent by the DUKE OF DEVONSHIRE.

175 BRONZE HELMET of 'ISLAND TYPE'. About 600 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

176 CORINTHIAN HELMET of exceptionally fine workmanship. Made of bronze inlaid with silver. Over the nose-piece, palmette in relief; the whole outline edged with triple-engraved border. Found in SOUTHERN MACEDONIA. About 500 B.C.

Lent by MESSRS. SPINK AND SON.

177 BRONZE STAG of exceptionally fine workmanship. About 450 B.C.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

178 BRONZE FIGURE of a BULL. About 400 B.C.

Lent by the SYNDICS OF THE FITZWILLIAM MUSEUM.

179 BRONZE FIGURE of APOLLO. He is draped in a heavy himation or cloak. The hair is formally treated. About 460 B.C. Found in EASTERN THRACE. (*Catalogue of the Greek and Roman Antiques in the possession of Lord Melchett*, Pls. i to vi.)

Lent by LORD MELCHETT.

180 BRONZE TERMINAL FIGURE of a SATYR. Drapery conceals the body and part of the shaft. White of the eyes, teeth and horns of silver. About 50 B.C. From POMPEII. Presented to a former Duke of Bedford by Caroline, Queen of Naples in 1815 on the occasion of his visit to the excavations at Pompeii. (*A.M. in G.B.* p. 737, 128.)

Lent by the DUKE OF BEDFORD.

GREEK COINS

In the following descriptions when no second type is mentioned this is because the reverse has no design upon it. The figures in [] refer to *Sylloge Nummorum Graecorum*, Vol. iii, *The Lockett Collection*. The figures in () refer to the plates of Seltman, *Greek Coins*, where identical or similar pieces are illustrated. Many of these coins are grouped in pairs so that the beauty of kindred obverses and reverses may be seen together.

All the coins are lent by MR. R. CYRIL LOCKETT, J.P., F.S.A., with the following exceptions: No. 222 by JACQUELINE CHITTENDEN, Nos. 204, 224, 226, 230, 232, 258 by CHARLES SELTMAN.

- 181, 182 NEAPOLIS.** Didrachms. About 360 B.C. Nymph/river-bull and Nike. [78 and 79.] (xxi, 8.)
- 183, 184 TARENTUM.** Didrachms. About 400 B.C. Horseman/dolphin-rider. [152 and 151.]
- 185, 186 METAPONTUM.** Didrachms. About 520 B.C. Barley/barley. [366 and 367.] (x, 4.)
- 187, 188 METAPONTUM.** Didrachms. About 400 B.C. Kore/barley. [382 and 390.]
- 189, 190 THURII.** Didrachms. About 440 B.C. Athena/Bull. [466 and 467.] (vxiii, 6.)
- 191, 192 KAULONIA.** Didrachms. About 520 B.C. Apollo/Apollo. [579 and 580.] (x, 7.)
- 193, 194 RHEGIUM.** Tetradrachms. About 400 B.C. Lion-scalp/Apollo. [657 and 658.]
- 195, 196 KATANA.** Tetradrachms. About 450 B.C. Chariots/Apollo. [728 and 727.] (xxvi, 2.)
- 197, 198 LEONTINI.** Tetradrachms. About 440 B.C. Apollo/Lion's head. [799 and 801.] (xxiv, 2.)
- 199, 200 NAXOS.** Tetradrachma. About 440, and 460 B.C. Dionysos/seilenos. [843 and 840.] (xxv, 9.)
- 201, 202 SYRACUSE.** Tetradrachms. About 500 B.C. Chariot/Arethusa's head. [871 and 870.] (ix, 1.)
- 203, 204 SYRACUSE.** Tetradrachms. 479 B.C. *Demareteia*: Chariot/Arethusa wreathed. Commemorates battle of Himera. [910.] (xiv, 10.)
- 205, 206 SYRACUSE.** Tetradrachms. About 420 B.C. Engraved by *Euth* . . . and *Phrygillos*. Chariot/Arethusa's head. [968 and 969.] (xxii, 11.)
- 207 SYRACUSE.** Dekadrachm. About 412 B.C. Head of Arethusa. Engraved by *Kimón*. [987.] (xxiii, 6.)
- 208, 209 SYRACUSE.** Dekadrachms. About 412 B.C. Head/chariot and prize armour. Engraved by *Euainetos*. [991 and 990.] (xxiii, 4.)
- 210, 211 SYRACUSE.** Gold 100-litra pieces. About 400 B.C. Head/Herakles and lion. Engraved by *Kimón*. [984 and 985.] (xxiii, 8.)
- 212 ABDERA.** Tetradrachm. About 470 B.C. Griffin. [1114.]

- 213, 214 AENUS.** Tetrdrachms. About 470 B.C. Hermes/caduceus. [1153 and 1151.] (xxix, 6.)
- 215, 216 AENUS.** Tetrdrachms. About 460 B.C. Hermes/goat. [1155 and 1154.] (xxix, 7.)
- 217 AENUS.** Tetrdrachm. About 400 B.C. Hermes. [1168.] (xxix, 11.)
- 218 ACANTHUS.** Tetrdrachm. About 520 B.C. Lion on bull. [1282.] (vii, 9.)
- 219, 220 OLYNTHUS.** Tetrdrachms. About 360 B.C. Apollo/Lyre. [1314 and 1315.] (xlvi, 4.)
- 221 MENDE.** Tetrdrachm. About 430 B.C. Dionysus on ass. [1345.] (xxviii, 3.)
- 222, 223 PHILIP II.** Gold staters. About 340 B.C. Apollo/chariot. [1400.] (xlvii, 4.)
- 224, 225 ALEXANDER.** Gold staters. 330 B.C. Athena/Nike. [1424.] (xlviii, 2.)
- 226, 227 ALEXANDER.** Tetrdrachms. Minted in Alexandria. 326 B.C. Herakles/Zeus. [1440.] (xlix, 8.)
- 228, 229 LOCRI.** Staters. About 370 B.C. Kore/Ajax. [1691 and 1692.] (xxxiii, 16.)
- 230, 231 ATHENS, PEISISTRATOS.** Tetrdrachms. About 550 B.C. Athena/owl. [1814.] (iii, 16.)
- 232, 233 ATHENS.** Tetrdrachms. 470 to 450 B.C. Athena/owl. [1840.] (xvi, 9.)
- 234 AEGINA.** Didrachm. About 670 B.C. Turtle. The earliest coinage of Europe. [1949.] (ii, 12.)
- 235, 236 CORINTH.** Didrachms. About 500 B.C. Pegasus/Athena. (xviii, 12.)
- 237, 238 OLYMPIA.** Didrachms. About 500 B.C. Eagle and serpent/Nike. (xii, 11.)
- 239 OLYMPIA.** Didrachm. About 350 B.C. Zeus. (xxxvi, 3.)
- 240 OLYMPIA.** Didrachm. 420 B.C. Hera. (xxxv, 5.)
- 241, 242 KNOSSOS.** Didrachms. About 350 B.C. Hera/Labyrinth. (xxxvii, 7.)

- 243 SYBRITA. Didrachm. About 360 B.C. Hermes. (xxxviii, 7.)
- 244 CYZICUS. Electrum stater. About 470 B.C. Ram on tunny fish.
- 245 LAMPSACUS. Gold stater. About 360 B.C. Zeus.
- 246 COS. Tetradrachm. About 460 B.C. Athlete throwing discus, tripod behind. (xxx, 7.)
- 247, 248 RHODES. Tetradrachms. About 400 B.C. Helios/Rose. (xxx, 15.)
- 249 LYDIA, CROESUS. Gold stater. About 550 B.C. Foreparts of lion and bull. (vi, 4.)
- 250 LYDIA, CROESUS. Siglos. About 550 B.C. As last. (vi, 3.)
- 251, 252 LYCIA. Staters. About 470 B.C. Boar/Turtle.
- 253, 254 CYRENE. Tetradrachms. About 450 B.C. Silphium/Ammon. (xlii, 3.)

KINGS AND QUEENS

- 255 PHILISTIS. Tetradrachm. About 250 B.C. [1012.] (lx, 14.)
- 256 GELON II. Didrachm. About 250 B.C. [1018.] (lx, 15.)
- 257 LYSIMACHUS. Gold stater. About 300 B.C. Head of Alexander. [1247.]
- 258, 259 LYSIMACHUS. Tetradrachm. About 300 B.C. Head of Alexander/Athena (from whom Britannia on our penny is ultimately derived). [1251.] (xlix, 9.)
- 260 DEMETRIUS POLIORCETES. Tetradrachm. About 300 B.C. [1522.] (l, 5.)
- 261 PHILIP V. Tetradrachm. About 180 B.C. [1528.] (li, 1.)
- 262 PERSEUS. Tetradrachm. About 175 B.C. [1533.] (li, 3.)
- 263 MITHRIDATES VI OF PONTUS. Gold stater. About 100 B.C. (lvii, 2.)
- 264 MITHRIDATES VI OF PONTUS. Tetradrachm. About 110 B.C. (lvii, 3.) Compare the cameo No. 308.
- 265 DEMETRIUS I. Tetradrachm. About 160 B.C. (liv, 1.)
- 266 ANTIOCHUS VI. Tetradrachm. 143 B.C. (liv, 3.)

