

Attic Inscriptions in UK Collections *Miscellaneous*

Peter Liddel and Polly Low

AIUK
VOLUME

15

2022

MISCELLANEOUS



AIUK Volume 15
Published 2022

AIUK is an *AIO Papers* series
ISSN 2054-6769 (Print)
ISSN 2054-6777 (Online)

AIUK Attic Inscriptions in UK Collections

Attic Inscriptions in UK Collections is an open access publication, which means that all content is available without charge to the user or his/her institution. You are allowed to read, download, copy, distribute, print, search, or link to the full texts of the articles in this journal without asking prior permission from either the publisher or the author.



This paper is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International Licence. Original copyright remains with the contributing author and a citation should be made when the article is quoted, used or referred to in another work.



This paper is part of a systematic publication of all the Attic inscriptions in UK collections by **Attic Inscriptions Online** as part of a research project supported by the Arts and Humanities Research Council (AHRC): AH/P015069/1.



Arts & Humanities
Research Council

**PRINCIPAL
INVESTIGATOR**
Stephen Lambert

**PROJECT
TEAM**
Christopher de Lisle
Peter Liddel
Polly Low
Robert Pitt
Finlay McCourt
Irene Vagionakis

**AIO ADVISORY
BOARD**
John Bennet
Josine Blok
Julian Lambert
Stephen Lambert
Peter Liddel
Polly Low
Angelos P. Matthaiou
S. Douglas Olson
Robin Osborne
Kai Trampedach

For further information see atticinscriptions.com

CONTENTS

CONTENTS i

PREFACE ii

ABBREVIATIONS iii

INTRODUCTION 1

COLLECTIONS 4

1. Atkinson Collection (St John's Wood, London) **4**
2. Badger Hall, Shropshire **6**
3. Bignor Park, West Sussex **11**
 - 3.1 Funerary Stele for Agatheia and Brithon **13**
 - 3.2 Funerary Stele for Glaukon **16**
4. Bog Farm, Kent **19**
5. Guilford Collection **21**
6. Kingston Lacy, Dorset **23**
7. Lansdowne House, London **25**
8. Lewes House, Sussex **26**
9. Lowther Castle, Cumbria **29**
10. Marbury Hall, Cheshire **30**
11. Melchet Court, Hampshire **33**
12. Rectory Garden, Ewhurst, Sussex **34**
13. Teddesley Hall, Staffordshire **36**
14. Wilton House, Wiltshire **37**
15. Woking Oriental Institute **38**
16. The Casino at Marino, Co. Dublin **39**
17. Westport House, Co. Mayo **41**

APPENDIX: ATTIC INSCRIPTIONS ASSOCIATED WITH UK DEALERS 44

ADDENDA AND CORRIGENDA TO *AIUK* 1-3 AND 5-14 47

AIUK 11: 14bis Funerary Stele for Epiktesis Daughter of Onasos of Kytheros **47**

INDICES 52

- 1. CHECKLIST OF COLLECTIONS OF ATTIC INSCRIPTIONS (UK, IRELAND) 52**
- 2. CHECKLIST OF COLLECTORS 53**
- 3. CONCORDANCE WITH PRINCIPAL CORPORA 57**

PREFACE

In preparing this AIUK volume we have drawn on the knowledge and expertise of many people, whose assistance we gratefully acknowledge here. For their help and advice on the collections and inscriptions discussed in this volume we are indebted to Josine Blok, Giles Bois, Amelia Brown, Michèle Brunet, Lorenzo Calvelli, Janet Grossman, Peter Higgs, Frank Hildebrandt, David Hill, Stephen Lambert, Jane Masségli, Michael Metcalfe, Robert Pitt, Peter Stewart and Elena Zavvou. Andrew Shapland (Curator of Bronze Age and Classical Greece, Ashmolean Museum) and Rosie Hughes (Project Manager, Gardens, Libraries and Museums Collections Move Project, University of Oxford) made it possible for us to access the stele of Epiktesis, and we are grateful for their help. We owe thanks also to Elena Greer (Property Curator, Kingston Lacy), for showing us the antiquities (and much more) in that collection. Edward John Hallam Bigham, 5th Viscount Mersey, welcomed us on our visit to Bignor Park and we are very grateful to him for his support and assistance.

