



Fig. 2.

given above are not uniform at all points. The unit appears to be a "foot" of about 11 English inches (= 0.285 m), commonly divided into thirds ("palms") of about 0.095 m, and quarters of 0.074 m.

The Sculptured Panels. The long sides A and B contain the two halves of a procession which moves towards the spectator's right, and is meant to be continuous. The short ends, C and D, have separate designs, each complete in itself.

Longside A. (Taf. 1.) shows, 1) an advance-guard consisting of two mounted men abreast, in short chiton and pointed cap; 2) a chariot with two horses with Oriental harness, and plumes on their heads. The driver is a bearded man, in sleeved chiton, and is, apparently, the principal personage of the procession, for over him a bearded attendant, similarly clothed, holds an umbrella; 3) another chariot with similar horses contains a bearded driver, and two other men, of whom the middle one, who is bearded, turns full-face: the third man is beardless. All wear the sleeved tunic, and apparently also a cloak, but the drapery is not always clearly rendered.

Longside B. (Taf. 2 u. 3) shows 4) 5) two more chariots with similar horses, and bearded drivers, and one other bearded man in each. The passenger in the second chariot (5) turns full-face. Last come three foot-soldiers (6. 7. 8.) apparently all bearded, wearing short chitons, but no caps, and carrying spears and round shields. They march briskly to keep pace with the chariots.

Short-End C. (Taf. 4c) between the left-hand end of A and the right end of B. contains four grotesque bearded male figures of the grossly modelled 'Oriental Astarte' type. They stand erect and full-face, and support their breasts with their hands. Each wears a close-fitting collar of beads, and two loose necklaces with central pendants. The hair is in many close curls, and two long ringlets fall in front of each shoulder.

Short-End D. (Taf. 4d) between the right-hand end of A and the left end of B, and so between the beginning and end of the procession, contains four grotesque bearded male figures of the Oriental 'Bes' type; the upper part of each figure is in full face, but the legs are in profile, running to the spectator's right. Counted from left to right, No. 1) alone is complete; he seems to have horns, and long straight hair, curled at the ends; his beard is in several rows of short curls. He wears only a short kilt from waist to knee, with a ball-fringe, on which his hands rest above the middle of the thighs. No. 2) has the head broken to the middle of the beard; 3) retains only the legs below the knee; of 4) the upper part is broken away obliquely from his left shoulder to the right hip.

The Cover is of gable form, (0.350 m high) with vertical ends and broad rim of rectangular profile (0.18 m wide x 0.08 m high). The rim and roof surfaces are quite plain, except a cylindrical moulding along the ridge, and a chain of beads, exactly like moulding 4) in the cornice of the sarcophagus, at the junction of roof and rim.

Only one end-face is preserved. The pedimental surface has a rich Oriental design of volutes and palmettes in low relief, which runs up into a palmette akroterion, much damaged. The fragment which remains of this palmette has been incorrectly placed: the angle which stands uppermost really belongs to the left-hand side. On each slope of the pediment sits a sphinx, turned inwards but with the inner foreleg advanced, and head facing the spectator: the wings are of archaic scroll-form, with three rows of feathers, curved upwards and outwards. Concealed between the wings is a transverse support. The hair encloses the forehead with many short curls, and falls in long tresses behind the neck.

Coloured Decoration: compare the coloured reproduction of Long-Side B. in Plate 3. Copious traces of colour are preserved on all parts of the outer surfaces, as follows:

a) *black*, on the hair and eyes of the human figures.
b) *red*, on the cornice (alternate balls of moulding 4); on the scale pattern in the background of the panels; and on the collars of the chariot-horses on side A.

c) *yellow*, on the outlines of the scale pattern in the backgrounds, perhaps also on the outlines of the ornaments on the uprights.

d) *blue-green*, on the cornice, and bottom-frame, alternate members of moulding, 1), 4), and 5), and lower parts of lotos flower and buds of 3); on the filling (but not on the outlines) of the ornaments on the uprights; on the scale-pattern in the backgrounds; and on the plumes, harness, and hoofs of the horses. This blue-green colour is in part so thick and loose that it may well be questioned whether it does not rather result from the decay of a thin plating of copper or base gold, applied as a foundation for gilding; there is, however, no trace of gold leaf.

The archaic style of the sphinxes, and horses, suggest a date in the latter part of the sixth century B. C.: the features and modelling of the human figures might favour a rather later date, but the vigorous Orientalism of the decorative work, and of the mythological figures in the end-panels, tells in the other direction.

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