- 267 DEMETRIUS I OF BACTRIA. Tetradrachm. About 190 B.C. (lvi, 1.) Mentioned by Chaucer, *Knight's Tale*, as 'The grete Emetrius, the king of Inde'.
- 268 ANTIOCHUS I. Tetradrachm. About 290 B.C. (lii, 4.)
- 269 ANTIOCHUS II. Tetradrachm. About 260 B.C. (lii, 8.)
- 270 ANTIOCHUS IV. Tetradrachm. About 170 B.C. (liii, 6.)
- 271 ANTIMACHUS OF BACTRIA. Tetradrachm. About 190 B.C. Head in Highland bonnet. (lv, 3.)
- 272 EUCRATIDES OF BACTRIA. Tetradrachm. About 160 B.C. (lv, 4.)
- 273 PTOLEMY I. Tetradrachm. About 300 B.C. (lviii, 4.)
- 274 ARSINOE II. Gold octodrachm. About 270 B.C. (lviii, 6.)
- 275 ARSINOE II. Tetradrachm. About 270 B.C.
- 276 BERENICE II. Gold dekadrachm. About 240 B.C. (lviii, 9.)
- 277 SEVENTY-THREE PLAQUES of GOLD forming an elaborate necklace. 35 have eight-petalled flowers; 17 have eight-petalled rosettes; 21 have figure subjects—4 Harpies, 4 Griffins, 5 Cocks, 5 Sphinxes, 3 Stags. Ionian work from IONIA. 6th century B.C.
Lent by LEIGH ASHTON.
- 278 GOLD EMBOSSED PLATE with figure of a running winged AGON. IONIAN work. About 520 B.C.
- 279 GOLD EMBOSSED PLATE with facing head of SATYR. From PANTICAPAEUM. About 400 B.C.
Both lent by CAPTAIN E. G. SPENCER-CHURCHILL.
- 280 GOLD Circular BOX-BROOCH embossed with a FACING HEAD. Perhaps from CRIMEA. Greek work about 300 B.C.
Lent by F. H. BALDWIN.
- 281 GOLD EARRINGS terminating in LIONS' HEADS. About 400 B.C.
Lent by CAPTAIN E. G. SPENCER-CHURCHILL.
- 282 GOLD EARRINGS terminating in RAM'S HEADS and ornamented with BEADS. IONIAN. About 450 B.C.
- 283 GOLD EARRINGS. STYLIZED GEESE suspended from LOTIFORM PANELS. IONIAN. About 400 B.C.

- 284** GOLD EARRINGS terminating in LIONS' HEADS. About 350 B.C.
- 285** GOLD EARRINGS terminating in DOLPHIN'S HEADS and ornamented with glass beads. About 350 B.C.
- 286** GOLD EARRINGS terminating in DOLPHIN'S HEADS and ornamented with beads and garnets. About 350 B.C.
- 287** GOLD EARRINGS, each a WINGED NIKE with torch and patera and flowing garment. About 350 B.C.
- 288** Central Portion of GOLDEN DIADEM. A GORDIAN KNOT. Found in ITHACA in 1915. About 250 B.C. (See *Archaeologia*, xxxiii, 1848.)
- 289** LARGE GOLD EARRINGS, SHIELDS set with garnets; pendant EROTES, one with LYRE, one with PAN-PIPES. GREEK-ALEXANDRIAN work. About A.D. 50. (Formerly in Schiller and Hearst Collections.)
- 290** GOLD EARRINGS, the boss an oval SHIELD with filigree TREFOIL. Inverted PYRAMIDAL PENDANT. From ASIA MINOR. About A.D. 250.
- 291** GOLD EARRINGS, the boss an oval SHIELD from which depend three decorated bosses. From ASIA MINOR. About A.D. 250.
- 292** Heavy GOLD HEADBAND. ROSETTES in very fine GRANULATION and FILIGREE work. About 450 B.C.
- 293** NECKLACE of twenty-one ELECTRUM filigree disks, set with seed pearls. About 100 B.C.
- 294** GOLD FIGURE of EROS holding an apple. HELLENISTIC work. From ATHENS. About 300 B.C.
- 295** GOLD PIN. The head is an EROS playing on the Pan-pipes. HELLENISTIC work. 1st century B.C. or later.
- 296** RING. CHIMAERA and SPHINX. IONIAN work. About 600 B.C.
- 297** RING. APHRODITE and DOVE. Lion-head terminals to shank. SICILIAN GREEK work. About 420 B.C.
- 298** RING. ATHENA PROMACHOS, a CUCKOO flying to her. About 400 B.C.
- 299** RING. Head of a MAENAD. About 200 B.C.
- All lent by D. L. DAVIS.

300 GOLD RING with conjoined heads of the DIOSCURI wearing pointed caps. From EMESA. Greek Seleucid work. About 200 B.C. Lent by LADY CLARK.

301 RING set with two CABOUCHIN EMERALDS. Leaf pattern on shank. About A.D. 200. Lent by D. L. DAVIS.

302 GOLD FIBULA. About 450 B.C. Lent by PETER SPIRO.

303 A PAIR of SOLID GOLD BRACELETS terminating in LEONINE HEADS. About 330 B.C.

304 A PAIR of SOLID GOLD BRACELETS for a small child, terminating in the heads of young FAWNS. About 330 B.C.

305 PAIR of SOLID GOLD ARMLETS with SERPENT'S HEADS. GREEK-ALEXANDRIAN work. About A.D. 50. (Formerly in Schiller and Hearst Collections.) All lent by D. L. DAVIS.

306 ONYX CAMEO, MEDUSA facing. Influenced by the art of Skopas and Lysippos. About 300 B.C. Formerly in the collection of the late LORD GRANTLEY.

307 CAMEO, fragment of an onyx bowl. Head of NYMPH and BULL. (Compare another fragment *B.A.C. Pl. CXII, o, 51.*) HELLENISTIC. About 100 B.C.

308 NICOLO CAMEO. Portrait of MITHRIDATES VI, king of PONTUS, 120-63 B.C. Probably a contemporary gem made in the king's lifetime. Formerly in the collection of the Eleventh DUKE OF HAMILTON. All lent by JACQUELINE CHITTENDEN.

309 BONE PLAQUE, from a casket. Incised figure of a GIRL. ALEXANDRIAN work, about A.D. 250. (*V. and A. Catal. Ivories, Pl. IV.*) Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

310 BANDED AGATE carved as 'face scarab' with head of a NEGRESS in relief. The flat back finished as folds of her veil. Third quarter of 5th century B.C. Lent by JACQUELINE CHITTENDEN.

311 BLUE GLASS head of HERA. From AGRIGENTO. About 400 B.C. (Published Z. III. Pl. LXXIII.)

Lent by PROFESSOR A. B. COOK.

312 AGATE CAMEO FINGER RING; a tragic mask in relief. About 350 B.C.

Lent by Captain E. G. SPENCER-CHURCHILL.

313 MILKY CHALCEDONY, head of APHRODITE crowned with STEPHANE. About 100 B.C. Formerly in the WYNDHAM COOK COLLECTION.

Lent by JACQUELINE CHITTENDEN.

314 IVORY HEAD of a GIRL; eyes inlaid. ALEXANDRIAN work, about A.D. 250. (*V. and A. Catal. Ivories. Pl. III.*)

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

315 MOSAIC fragment, CRANE, SNAKE and LIZARD. Probably GREEK-ALEXANDRIAN work. 1st century.

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

GRECO-ALEXANDRIAN PORTRAITS

Ranging from about A.D. 40 to 250. Painted with one exception, in the encaustic method. From the cases of mummies discovered in a cemetery at Hawara, in the Fayûm, Egypt, by Professor W. M. Flinders Petrie, in 1888.

316 PANEL. Portrait of a young WOMAN. Lilac-coloured tunic with black border edged with gold thread, and a peplum of the same colour; a gold necklace, in the centre a crescent-shaped ornament.

317 PANEL. Portrait of a young MAN. White tunic with a dark stripe on the right side, and a white mantle. Hair dark brown and curled; beard and moustaches slight. Gilt gesso border, stamped or modelled with a wavy tendril and bud pattern.

318 PANEL. Portrait of a young WOMAN. Purple tunic and peplum. Two necklaces of blue and red stones; pendants in the ears.