For help in obtaining images, we are grateful to: Charles Duggan (Heritage Officer of Dublin City Council), Myles Kennedy (Research and Interpretation Officer of the Office of Public Works, Ireland), Daria Lanzuolo (Deutsches Archäologisches Institut), Frederik Engel Møller (Ny Carlsberg Glyptotek), Lisa Schadow (Forschungsarchiv für Antike Plastik, Archäologisches Institut, Universität zu Köln).

ABBREVIATIONS

In addition to the abbreviations listed at <https://www.atticinscriptions.com/browse/bysource/> the following abbreviations are used in this volume:

Alexander: C. Alexander, "An Attic Relief from Lowther Castle", *The Metropolitan Museum of Art Bulletin*, New Series, 7.6, Feb., 1949, 162-63

Angelicooussis: E. Angelicooussis, *Reconstructing the Lansdowne Collection of Classical Marbles*, ed. G. M. F. Hill. 2 volumes (1997)

Angelicooussis 2009: E. Angelicooussis, "Roman Sarcophagi at Wilton House: Ceremonies of the Ancients", *Apollo* July/August, 56-62

Athenian Onomasticon: S. Byrne, *Athenian Onomasticon*. Online: <http://www.seangb.org/>
Baggs, Baugh, Cox, McFall, Stamper: A. P. Baggs, G. C. Baugh, D. C. Cox, J. McFall and P. A. Stamper, "Badger" in G. C. Baugh ed., *A History of the County of Shropshire: Volume 10, Munslow Hundred. The Liberty and Borough of Wenlock* (1998), 213-20

Bi: G. Petzl and H. von Hesberg, "Bignor Park" in S. Dimas, C. Reinsberg, H. von Hesberg eds., *Die Antikensammlungen von Hever Castle, Cliveden, Bignor Park und Knole* (2013), 181-93

Biers and Green: W. R. Biers and J. R. Green, "Carrying Baggage", *Antike Kunst* 41.2, 1998, 87-93

Bingen: J. Bingen, "Építaphe attique du IV^e siècle", *ZPE* 38, 1980, 102

Broneer: O. Broneer, "The Isthmian Victory Crown", *American Journal of Archaeology* 66, 1962, 259-63

Byrne, *Foreign Residents*: S. G. Byrne, *Foreign Residents of Attica. An Annex to the Lexicon of Greek Personal Names: Attica* (1996)

Calvelli: L. Calvelli, "'Conclave plenum inscriptionibus quae per cancellos a limine solum salutare licuit'. Le epigrafi delle raccolte di Palazzo Grimani a Venezia", in A. Sartori ed., *L'iscrizione nascosta. Atti del Convegno Borghesi 2017* (2019), 379-419

Casey: Casey, C., *The Buildings of Ireland: Dublin* (2006)

Chambers 2017: A. Chambers, *The Great Leviathan: The Life of Howe Peter Browne, 2nd Marquess of Sligo 1788-1845*

Coltman: V. Coltman, *Classical Sculpture and the Culture of Collecting in Britain since 1760* (2009)

Cook: B. F. Cook, "An Attic Grave Stele in New York", *Antike Plastik* 9, 1969, 65, no. 4

Cumming: W. Cumming, "An Athenian Stele: Lost, Found, 'Lost Again' and Refound", *Archaeology Ireland* 20.3, 2006, 15

Davis 1964: F. Davis, "Talking about Sale-Rooms: Classical Relics, French Baubles", *Country Life*, Vol. 136, Issue 3532, November 12th, 1964, 1268-69

Davis 1972: F. Davis, "Tenderness in Stone", *Country Life*, Vol. 152, Issue 3916, July 6th, 1972, 24-25

de Paoli: M. de Paoli, "Intorno a palazzo Grimani e alle sue raccolte di antichità: le sculture del cortile, i vasi e i bronzi del primo piano", *Atti del Regio Istituto veneto di scienze, lettere ed arti. Classe di scienze morali, lettere ed arti* 165 (2006-2007), 419-59

