



Fig. 3.

Tafel 5. 6. SARCOPHAGUS FROM GOLGOL.

The sarcophagus is described by the late General L. P. di Cesnola as having been found in Cyprus, in excavations conducted by him in 1867, in a field about half a mile North East of the modern village of Athienou. It was acquired from General di Cesnola by the Metropolitan Museum. Publ. Atlas of the Cesnola Collection I 2 Taf. 74; Cesnola-Stern Cypern Taf. 18; Perrot-Chipiez III 619; Studniczka Jahrb. des Arch. Inst. XXII 1907, 182.

Material, Damage, and Repairs. The sarcophagus and its cover are cut from single blocks of a shelly limestone of fairly fine grain, compact texture, (except for a few small cavities), and whiter colour than is usual in the limestones of Cyprus. The cover is perfect except for a few small chips on the edge; but the side A of the sarcophagus had been broken into many pieces, probably by treasure-seekers. (Cypern p. 95.) It was put together inaccurately on arrival in New York, and more carefully by Mr. Charles Balliard, of the Metropolitan Museum, about 1880. Besides the side A, which was in many fragments, the end C was broken obliquely between the two principal figures, and across the neck of the dog, almost destroying its collar. The fragments were joined with metal rods, which are visible inside the sarcophagus; so far as Mr. Charles Balliard could recall, in a Memorandum communicated to the Museum authorities in 1907, "cracks were filled, but no restorations were made"; chipped edges, however, were trimmed, and interstices filled with a mosaic of small slips of stone, set in cement; in this process, the dog on the end C, for example, lost all that remained of his collar. The original surface, which had been more or less roughened everywhere by atmospheric decay, but was nowhere seriously corroded, was unfortunately damaged a good deal in some places in the attempt to smooth the joints. The whole sarcophagus, and the cover, were then washed thinly over with a mixture of gum-arabic and powdered Cyprus limestone, which was much in use at that time in the Museum. This completely covered the repairs, and also wholly disguised the natural texture of the stone. This limestone-wash remained until September 1909, when it was completely removed under my supervision. Consequently, in the photographs published now, all the principal junctions and repairs are clearly visible: their actual state confirms the accuracy of Mr. Balliard's account of his work.

General Design. (cf. Fig. 3 and 4.) The sarcophagus stands on four plain rectangular feet, (0.310 m (0.273 m) × 0.213 m (0.195 m) × 0.127 m high), and has vertical parallel sides, (1.952 m (1.997 m) × 0.612 m × 0.335 m (0.330 m) high), surmounted by a plain cornice 2.017 m × 0.273 m over all, consisting of three plain members, flat, (0.05 m), concave (0.046 m), and half-round (0.027 m), respectively

ANTIKE DENKMÄLER 1912.

from above downwards. Each side is treated as a continuous frieze, bounded above by the cornice, and below by a plain fillet, 0.027 m (0.023 m); but quite open at each end.

It will be seen that the above measurements vary even more widely in detail than those of the Sarcophagus from Amathus; also that the "foot" seems to be almost the same as was used at Amathus.

The Cover is gable-shaped (0.340 high), with slightly inclined ends, and a cylindrical moulding (0.036 m) along the ridge and at the junction of the gable-sides with the rim, which is 0.06 m wide, and quite plain. On each corner of the rim lies a lion, (0.370 m long) facing endways with open mouth, and extended tongue. The mane is rendered in a mass of stiff pointed locks, which ends with a smooth margin on the shoulders, and round the face. The ears are short, and protrude through the mane.

At each end of the cover, at the middle point of the rim, is a small hole, for a fastening. The corresponding hole on the sarcophagus is cut vertically through the lowest member of the cornice, immediately below the hole in the rim.

The Sculptured Reliefs. The scene on each side is complete in itself.

Long-Side A. (Taf. 5. A.) has a *Hunting Scene*, which is described, in the probable order of composition, from right to left. 1) 2) Two youths, wearing short chiton, breastplate with belt and armoured kilt, and crested Corinthian helmet thrown back above the forehead, advance towards each other, carrying round shields, and a long spear. Between them, a wild boar 3) charges to the right, and is transfixed by their spears. In the background, behind the boar, is a tree 4), and to the right of the group a lean hound 5) walking to the left, with nose to the ground.

6) 7) Two youths, similarly equipped and posed, transfix a bull 8), which succumbs, kneeling to the right. The hunter on the left, unlike the other three, raises his right hand above the shoulder; but an incomplete spearshaft, shown between his body and the bull, betrays this change as an after-thought. The bull is hardly larger than the wild boar in the other group. In the background, behind the bull, is a tree 9); to the right of the group, a cock, 10) as large as the hound, advances to the left, with head erect, and one foot raised as if to attack the hunter from behind.

11) An archer, wearing a conical cap and a short chiton girt up into a belt, with a deep overfall, advances to the right, and aims an arrow at the bull. He draws the bow in Homeric fashion to the breast, not to the ear. Behind him, closing the composition to the left, is a horse 12), only slightly larger