319 PANEL. Portrait of a young WOMAN. Purple tunic and peplum. Two necklaces of green stones and topazes; hoop earrings faced with gems. The black hair bound with a fillet fastened by a gold pin.

320 PANEL. Portrait of a young WOMAN. Shoulders covered with crimson peplum; a white tunic beneath. Two necklaces; gold earrings.

321 PANEL. Portrait of a young MAN. Hair black and crisply curled. The moustaches slight, the cheeks hairless. No drapery.

322 PANEL. Portrait of a MAN. Full-face portrait of a Roman patrician, head and shoulders, wearing a gold circlet with a six-pointed star in the centre. Black hair and beard. White tunic, dark purple pallium on the right shoulder. Grey background.

323 TEMPERA ON CANVAS. Portrait of a young WOMAN. Dark blue tunic. In the right hand a rose-coloured funeral garland (?) roughly indicated. On the left arm a bracelet in the form of a snake. All lent by the TRUSTEES OF THE NATIONAL GALLERY.

324 PANEL. Portrait of a MAN. Black curly hair and beard. White tunic and purple cloak with golden brooch. Grey background. Lent by the PROVOST AND FELLOWS OF ETON COLLEGE.

325 LINEN CLOTH with VINES, GRAPES and BIRDS. About A.D. 200.

326 SILK TISSUE. HERAKLES. About A.D. 500.

327 LARGE TAPESTRY-WOVEN CLOTH. POTS of FLOWERS and BOYS. About A.D. 500.

328 LINEN CLOTH, dyed. THE ANNUNCIATION. About A.D. 600.

All lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

329 OVAL PANEL, tapestry-woven. SMALL BOY or CHERUB seated playing the bag-pipes. BYZANTINE work. About A.D. 500.

330 OVAL PANEL, tapestry-woven. A NAKED CHERUB wearing top-boots and dancing. Behind his head is a nimbus-like object. BYZANTINE work. About A.D. 500.

Both lent by SIR KENNETH CLARK.

331 SQUARE PANEL from a linen cloth, tapestry-woven. A CENTAUR with curved stick in middle, two LIONS and two HARBS in corners. BYZANTINE work. From AKHMÎM.

Lent by PETER SPIRO.

332 MINIATURE on VELLUM from a Gospel. ST. JOHN THE DIVINE. BYZANTINE work. 10th century.

333 MINIATURE on VELLUM from a Gospel. ST. LUKE. BYZANTINE work. 10th century.

Both lent by SIR KENNETH CLARK.

334 MANUSCRIPT of the FOUR GOSPELS. A splendid example of Byzantine calligraphy. 11th century.

Lent by the GOVERNORS OF THE LADIES' COLLEGE, CHELTENHAM.

EARLY MACEDONIAN SCHOOL. About A.D. 850

335 DIPTYCH of two hollowed PANELS. On the right St. Sergius and St. Bacchus. On the left St. Theodore Stratelates and St. Theodore Tiro.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

BASILIAN SCHOOL. About A.D. 1000

336 A MEDALLION or TONDO painted on wood. The Old Testament Trinity, the 'Philoxenia tou Abraam'. The three Angels occupy the centre, Abraham and Sarah appear on the left in adoration. From CONSTANTINOPLE.

Dating and attribution by Monsieur Paul Muratoff and Dr. Volbach, Librarian of the Vatican.

Lent by CHARLES SELTMAN.

NOTE.—The descriptions of the paintings in the Seltman Collection are condensed from *The Charles Seltman Collection*, by Paul Muratoff.

COMNENIAN SCHOOL. About A.D. 1100

337 A HOLLOWED PANEL painted on gesso over linen on wood. Half-length figure of CHRIST as LORD OF ALL, holding open gospel. Perhaps by the painter of 'Our Lady of Vladimir', the most celebrated Byzantine painting in the world, taken from Constantinople to Russia.

From CONSTANTINOPLE.

Lent by CHARLES SELTMAN.

338 MINIATURE painting on MARBLE. S. PANTELEIMON facing. Fine work. About A.D. 1300.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

PALAEOLOGAN SCHOOL. About A.D. 1350 to 1453

339 PANEL. ST. CATHERINE. About A.D. 1350.

Lent by CHARLES SELTMAN.

340 PANEL. ST. JOHN THE APOSTLE. The style akin to the frescoes of Mistra near Sparta. About A.D. 1400.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

341 PANEL. S. PARASCEVE, protectress of commerce and fertility. The high-lights strongly emphasized. About A.D. 1450.

Lent by CHARLES SELTMAN.

ANDREI RUBLEV. About A.D. 1420

The most famous Russian painter. Collaborator with Theophanes the Greek.

342 PANEL painted on gesso over linen on wood. The Dormition of the Virgin. The body of Our Lady on a bier. Christ descends in glory to carry her soul to heaven. Groups of Apostles and Fathers of the Church. In front the Jew Anthonius with severed hands which St. Peter stoops to heal. The style, still Greek, is derived from that of Theophanes. The only Rublev known outside Russia.

Lent by CHARLES SELTMAN.

EARLY CRETAN SCHOOL. About A.D. 1450 to 1550

343 PANEL. HEAD OF OUR LADY. Formerly in Monastery of SUMELA in Pontos.

Lent by SIR ERIC MACLAGAN. Published *Burlington Magazine*, LI (July 1927), p. 8, Pl. 1a.

344 PANEL. The CRUCIFIXION. In the foreground the HOLY WOMEN and the PARTING OF THE RAIMENT. Behind the barrier SOLDIERS on horseback, including ST. LONGINUS with halo. Beyond these the battlemented walls of Jerusalem. Compare the famous Bessarion Crucifixion in Venice: Bettini, *La Pittura di Icone Cretese-Veneziana*, p. 52, Pl. xvii.

Lent by J. M. GORRIE.

345 PANEL. THE OLD TESTAMENT TRINITY. The three Angels entertained at the house of Abraham. He and Sarah minister to their wants. An unusually perfect example of the School.

See D. Talbot Rice, *Byzantine Art*, p. 119.

Lent by CHARLES SELTMAN.

346 PANEL. SAINT GEORGE AND THE DRAGON.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

VICTOR (VITTORE DI BARTOLOMEO). About A.D. 1550

347 PANEL. THE NATIVITY. Above, among rocks of Cretan character, angels announcing the good tidings to a shepherd. In the centre, the Three Kings, the Virgin, and the Child in a manger. Below, the washing of the Child with the Shepherd Thyrsis in converse with S. Joseph. Signed 'The hand of Victor'.

See Bettini, *La Pittura di Icone Cretese-Veneziana*, p. 28 f.

Lent by CHARLES SELTMAN.

DOMENIKOS THEOTOKOPOULOS (EL GRECO)

A.D. 1541-1614

348 CANVAS. THE AGONY IN THE GARDEN. Painted about 1590. See *El Greco*, Phaidon Edition, Pl. 83.

349 CANVAS. ST. JEROME as a CARDINAL, sometimes described as LUIGI CORNARO. Painted between 1600 and 1604. See *El Greco*, Phaidon Edition, Pl. 154.

350 CANVAS. ST. PETER. Painted about 1590. See *El Greco*, Phaidon Edition, Pl. 55.

All lent by the TRUSTEES OF THE NATIONAL GALLERY.

351 PANEL. The DESPOILING OF CHRIST. Signed in Greek 'Domenikos Theotok. Cretan'. A smaller version of the picture painted in 1597 and now in Toledo. See *El Greco*, Phaidon Edition, Pl. 34.

Lent by LORD BEARSTED.

352 CANVAS. THE VIRGIN. Painted about 1590. Compare *El Greco*, Phaidon Edition, Pl. 75.

Lent by MRS. TOMAS HARRIS.

353 PEN and WASH DRAWING. ST. MATTHEW or ST. JOHN THE EVANGELIST with an ANGEL. After 1600. See F. Rutter, *El Greco*, Pl. 79.

Lent by MARK OLIVER.

SPIRIDION CHRYSOLORAS. About A.D. 1550

354 PANEL. THE BAPTISM IN JORDAN. Below a realistic allegorical figure of the river-god Jordan. Signed 'The hand of Spyridon Chrysoloras'. Muratoff calls this painter 'one of the greatest in the Cretan School. His art, as well as the art of some other Cretan painters, was the starting point of the art of the Cretan *El Greco*, whose contemporary Spiridion Chrysoloras seems to have been.'

Lent by CHARLES SELTMAN.

LAURENTIOS. About A.D. 1571

355 PAINTING ON VELLUM. THE BATTLE OF LEPANTO, fought in 1571. Above Saint Spyridon, Saint Justina, the Virgin and Child, Saint Pelagia, Saint Eleutherios; below angels as champions of the Christian fleet and Christ enthroned in a medallion. The Turkish fleet is on the left hand, the Venetian fleet on the right. Dedication and signature are on the back. (*J.H.S.*, L, 1930, p. 1 ff.)