Abbreviations

- Dodwell: E. Dodwell, *Classical and Topographic Tour through Greece During the Years 1801, 1805, and 1806*. Volume 1 (1819)
- Eichler: F. Eichler, “Griechische Grabmäler in Wien”, *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 13 (1944), 27-34
- Fadda: S. Fadda, “The Dismembered Collection of Antiquities of Lowther Castle”, *Journal of the History of Collections* 31 (2019), 319-31
- Favaretto: I. Favaretto, *Arte antica e cultura antiquaria nelle collezioni Venete al tempo della Serenissima*. Revised edition (2002)
- Forge and Lynch: O. Forge and B. Lynch, *Ancient Art from the Van Roozendaal Collection*, 2018. Online: https://cb6a6538-f49e-4df7-a43f-d94ce510f86a.filesusr.com/ugd/78856d_d66ac71171434ac69d683858bea748bf.pdf
- Getty Recent Acquisitions: *Recent Acquisitions: Ancient Art. The J. Paul Getty Museum, Malibu, California* (1975)
- Grossman 2001: J. B. Grossman, *Greek Funerary Sculpture: Catalogue of the Collections at the Getty Villa*
- Haines: C. R. Haines, “An Unedited Funeral Monument”, *JHS* 48, 1928, 44-45
- Higgs, Larson and Wood: P. J. Higgs, J. Larson, J. Wood, “A Hellenistic Head from the Badger Hall Estate, Shropshire”, *Journal of the British Archaeological Society* 149, 1996, 72-77
- Hildebrandt: F. Hildebrandt, *Die attischen Namenstelen. Untersuchungen zu Stelen des 5. und 4. Jahrhunderts v. Chr.* (2016)
- Hobson: A. Hobson, “Frederick North, Fifth Earl of Guilford”, *Transactions of the Cambridge Bibliographical Society* 15, 2014, 73-83
- I Didyma*: A. Rehm, *Didyma, II. Die Inschriften*, ed. R. Harder (1958)
- Kajava and Salminen: M. Kajava and E. M. Salminen, “Greek Inscribed Discs: Athletes, Dedications and Tombstones”, in A. Kavoulaki ed., Πλειών: *Papers in Memory of Christiane Sourvinou-Inwood (Ariadne Supplement 1)* (2018), 289-331
- Kaltsas 2002: N. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*. tr. D. Hardy
- Keurentjes: M. B. G. Keurentjes, “The Greek Patronymics in -(ί)δας / -(ί)δης”, *Mnemosyne* 50, 1997, 385-400
- Knox: T. Knox, “Edward Cheney of Badger Hall: a Forgotten Collector of Italian Sculpture”, *Sculpture Journal* 2007, 16, 5-20
- Kokula: G. Kokula, *Marmorlutrophoren* (1984)
- Kroll: J. Kroll, *Athenian Bronze Allotment Plates* (1972)
- Lack: H. Lack with D. J. Maberley, *The Flora Graeca Story. Sibthorp, Bauer, and Hawkins in the Levant* (1999)
- Lambert 2000: S. D. Lambert, “The Greek Inscriptions on Stone in the Collection of the British School at Athens”, *Annual of the British School at Athens* 95, 485-516
- Loughlin: T. Loughlin, “The Marquess and Mycenae”, *Archaeology Ireland* 35.1, 2021, 44-48
- Margariti: K. Margariti, “Lament and Death instead of Marriage: The Iconography of Deceased Maidens on Attic Grave Reliefs of the Classical Period”, *Hesperia* 87, 2018, 91-176