Lent by the TRUSTEES OF THE BRITISH SCHOOL at Athens.

CRETAN SCHOOL. About A.D. 1600

356 PANEL. CHRIST and ST. MARY MAGDALENE. Middle distance, THREE MARYS at the SEPULCHRE. CALVARY and JERUSALEM in distance. From a monastery in CRETE.

357 PANEL. THE ENTOMBMENT OF THE VIRGIN, who is lowered into the tomb by THREE ANGELS. Above, ELEVEN APOSTLES in clouds. Compare 'The Dormition of the Virgin' by Rublev, No. 342 and 'The Old Testament Trinity', No. 345.

Both lent by the TRUSTEES OF THE NATIONAL GALLERY.

358 PANEL. S. JOHN THE FORERUNNER winged. Compare S. John Baptist of No. 354 by Chrysoloras. Lent by SYDNEY BURNEY.

SCHOOL OF CONSTANTINOPLE. About A.D. 1600

359 PANEL. ST. JOHN BAPTIST and ST. MARINA. There is a memorial inscription and the date 1741, but it is probable that this is a later addition.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

DEMETRIOS NOMIKOS. About A.D. 1600

360 PANEL. THE MOURNING AT THE TOMB. Our Lady supports the head of Christ; St. John leans over; Nicodemus on right with ladder; on left the Magdalene with arms raised. Signed 'The hand of Demetrios Nomikos'.

Lent by CHARLES SELTMAN.

MANNER OF MICHAEL DAMASKINOS. About A.D. 1600

361 PANEL. TWO REGISTERS: above the Deësis; below Saints Nicholas, Basil, and Simeon.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

EMANUEL ZANFURNARIS. About A.D. 1620

362 PANEL. SCENES FROM THE LIFE AND DEATH OF S. EPHRAIM SYRUS. The painting is closely akin to one showing the same subject in the Vatican, but here the original gold sky has been painted over in the 18th century with a landscape and blue sky in the Italian manner. See Bettini, *La Pittura di Icone Cretese-Veneziana*, p. 44.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

EMMANUEL LAMBRADOS. About A.D. 1650

363 PANEL. ST. ONOUPHRIOS IN THE WILDERNESS. Signed 'The hand of Emmanuel Lambrados'. CRETAN SCHOOL.

Lent by LORD MELCHETT.

MAINLAND SCHOOL. About A.D. 1650

364 DIPTYCH in miniature style. CHRIST appearing to two groups of SAINTS.

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

CRETAN SCHOOL. About A.D. 1650

365 PANEL. In the four quarters, Virgin and Child, St. Nicholas, St. George, St. Michael.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

EMMANUEL TZANES. About A.D. 1680

366 PANEL. SS. COSMAS and DAMIAN. Above, CHRIST in glory.

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

LATE CRETAN SCHOOL. About A.D. 1680

367 PANEL. SS. BASIL, CHRYSOSTOM AND GREGORY. On the left below the Donor kneeling. He wears full-bottomed wig and clothing of the end of the 17th century.

'This is in the same style as that employed by Emmanuel Tzanes.' See No. 366—(MURATOFF).

Lent by CHARLES SELTMAN.

DEMETRIOS PHOSKALIS. 18th century

368 PANEL. ST. LUKE painting the portrait of the VIRGIN. On either side Italianate angels. IONIAN ISLANDS SCHOOL. Signed *Demetrios Phoskalis*, dated 1710 (?).

Lent by COLONEL F. BEDDINGTON.

369 IVORY CARVING. A SHEPHERD and RAMS. About A.D. 300.

Lent by NORWICH CASTLE MUSEUM.

370 BONE. Part of a knife handle. A RUNNING DEER. About A.D. 400.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

371 **IVORY PLAQUE.** ST. PETER DICTATING THE GOSPEL TO ST. MARK; an angel between them. ALEXANDRIAN work, about A.D. 550. (*V. and A. Catal. Ivories*, Pl. x.)

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

372 **BONE PLAQUE.** ANGEL HOLDING A VASE. Originally part of a book-binding. About A.D. 550.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

373 **IVORY PANEL** from a CASKET. JOSHUA RECEIVING ENVOYS FROM THE PEOPLE OF GIDEON. About A.D. 900. (*V. and A. Catal. Ivories*, Pl. xvi.)

374 **IVORY** stained green. Half-length figure of CHRIST PANTOKRATOR ('Lord of All'). About A.D. 900. (*V. and A. Catal. Ivories*, Pl. xvii.)

375 **LARGE IVORY PANEL** from a book-cover. In the centre St. John Baptist; above, St. Philip and St. Stephen; below, St. Andrew and St. Thomas. About A.D. 1100. (*V. and A. Catal. Ivories*, Pl. xviii.)

376 **IVORY**, the background cut away. CHRIST ENTHRONED GIVING BLESSING. About A.D. 1100. (*V. and A. Catal. Ivories*, Pl. xxiv.)

377 **IVORY CENTRE** of a TRIPTYCH. Above, death of the Virgin (compare the panel No. 342); centre, four Saints, Gregory of Nyssa, Basil, Paul and Peter; below, Saints Cosmas, Damian, Nicholas, and John Chrysostom. About A.D. 1150. (*V. and A. Catal. Ivories*, Pl. xx.)

All lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

378 **IVORY** or **WALRUS TUSK PLAQUE.** BUST OF A SAINT. About A.D. 1150.

379 **IVORY.** THE NATIVITY. About A.D. 1350.

Both lent by PROFESSOR and MRS. D. TALBOT RICE.

380 **BRONZE STEEL-YARD WEIGHT**, representing an EMPEROR (perhaps VALENTINIAN I, A.D. 364-375), seated with ORB and SHIELD.

381 **BRONZE STEEL-YARD WEIGHT** in the shape of a draped bust. About A.D. 600.

Both lent by PROFESSOR A. B. COOK.

382 **SILVER VESSEL, BOAT-SHAPED**, a LION'S HEAD at either end. Inside, engraved SCROLLS and BIRDS. Outside, inscriptions. Probably from CONSTANTINOPLE. About A.D. 1000.

Lent by LOUIS CLARKE.

383 PLAQUE in SILVER GILT, repoussée work. Bust of OUR LADY, ORANS. From CONSTANTINOPLE. About A.D. 1050. (See *B.A.* p. 165 ff.)
Lent by MESSRS. SPINK AND SON.

384 TWO SINGLE GOLD EARRINGS. BYZANTINE work. 10th to 12th century. (In the Byzantine Empire there appears to have been a fashion of wearing only one earring, a mode which occurred in Western Europe at a later period.)

Both lent by LEIGH ASHTON.

385 PLAQUE in Bronze. BUST OF A SAINT; the inscription perhaps later. About A.D. 1000.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

386 GREEN BASALT MEDALLION with facing bust of the Virgin and the inscription of Nikephoros Botaniates, Emperor in Constantinople from A.D. 1078 to 1081. (*V. and A. Catal. Ivories*, p. 47.)

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

387 PLAQUE in Bronze. CHRIST. About A.D. 1100.

388 AMETHYST PLAQUE. THE VIRGIN. About A.D. 1150.

389 PLAQUE in Copper gilt. THE ANGEL OF THE ANNUNCIATION. Probably part of a book cover. About A.D. 1200.

390 SEAL in Lead of an Oecumenical Patriarch. THE VIRGIN AND CHILD. Reverse inscription. About A.D. 1200.

391 PLAQUE of Paste imitating lapis lazuli. ST. THEODORE, head missing. About A.D. 1200.

392 PROCESSIONAL CROSS. About A.D. 1200. Bronze gilt.

393 PROCESSIONAL CROSS. About A.D. 1300. Bronze, with engraved design.

All lent by PROFESSOR and MRS. D. TALBOT RICE.

POTTERY

394 DISH of red clay with cream slip and INCISED patterns. In centre, an EAGLE. Around imitation Cufic script. SGRAFFITO WARE. About A.D. 1000. (See *B.A.* p. 188.)

Lent by CHARLES SELTMAN.