Abbreviations

- Masségliā: J. Masségliā, “Imaging Inscriptions: The Kingston Lacy Obelisk”, in A. Bowman and C. Crowther eds., *The Epigraphy of Ptolemaic Egypt*, 2020, 9-19
- Michaelis: A. Michaelis, *Ancient Marbles in Great Britain* (1882)
- Michaelis 1884: A. Michaelis, “Ancient Marbles in Great Britain. Supplement I”, *JHS* 5, 143-61
- Michaelis 1885: A. Michaelis, “Ancient Marbles in Great Britain. Supplement II”, *JHS* 6, 30-49
- Moltesen 1995: M. Moltesen, *Catalogue. Greece in the Classical Period. Ny Carlsberg Glyptotek, Copenhagen*
- Moretti and Zambon: J.-C. Moretti and M. A. Zambon, “Fauvel à Délos”, *Monuments et mémoires de la Fondation Eugène Piot* 86, 2007, 165-90
- Müller, *Briefwechsel: Briefwechsel Zwischen August Boeckh und Karl Otfried Müller* (1883)
- Muehsam: A. Muehsam, “Attic Grave Reliefs from the Roman Period”, *Berytus* 10, 1952, 51-114
- Navari: L. Navari, “Guilford Associations in the Gennadius Library”, *The Griffon*, n.s. 1-2, 1985-86, 132-44
- O’Connor: C. O’Connor, *The Pleasing Hours. James Caulfeild, First Earl of Charlemont (1728-1799), Traveller, Connoisseur and Patron of the Arts* (1999)
- O’Connor and Cook: C. O’Connor, B. F. Cook, “A Greek Stele in Dublin”, *The Antiquaries Journal* 61, 1981, 29-34
- Perry: M. Perry, “Antonio Sanquirico, Art Merchant of Venice”, *Labyrinthos* 1/2, 1982, 67-111
- Pevsner: N. Pevsner, *The Buildings of England: Shropshire* (1958)
- Pfuhl and Möbius: E. Pfuhl and H. Möbius, *Die ostgriechischen Grabreliefs*. 4 vols. (1977-1979)
- Pitt in preparation: R. Pitt, “The Epigraphic Manuscript of A. Askew (1747-48)”
- Potvin: J. Potvin, “Askesis as Aesthetic Home: Edward Perry Warren, Lewes House, and the Ideal of Greek Love”, *Home Cultures* 8, 2011, 71-89
- Poulsen 1951: F. Poulsen, *Catalogue of Ancient Sculpture in the Ny Carlsberg Glyptotek, Copenhagen*
- Raven, *Lost Mansions*: J. Raven (ed.), *Lost Mansions: Essays on the Destruction of the Country House* (2015)
- Richter 1930: G. M. A. Richter, “The Lansdowne Stele”, *Bulletin of the Metropolitan Museum of Art* 25, 209, 218-19
- Richter 1930-31: G. M. A. Richter, “A Fragment of a Greek Stele from the Lansdowne Collection”, *Metropolitan Museum Studies* 3, 147-57
- Richter, *Portraits of the Greeks*: G. M. A. Richter, *Portraits of the Greeks*. 3 volumes (1965)
- Roccas: L. J. Roccas, “Back-Mantle and Peplos: The Special Costume of Greek Maidens in 4th-Century Funerary and Votive Reliefs”, *Hesperia* 69, 2000, 235-65
- Sayar: M. H. Sayar, *Perinthos-Herakleia (Marmara Ereğlisi) und Umgebung. Geschichte, Testimonien, griechische und lateinische Inschriften* (1998)
- Schmaltz: B. Schmaltz, *Untersuchungen zu den attischen Marmorlekythen* (1970)
- Scholl: A. Scholl, *Die attischen Bildfeldstelen des 4. Jhs v Chr* (1996)