395 REVETMENT PLAQUE in form of column, probably forming a frame for a panel. POLYCHROME WARE. About A.D. 1100.

- 396 DEEP POT with dark green glaze, and incised rope-work design. Probably made at CONSTANTINOPLE. About A.D. 1100.
- 397 BASE of BOWL bearing an eagle. Impressed ware from CONSTANTINOPLE. About A.D. 1100.
- 398 SHALLOW PLATE bearing imitation Cufic design. POLYCHROME WARE from CONSTANTINOPLE. About A.D. 1100.
All lent by PROFESSOR and MRS. D. TALBOT RICE.
- 399 DEEP BOWL, cream slip and INCISED patterns. In centre, CAT'S HEAD; around, four medallions with BOUNCING HARES. SGRAFFITO WARE. About A.D. 1100-1200.
- 400 SHALLOW BOWL of brown clay with green slip and INCISED patterns. Galloping bob-tailed NAGS and NAUTILUS SHELLS. SGRAFFITO WARE. About A.D. 1100-1200.
- 401 PORRINGER of red clay with cream slip and INCISED GEOMETRIC pattern. SGRAFFITO WARE. About A.D. 1100-1200.
- 402 DISH of red clay with cream slip and INCISED patterns; TWO PANTHERS in centre. SGRAFFITO WARE. About A.D. 1100-1200.
- 403 PLATE of red clay with cream slip and INCISED patterns, green added. In centre, a CROCODILE. SGRAFFITO WARE. About A.D. 1200-1300.
- 404 PLATE of red clay with cream slip and INCISED patterns, green added. In centre, an OSTRICH. SGRAFFITO WARE. About A.D. 1200-1300.
- 405 DEEP BOWL with polychrome glazes and slight engraving; stylized FLORAL motifs. About A.D. 1100-1200.
- 406 PORRINGER with polychrome glazes and slight engraving; a PARROT on a Bush. About A.D. 1100-1200.
- 407 Large DEEP BOWL with cream, green and sepia glazes; a PARROT in the centre. About A.D. 1100-1200. (See *B.A.* pp. 187, 188 for these bowls.)
- 408 SHALLOW BOWL of brown clay with yellow slip and INCISED patterns. Coarse SGRAFFITO WARE. About A.D. 1200-1300.
All lent by CHARLES SELTMAN.
- 409 BOWL with floral design. SGRAFFITO WARE. About A.D. 1300.

410 BOWL bearing two Doves. SGRAFFITO WARE from THESALONIKE. About A.D. 1300.

411 BASE of DISH bearing a goat. PAINTED WARE. About A.D. 1300.

412 SMALL BOWL with geometric design. INCISED WARE. About A.D. 1200 to 1300.

413 SHALLOW DISH of marbled ware. About A.D. 1400.

414 DEEP BOWL with a human figure. SGRAFFITO WARE from CYPRUS. About A.D. 1400.

All lent by PROFESSOR and MRS. D. TALBOT RICE.

415 DEEP BOWL with cream, green and blackish glazes; VEGETABLE motifs. 16th century.

Lent by CHARLES SELTMAN.

EMBROIDERIES

416 BOLSTER CASE, polychrome. Conventional DEER and BIRDS in field. From the IONIAN ISLANDS. About 1750. (*M. & N.E.E.*: p. 47, 9.)

Lent by MRS. F. H. COOK.

417 LARGE BEDSPREAD. In each corner a TREE between PEACOCKS. From the IONIAN ISLANDS. About 1750.

Lent by JACQUELINE CHITTENDEN.

418 LARGE BEDSPREAD with HUMAN FIGURES occurring in border. Polychrome. From the IONIAN ISLANDS. About 1750.

419 LARGE BEDSPREAD with TULIPS occurring in border. Polychrome. From the IONIAN ISLANDS. About 1750.

Both lent by MESSRS. LIBERTY AND CO.

420 PILLOW CASE, polychrome. Stylized STAGS and PEACOCKS in bands. From the IONIAN ISLANDS. About 1750.

Lent by MRS. LEONARD RUSSELL.

421 PILLOW CASE. In the centre a CARNATION-LIKE FLOWER and golden BIRDS. From KYTHERA, IONIAN ISLANDS. About 1750.

422 BOLSTER CASE with polychrome floral pattern. From KYTHERA. About 1750.

423 PILLOW CASE. Above are CARNATION-LIKE FLOWERS and coloured BIRDS. From KYTHERA. About 1750.

- 424 PILLOW CASE.** Two very large COCKS. From KYTHERA. About 1800.
All lent by JACQUELINE CHITTENDEN.
- 425 BORDER** of a BEDSPREAD, polychrome. LARGE ROSE SPRAY designs. From YANNINA. About 1750. (*M. & N.E.E.*: p. 50, 16.)
- 426 PILLOW CASE,** polychrome. ROSE SPRAY designs. From YANNINA. About 1750. (*M. & N.E.E.*: p. 50, 18.)
Both lent by MRS. F. H. COOK.
- 427 SQUARE COVER** in lustrous polychrome silks. From YANNINA. About 1700.
Lent by CHARLES SELTMAN.
- 428 BEDSPREAD,** polychrome, lustrous silks. The centre a later addition. From YANNINA. About 1750.
Lent by MESSRS. LIBERTY AND CO.
- 429 BOLSTER CASE** with polychrome floral sprays. From YANNINA. About 1750.
Lent by JACQUELINE CHITTENDEN.
- 430 KERCHIEF** with bright tasselled FRINGES. From YANNINA. About 1800.
Lent by CHARLES SELTMAN.
- 431 KERCHIEF** with scarlet FLOWERS. Gold thread and polychrome silks. From YANNINA. About 1750.
Lent by JACQUELINE CHITTENDEN.
- 432 A STRIP,** polychrome. CARNATIONS and TULIPS. Perhaps from EPIRUS. About 1750.
Lent by MRS. LEONARD RUSSELL.
- 433 KERCHIEF,** polychrome, fine design. From EPIRUS. About 1820.
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
- 434 BED VALANCE,** polychrome, with frieze of COCKS. From SKYROS. About 1800.
Lent by JACQUELINE CHITTENDEN.
- 435 PILLOW CASE,** polychrome. Four large two-handled VASES with foliage. From SKYROS. About 1800. (*M. & N.E.E.*: p. 62, 60.)
Lent by MISS MARY BALDWIN.

- 436 Part of a BEDSPREAD, polychrome. A row of seven sailing CAIQUES. From SKYROS. About 1850. (*M. & N.E.E.*: p. 62, 59.)
Lent by MRS. F. H. COOK.
- 437 PILLOW CASE with HAIRY SERPENTS and BIRDS on TREES. From SKYROS. About 1800.
- 438 The HEM of a girl's SKIRT with a FRIEZE of large and tiny BIRDS. Brocade GUSSETS. From SKYROS. About 1700.
Both lent by CHARLES SELTMAN.
- 439 Part of a SKIRT HEM. A FRIEZE OF BIRDS. From SKYROS. About 1800.
Lent by JACQUELINE CHITTENDEN.
- 440 A PIECE, polychrome. CATS climbing BUSHES. From PAROS. About 1750.
- 441 KERCHIEF with TASSELS. Delicate embroidery in gold, silver, and polychrome silks. From MYTILENE. About 1750.
- 442 KERCHIEF with TASSELS, polychrome. From MYTILENE. About 1800.
All lent by CHARLES SELTMAN.
- 443 KERCHIEF with polychrome FLOWERS. From POTAMIÀ, CHIOS. About 1750.
Lent by PHILIP ARGENTI.
- 444 KERCHIEF, polychrome. BIRDS, CYPRESSES and geometric designs. From the EASTERN AEGEAN ISLANDS. About 1750.
Lent by MRS. LEONARD RUSSELL.
- 445 Part of a SKIRT BORDER, polychrome. Large VASES, DOUBLE EAGLES, SIRENS, DRAGONS, PEACOCKS, DEER, BIRDS, and DOGS. Below is a MAN playing a VIOLIN and a WOMAN dancing. (Top and side borders are later additions.) From CRETE. About 1750. (*M. & N.E.E.*: p. 65, 70.)
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
- 446 BED CURTAIN, polychrome. Ten STRIPS of LEAF pattern. From AMORGOS, CYCLADES. About 1750. (*M. & N.E.E.*: p. 52, 26.)
Lent by MRS. F. H. COOK.
- 447 PILLOW CASE in red with small touches of blue. DIAMOND pattern. From NAXOS. About 1700. (*M. & N.E.E.*: p. 55, 35.)
Lent by MRS. JENKINS.

448 A PIECE in red with strips of blue and green. From NAXOS. About 1750.

Lent by JACQUELINE CHITTENDEN.

449 BED CURTAIN, polychrome. Probably from PHOLEGANDROS, CYCLADES. About 1650. (*M. & N.E.E.*: p. 51, 21.)

450 BED CURTAIN, red, green and black. Probably from PHOLEGANDROS. About 1650. (*M. & N.E.E.*: p. 52, 23.)

Both lent by MRS. F. H. COOK.

451, 452 TWO BED CURTAINS. Probably from PHOLEGANDROS. About 1750.

453 LARGE BED CURTAIN with geometric designs in red. From the CYCLADES, possibly PHOLEGANDROS. About 1700.

All lent by MESSRS. LIBERTY AND CO.