Abbreviations

- SEMA*: Συμπλήρωμα τῶν ἐπιτυμβίων μνημείων τῆς Ἀττικῆς, eds. V. N. Bardani and G. K. Papadopoulos (2006)
- Stewart: P. Stewart, *A Catalogue of the Sculpture Collection at Wilton House* (2020)
- Strong: E. Strong, “Antiques in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond” *Journal of Hellenic Studies* 28, 1908, 1-45
- Strong, *The Destruction*: R. Strong, ed., *The Destruction of the Country House, 1875-1975* (1974)
- ThesCRA*: *Thesaurus Cultus et Rituum Antiquorum (ThesCRA)* (2004-12)
- Threatte: L. Threatte, *The Grammar of Attic Inscriptions* (I 1980, II 1996)
- Tsirogiannis: C. Tsirogiannis, “The Itinerary of a Stolen Stele”, *UNESCO Courier* October-December 2020, 18-20
- Vermeule 1955: C. Vermeule, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain”, *AJA* 59, 129-50
- Vermeule and von Bothmer 1956: C. Vermeule and D. von Bothmer, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain Part Two”, *AJA* 60, 321-50
- Vermeule and von Bothmer 1959a: C. Vermeule and D. von Bothmer, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain Part Three: 1”, *AJA* 63, 139-66
- Vermeule and von Bothmer 1959b: C. Vermeule and D. von Bothmer, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain Part Three: 2”, *AJA* 63, 329-48
- Von Bothmer: D. von Bothmer, *Greek and Roman Art. Notable Acquisitions (Metropolitan Museum of Art), No. 1984/1985* (1984)
- Von Hesberg: H. von Hesberg in G. Petzl and H. von Hesberg, “Bignor Park” in S. Dimas, C. Reinsberg, H. von Hesberg, eds., *Die Antikensammlungen von Hever Castle, Cliveden, Bignor Park und Knole*, 2013, 181
- Walpole: R. Walpole (ed.), *Memoirs Relating to European and Asiatic Turkey and Other Countries of the East. Edited from Manuscript Journals*, 2nd edition (1818)
- Waterhouse and King: H. Waterhouse and J. C. H. King, *Provenance. Twelve Collectors of Ethnographic art in England 1760-1990* (2006)
- Wilson 1992: P. Wilson, “A Corpus of Ephebic Inscriptions from Roman Athens: 31 BC - 267 AD”, Unpublished PhD thesis, Monash University
- Winbolt: S. E. Winbolt, “Ancient Sculptured Marbles at Bignor Park, Sussex”, *JHS* 48, 1928, 178-82
- Woysch-Méautis: D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs de l'époque archaïque à la fin du IVe siècle av. J.-C.* (1982)

INTRODUCTION

Previous volumes in this series (*AIUK* 1-14) cover those UK collections known to us which currently hold Attic inscriptions on stone.¹ In this volume our primary purpose is to offer an account of those UK collections which once held Attic inscriptions, but which have now been dispersed (as a result of sale or donation to other UK or overseas collections), or whose present whereabouts is unknown. The volume is intended to complement and supplement other papers in the *AIUK* series, and also earlier guides to ancient Greek antiquities in UK collections.

The most important of these guides is that of Adolf Michaelis, whose *Ancient Marbles in Great Britain* remains a fundamental starting point for the study of collections of antiquities in the United Kingdom. Michaelis' work, which was published in 1882, was based mostly on his visits to England in the 1870s, supplemented by reports and catalogues from collections which he was not able to visit in person.² Although, therefore, his study was exhaustive and meticulous, it was not absolutely comprehensive. In addition, of course, the contents and locations of collections continued to develop after Michaelis' work was completed, particularly in the aftermath of the First and Second World Wars, when many private houses and collections changed ownership or, in some cases, were entirely demolished or dispersed.³

Important updates to Michaelis' study were produced during the 1950s in a series of articles by C. Vermeule (mostly in collaboration with D. von Bothmer) which were presented as "Notes on a new edition of Michaelis", and which summarised "general alterations in the past eighty years, new general cataloguing, and collections not heretofore published to any extent".⁴ However, the new edition of Michaelis' work which Vermeule envisaged was never completed, and although the *Monumenta Artis Romanae* project has produced valuable studies of the antiquities in a number of British collections,⁵ we still lack

¹ At the time of writing (summer 2022) the series is complete except for *AIUK* 4.4 (*British Museum, Accounts and Inventories*) and 4.7 (*British Museum, Miscellaneous*), on which work is in progress.

² Michaelis notes (xi) that he was "accidentally" prevented from visiting Castle Howard, but was otherwise able to visit most of the significant private collections in England, as well as one in Wales. The work did not include any collections on the island of Ireland; he also deliberately excluded the British Museum from his survey (Michaelis, vii). The accounts of Scottish collections in his 1882 work were largely reliant on reports sent by others, but his first supplementary article (Michaelis 1884) provided accounts based on autopsy of collections at Broomhall and in Edinburgh, while a second supplementary article (Michaelis 1885) provided first-hand accounts of (*inter alia*) the collections at Castle Howard, as well as updates on a number of other English collections. On Michaelis' and others' studies of ancient sculpture in Britain, see Coltman, 7-48.