454 BED TENT, polychrome. Above the gable, PARROTS, PEACOCKS, DOUBLE EAGLES, LIONS, SHIPS, and a LADY framed in a CASTLE GATE. From COS, DODECANESE. About 1700. (*M. & N.E.E.*: p. 59, 50.)

Lent by MRS. F. H. COOK.

455 BED TENT DOOR, polychrome. Above the gable, BIRDS, DOUBLE EAGLES, DEER, etc. From COS. About 1750. (*M. & N.E.E.*: p. 59, 51.)

Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.

456 BED TENT. Brilliant polychrome. GEOMETRIC patterns. From COS. About 1700.

Lent by MESSRS. LIBERTY AND CO.

457 BED CURTAIN, polychrome. From PATMOS, DODECANESE. About 1600.

458 BED CURTAIN with design in red and two greens. From PATMOS. About 1650.

Both lent by CHARLES SELTMAN.

459 BED CURTAIN, polychrome. Small galloping DRAGONS interspersed among the LEAVES. From PATMOS. About 1750. (*M. & N.E.E.*: p. 60, 53.)

Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.

460 STRIP of a CURTAIN, polychrome. Geometric designs and STAGS in centre. From PATMOS. About 1750.

Lent by MRS. LEONARD RUSSELL.

- 461, 462** PAIR of BED HANGINGS. Brilliant polychromy. From RHODES. About 1750.
Both lent by MESSRS. LIBERTY AND CO.
- 463** BED TENT DOOR, polychrome. In the spandrels above the gable are PEACOCKS. From RHODES. About 1750. (*M. & N.E.E.*: p. 57, 43.)
Lent by MRS. F. H. COOK.
- 464** Part of BED CURTAIN, polychrome and GEOMETRIC. From RHODES. About 1750.
- 465** LARGE CURTAIN with designs in red, pink, and two greens. From RHODES. About 1750.
Both lent by MESSRS. LIBERTY AND CO.
- 466** Part of BED CURTAIN. Designs in red and green. From RHODES. About 1800.
Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.
- 467** KERCHIEF with TASSELS, polychrome and geometric. From RHODES. About 1800.
Lent by MRS. LEONARD RUSSELL.
- 468** EPIROTE GIRL'S COAT for FESTAL OCCASIONS. Wine-coloured velvet with heavy gold brocade. From EPIRUS. About 1780.
Lent by CHARLES SELTMAN.
- 469** ANOTHER similar COAT. About 1780.
Lent by JACQUELINE CHITTENDEN.
- 470** EPIROTE GIRL'S COAT for FESTAL OCCASIONS. Scarlet velvet with heavy gold and silver brocade. From EPIRUS. About 1780.
Lent by RHODA DAWSON.
- 471** NECKLACE of pale gold and pearls. BYZANTINE. About 1500.
- 472** BRONZE VESSEL for HOLY OIL in the shape of a STYLIZED DOVE on pierced geometric stand. 15th to 16th century.
Both lent by CHARLES SELTMAN.
- 473** BONE PLAQUE, heart shaped. The Tree of Jesse. Originally gilt. About 1550. Probably from MOUNT ATHOS.
Lent by PROFESSOR and MRS. D. TALBOT RICE.

474 IVORY PLAQUE with a carving representing the OLD TESTAMENT TRINITY, the background influenced by the CRETAN SCHOOL. Probably from a Slavonic monastery on MOUNT ATHOS. 16th century.

Lent by JOHN SELTMAN.

475 BOWL of hard OLIVE-WOOD. Facing LION'S HEAD with TWO BODIES, a DRAGON, classical borders and medallion. Probably seventeenth-century work. From CORFU. (A two-bodied lion occurs on a famous Minoan seal.)

Lent by A. F. BUXTON.

476 GREAT SEAL in lead of a PATRIARCH. The Virgin and Child. Reverse inscription: 'Gabriel by the mercy of God Archbishop of Constantinople-New Rome and Oecumenical Patriarch'. Dated 1702.

Lent by LEIGH ASHTON.

477 SILVER BOWL with inscribed base and floral designs. From NORTHERN GREECE. Dated 1720.

Lent by LOUIS CLARKE.

478 SILVER BELT CLASP. Birds in foliage. YANNINA work. 18th century.

479 SILVER BOWL, repoussé with Deer and Foliage. From Epirus. About 1700.

480 SILVER BOWL, in the centre a figure of a reclining Stag, the head of which revolves. From EPIRUS. About 1750.

All lent by PHILIP ARGENTI.

481 WOOD CARVING. The TREE of JESSE, in contemporary SILVER FRAME. About 1750.

Lent by PROFESSOR E. H. MINNS.

482 SILVER BOWL with central boss. From EPIRUS. About 1780.

Lent by PHILIP ARGENTI.

483 SILVER BOWL, gilt centre and external ornaments. About 1650. From EPIRUS.

484 SILVER BOWL, repoussé. In centre a reclining STAG the head of which revolves. Around four EVANGELISTS. About 1750.

485 ANOTHER. STAG gilt. Plant designs. About 1750.

486 ANOTHER. Gilt centre and medallions. SAINTS and HERALDIC ANIMALS. About 1750. All from EPIRUS.

487 FLAT SILVER BOWL. LION attacking STAG; around GOATS, HARES, etc. About 1750. From EPIRUS.

488 SILVER BOWL. DOUBLE EAGLE, around BIRDS and PLANTS. About 1800. From EPIRUS.

All lent by E. S. DE BEER.

489 DOVE in glazed pottery, cream and polychrome. From SKYROS. 16th century.

Lent by MARY BALDWIN.

490 EGG in glazed pottery, polychrome with CHERUB's heads; perhaps COPTIC work. From THESSALONIKE. 17th century.

Lent by CHARLES SELTMAN.

491 PLATE bearing the design of a bird. Blue painted ware, probably from one of the Aegean islands. About 1700.

Lent by PROFESSOR and MRS. D. TALBOT RICE.

SEVENTEEN PICTURES FOLLOW, LENT BY HIS MAJESTY THE KING

General Makryjannis, a hero of the Greek War of Independence, desiring to leave a written record of the war accompanied by illustrations of battles, summoned to his aid a gifted but untutored Spartan named Panagiotis Zographos who produced between the years 1836 and 1839 five sets of pictures on coarse hand-made paper. More than one of these sets seems to have disappeared, though probably the best preserved is the one in Windsor Castle. The British envoy in Greece sent it to Lord Palmerston, who forwarded it to Queen Victoria about 1840. One allegory and sixteen battle pictures by the Spartan painter are exhibited by the King's gracious permission.

Zographos is not likely to have seen many secular western paintings, but he was clearly familiar with Byzantine sacred art which is often indifferent to any fixed perspectival relation between one group in a picture and another group. This is exemplified in the Nativity by Victor (No. 347) and the Agony by El Greco (No. 348), and the same indifference to perspective marks the work of Zographos. In some of his pictures there are representations of successive events precisely as there are in sacred art when it tells a story. 'But the whole is instinct with life, strangely impressive, even from the point of view of draughtsmanship' . . . and startling for 'the painter's wonderful sense of colour.

He was, without a doubt, a fine artist by nature. Each of his pictures, so naive in its conception, has a definite and beautiful colour scheme.' (*Times Literary Supplement*, 23 December 1926.) His paintings of sea-fights call for comparison with the picture by the monk Laurentios of the naval Battle of Lepanto (No. 355) painted more than two and a half centuries before.

492 (1) AN ALLEGORY. Above, the ALMIGHTY; below KING OTHO and QUEEN AMALIA, the TSARNICHOLAS, QUEEN VICTORIA, and KING LOUIS PHILIPPE of FRANCE. At the side, the CLERGY and PEOPLE of GREECE are praising the LORD.

493 (2) THE FALL OF CONSTANTINOPLE. The CITY; the CAMP of the SULTAN; the SULTAN ENTHRONED; PATRIARCHS and CLERGY; GREEK PATRIOTS taking to the mountains. In the foreground HELLAS in chains.

494 (5) THE BATTLE OF GRAVIA on the slopes of MOUNT PARNASSUS.

495 (6) THE BATTLE OF LANGADA AND COMPOTI.

496 (7) THE BATTLE OF VASILIKA. BAÏRAM PASHA with an ARMY and a train of WAGONS and CAMELS marches on Vasilika.

497 (8) THE BATTLE OF TRIPOLITZA and neighbouring villages. NOTABLES and OFFICERS in council. ARCHBISHOPS and CLERGY are present. WOMEN are taking water to the troops.

498 (10) THE FIRST BATTLE OF ATHENS. THE ACROPOLIS and the ODEON are occupied by TURKS. The Greeks have scaling ladders. In the foreground WOMEN tend the WOUNDED. Observe HADRIAN'S GATE and columns of the TEMPLE OF ZEUS OLYMPIOS.

499 (11) THE BATTLES OF ARGOS and CORINTH, both of which citadels are shown. Also NAUPLIA with the fortress of PALAMIDI.

500 (13) THE SIEGE and BATTLE OF NAVARINO, showing the new fort besieged by IBRAHIM and the villages occupied by MAKRYJANNIS.

501 (14) THE BATTLE OF THE WINDMILLS of NAUPLIA and the FRIGATE of ADMIRAL DE RIGNY.

502 (15) A COMPOSITE VIEW of various BATTLES in and around MISSOLONGHI.

503 (17) **THE BATTLE OF ANALATOS** near **ATHENS**. Greek forces attempt to relieve their compatriots besieged on the **ACROPOLIS**.

504 (18) **THE BATTLE OF PEIRAEUS** and **PHALERON**. In the harbour are the Frigate **HELLAS** with **ADMIRAL MIAOULIS** and a **STEAMER** on board of which is **HASTINGS**; there are **WINDMILLS** and the harbour of **MUNYCHIA**. The British and other Philhellenes are conspicuous.

505 (19) **THE SIEGE OF ATHENS** in 1827. The **ACROPOLIS** is occupied by Greeks and Philhellenes. Turkish cannons are firing in the foreground.

506 (20) **THE NAVAL BATTLE OF NAVARINO** with the Fort of **NEOKASTRON**, the Island of **SPHACTERIA**; the Fleet of the protecting powers attacks and burns the Turkish warships. There are several **FIRE-SHIPS**.

507 (22) **VARIOUS BATTLES FOUGHT IN GREECE**. **THEBES** occupies the central position. **CLERGY**, **NOTABLES**, **OFFICERS** and **TROOPS** are shown. The Commander-in-Chief, **YPSILANTIS**, approaches with his trained Bands.

508 (23) **THE BATTLES OF CRETE** and of **SAMOS**. These Islands, although not within sight of one another, are combined in order to make an attractive picture.

GEORGE BOUMASSOU

509 **PANEL**. **VIRGIN** and **CHILD**. Signed 'George Boumassou, Engraver'. From **TRIKÉRI**, **ATTICA**. Dated 1847.
Lent by **SIR ELLIS MINNS**.

The following seventeen paintings by contemporary Greek artists have been sent to the Exhibition by the British Council at the request of the director of the Exhibition. Other works by the same group of painters may be seen at Greek House, 32 Grosvenor Square, from 1 to 15 March. The work of these artists naturally represents only one aspect of contemporary Greek painting.

S. PAPALOUKAS

510 Landscape on Salamis.

511 Landscape on Salamis.

512 Street in Lesbos.

513 Street in Lesbos.

F. CONTOGLOU

- 514 Head of a Shepherd.
515 Girl's Head.
516 Mountaineers in Hiding. (Compare Nos. 347 and 348.)
517 'Socrates.'

H. GHKA

- 518 Landscape, Hydra, 1938.
519 Tempera. Composition in White, 1938.
520 Encaustic. Composition, 1939.

B. SEMERZIDIS

- 521 Resistance: the Council of Self-administration, 1944.
522 Ravine in Argytea.
523 Spring in Evrytania.

E. DIAMANTOPOULOS

Gouaches

- 524 Head of a Woman.
525 Barber's Shop.
526 Woman reading, 1943.

TWELVE LITHOGRAPHS in COLOUR after paintings by *Athena Tarsouli* from the portfolio *Costumes Grecs*. The lithography by *Costa Grammatopoulos* in ATHENS, 1941.

527 Woman from Attica; 528 Shepherd, Arachova; 529 Farmer, Chalcis; 530 Girl of Cyme; 531 Woman, Trikeri; 532 Girl, Pharsala; 533 Woman, Yannina; 534 Farmer, Pogoni; 535 Woman of the Pindus Nomads; 536 Landowner's wife, Argyrocastro; 537 Macedonian Girl of Roumlouki; 538 Thracian from Cavacli.

All lent by JUSTIN VULLIAMY.

539 LARGE SILVER BOWL, in centre pentagram. About 1800.

540 LARGE BOWL, silver gilt. In centre Church of the Holy Sepulchre. Above, a Patriarch consecrating a Bishop. About 1800.

Both lent by PHILIP ARGENTI.

541 SILVER MESOMPHALOID BOWL. In raised centre SHEPHERD and GOAT. Around SHEPHERDS, HUNTERS and GAME. About 1850. From EPIRUS.

542 SILVER BOWL. GEOMETRIC and FLORAL patterns. About 1900. From EPIRUS.
Both lent by E. S. DE BEER.

543 PAIR of SILVER BODICE-CLASPS. From EPIRUS. Early 19th century.
Lent by JACQUELINE CHITTENDEN.

544 SILVER travelling PEN and INK CASE. From EPIRUS. About 1820.

545 SILVER CHARM, ST. GEORGE and the DRAGON, on chain. From EPIRUS. About 1820.

546 SILVER filigree BELT. From EPIRUS. About 1820.

547 PAIR of SILVER BODICE-CLASPS. From EPIRUS. About 1820.

548 SILVER SKULL CAP. From EPIRUS. About 1820.
All lent by MRS. P. J. DIXON.

549 SILVER FLASK, repoussé. A HORSEMAN from EPIRUS. About 1820.

550 SILVER LOCKET. ST. CONSTANTINE and ST. HELENA. On reverse St. Demetrios. Dated 1 March 1840.

551 SILVER BOX. Bird and scroll work. 19th century.

552 SILVER LOCKET. ANNUNCIATION and ST. MICHAEL. Inside the Virgin and Child in carved wood. About 1850.
All lent by PHILIP ARGENTI.

553 SILVER NECKLACE of fine filigree work. From the GREEK ISLANDS. About 1850.

554 BELT with pierced SILVER GILT PLAQUES. From EPIRUS. About 1850.
Both lent by MRS. P. J. DIXON.

555 SILVER BOX on chain. ST. GEORGE and ST. MICHAEL. From EPIRUS. About 1850.

Lent by CAMILLA HAMBLING.

556 SILVER GILT CROSS with red cylinder beads. From CYPRUS. 19th century.

557 SILVER CROSS with blue turquoise centre. From CYPRUS. 19th century.

558 SILVER CROSS with garnet-like pendants. From CYPRUS. 19th century.

All lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.

559 NECKLACE of SILVER GILT set with stones. NORTHERN GREEK. 19th century.

Lent by MRS. ROMILLY JENKINS.

560 SILVER PATEN with vine border. Made in Greece about 1935.

Lent by MR. and MRS. JOHN CARRAS.

561 LEAD PIN surmounted by a COCK on the back of which is another bird. MACEDONIAN WORK. 20th century.

Lent by MARY BALDWIN.

562 SILVER FIGURINE with traces of gilding. ST. MICHAEL militant. From ATHENS. 20th century.

Lent by MARY BALDWIN.

563 WOOD CARVING. A DISTAFF shaped like a trident-head with geometrical carving. From TZIEPANA near MANTINEA, ARCADIA. It is dated 1876.

Lent by the GOVERNORS OF CHARTERHOUSE.

564 WOOD CARVING. A BISHOP enthroned between birds and acolytes. From SKYROS. 1938.

565 WOOD CARVING (cigarette holder). NIKE or ANGEL blowing trumpet upon a stylized monster. From SKYROS. 1938.

Both lent by CAMILLA HAMBLING.

566 WOOD CARVING. Head of a shepherd's crook elaborately carved with SEA MONSTERS. From ARGOS. Made in 1945.

Lent by MARY BALDWIN.

567 WOOD CARVING. ST. GEORGE. From MOUNT ATHOS. About 1915.

Lent by the MASTER OF JESUS COLLEGE and MRS. TILLYARD.

568 WOOD CARVING. ST. GEORGE. From MOUNT ATHOS. 1918.

Lent by the MASTER OF EMMANUEL.

569 WOOD CARVING. Virgin and Child. From MOUNT ATHOS. 20th century.

Lent by PHILIP ARGENTI.

570 WOODEN SPOON with fine carved handle. Twentieth century.

Lent by MRS. LEONARD RUSSELL.

571 IVORY CARVING. ST. GEORGE and DRAGON. From MOUNT ATHOS. 20th century.

Lent by PHILIP ARGENTI.

572 MODERN TERRACOTTA ANTEFIX. The local potter has adapted ancient designs: PALMETTE, head of HERMES, two THYRSI, AEOLIC VOLUTES. From a modern house in SPARTA. About 1900.

Lent by CAMILLA HAMBLING.

POTTERY FROM SKYROS

Made in SKYROS about 1938

573 MUG with birds.

574 MUG with stylized VEGETABLE motif.

575 INCENSE CUP.

All lent by MARY BALDWIN.

576 Double 'ASKOS' with FISH.

Lent by CHARLES SELTMAN.

577 Triple 'ASKOS' with LOOP HANDLES and SPOUT, decorated with ROSETTES and FISH.

Lent by JACQUELINE CHITTENDEN.

578 Double 'ASKOS' with LEAVES above and FISH below.

579 Triple 'ASKOS' decorated with BIRDS.

580 WATER JAR with four handles. ROSETTES on shoulder and FISH beneath.

581 Large WATER JAR with BRANCH pattern on shoulder and frieze of LEAVES beneath.

582 VASE with LID decorated with FISH above and BIRD below.

583 AMPHORA with SNAKE pattern on neck and BRANCH on shoulder.

All lent by MARY BALDWIN.

ABBREVIATIONS USED IN THE CATALOGUE

- A.A.C. H. Bossert, *Art of Ancient Crete*.
A. of C. J. D. S. Pendlebury, *Archæology of Crete*.
A.M. in G.B. A. Michaelis, *Ancient Marbles in Great Britain*.
A.O. R. M. Dawkins, *Artemis Orthia*.
A.R.V. J. D. Beazley, *Attic Red-Figure Vase-Painters*.
B.A. D. Talbot Rice, *Byzantine Art*.
B.F.A.C. *Burlington Fine Arts Club Catal. Ancient Greek Art, 1904*.
B.S.A. *Annual of the British School at Athens*.
C.A.H. Pl. C. Seltman, *Cambridge Ancient History, Vols. of Plates*.
C.S. A. W. Lawrence, *Classical Sculpture*.
D.S.M. H. Bulle, *Der Schöne Mensch*.
G.C. C. Seltman, *Greek Coins*.
G.R.B. Winifred Lamb, *Greek and Roman Bronzes*.
G.S. & P. J. D. Beazley and B. Ashmole, *Greek Sculpture and Painting*.
J.H.S. *Journal of Hellenic Studies*.
M. & N.E.E. A. J. B. Wace, *Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F. H. Cook*.
T.C.G. J. Charbonneaux, *Terres Cuites Grecques*.
Z. A. B. Cook, *Zeus*.

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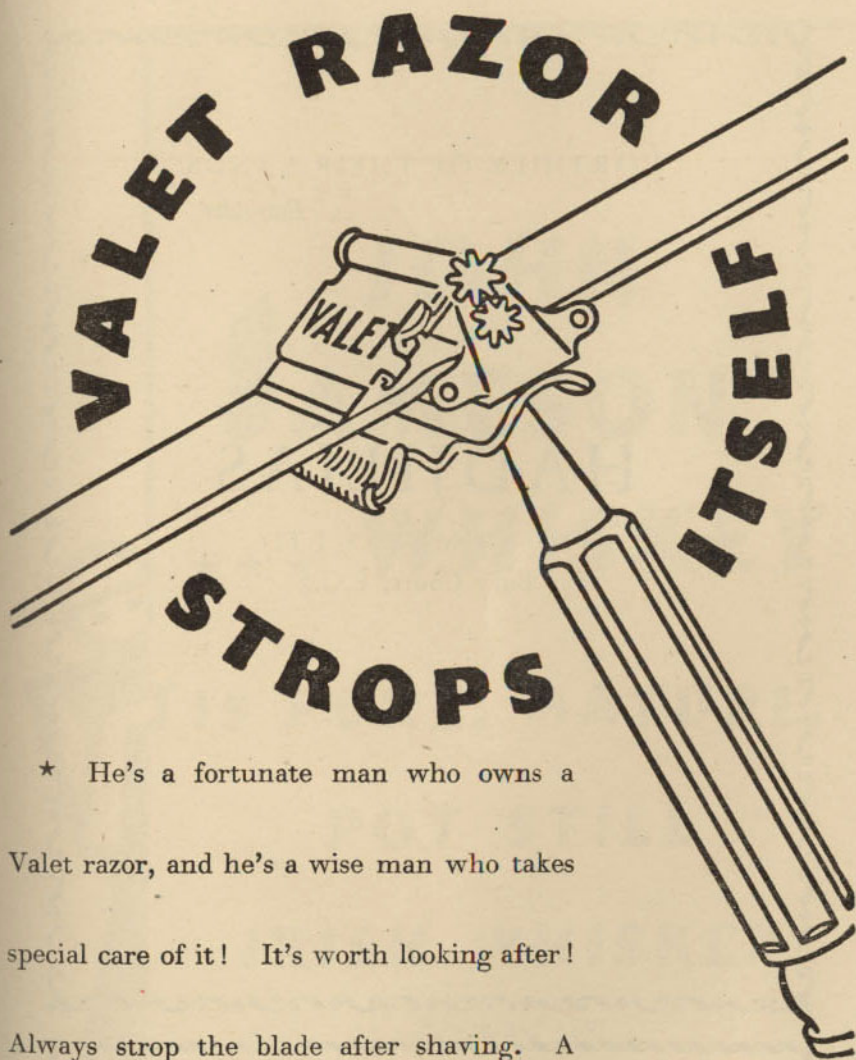
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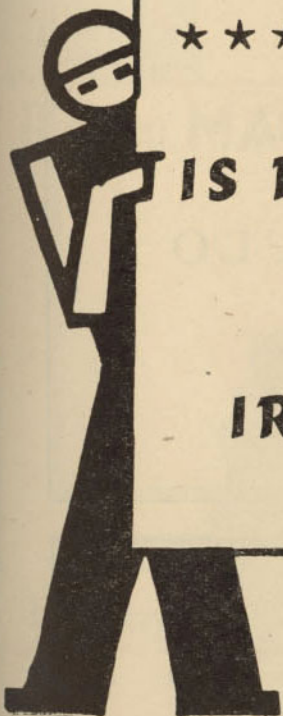
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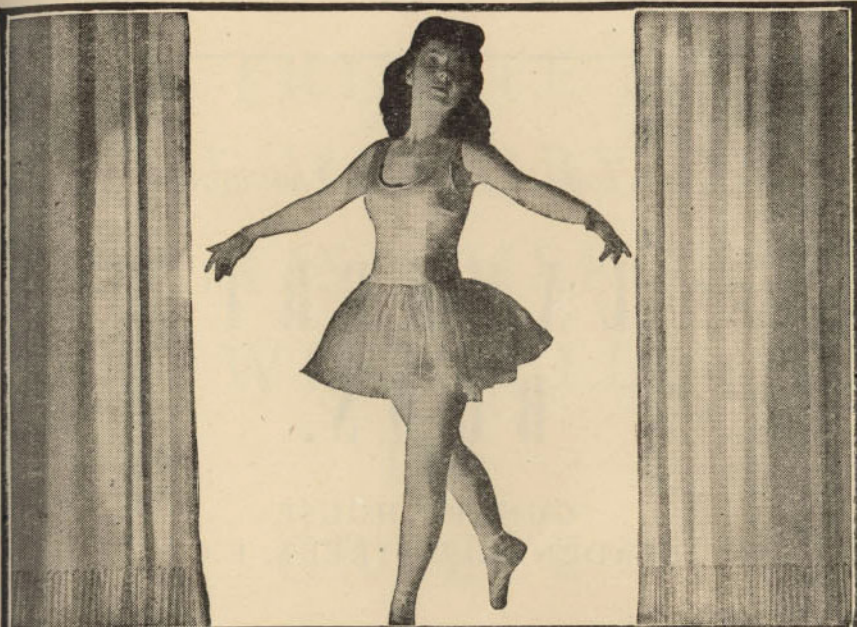
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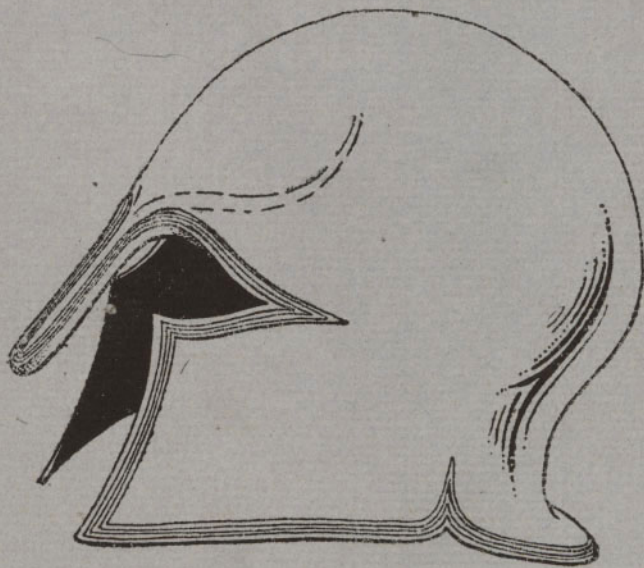


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