³ A process noted (and lamented) by Vermeule in a letter to *Country Life*, 14th November 1952, pp. 1585-76. For an account of country houses demolished in the hundred years before 1975, see Strong, *The Destruction*; see also Raven, *Lost Mansions*.

⁴ Vermeule 1955, 129. In collaboration with D. von Bothmer, Vermeule produced three further updates to Michaelis' work: Vermeule and von Bothmer 1956, 1959a, 1959b. On Vermeule's project, see Coltman, 46-47.

⁵ Volumes in the *MAR* series focussing on UK Collections are: G. B. Waywell, *Lever and Hope Sculptures* (1986); E. Angelicoussis, *Woburn Abbey* (1992); D. Grassinger, *Broadlands* (1994); A. Scholl, *Farnborough Hall, Althorp House, Blenheim Palace, Lyme Park, Penrice Castle* (1995); D.

a comprehensive, up-to-date analysis of the current state of UK collections of Greek and Roman antiquities.

This publication will not fill that gap (doing so lies beyond the scope of the AIUK project). Our intention, rather, is to provide both a point of reference for the Attic inscriptions once in these dispersed collections and a guide that should be used in conjunction with Michaelis' and Vermeule's catalogues to provide updated information on the status of these collections more broadly. Our focus in this paper is on inscriptions and collections which have not been covered elsewhere in the AIUK series. That is to say, we do not discuss here material which has been transferred into other extant collections in the UK; the reader who wishes to locate these inscriptions (and our discussions of them) should consult the **Checklist of Collections** (and/or the **Checklist of Collectors**) at the end of this paper.

We discuss also in this paper collections that contain inscriptions which can possibly, probably or very likely be identified as Attic (i.e. those at Bignor Park: **Collection 3**; and, with great doubt, Wilton House: **Collection 14**), as well as one (Badger Hall, now dispersed: **Collection 2**) which contained an apparently Athenian inscription which, we argue, is most likely to have been a modern copy. Although the AIUK project focuses on inscribed material, we do note here one monument, at Kingston Lacy in Dorset (**Collection 6**), which seems likely to have been part of an Attic document relief (no inscription is legible) and the famous stele from Acharnai once at Lowther Castle (**Collection 9**). At the end of our catalogue, we discuss inscriptions held in two collections in the Republic of Ireland (**Collections 16 and 17**).

As we have already noted, the general trend in the twentieth century (indeed a trend which is already visible in the nineteenth century) was one of the dispersal of private collections of antiquities, including collections of inscriptions. Some of these collections were transferred or sold, in whole or part, to major public collections, either in the UK (particularly the British Museum, and to a lesser extent the Ashmolean Museum, Oxford; Fitzwilliam Museum, Cambridge; and the National Galleries, Scotland), Denmark (see below, **Collection 1**), or the USA.⁶ In other cases, however, inscriptions (and other antiquities) were sold to other private collectors; in those instances, it is often impossible to pinpoint their current whereabouts. Attic inscriptions do regularly appear for sale at auction (in the UK and elsewhere), and we have noted in an **Appendix** two inscriptions which have a securely-documented provenance before 1970 and have since passed through the hands of UK-based dealers. Otherwise, mindful of issues associated with publishing antiquities

Boschung et al., *Chatsworth, Dunham Massey, Withington* (1995); J. Raeder, *Petworth House* (2001); E. Angelicoussis, *Holkham* (2001); B. Borg et al., *Castle Howard* (2005); D. Boschung and H. von Hesberg, *Newby Hall etc* (2008); H. von Hesberg et al., *Hever Castle, Cliveden, Bignor Park, Knole* (2013). See also Angelicoussis; Stewart. Useful too is the account of travellers and collectors who noted Attic grave monuments in Clairmont, *CAT* Introductory volume, 193-210.

⁶ For listings of public and private collections of Greek (and Latin) inscriptions in the USA, the reader should consult the website of the US Epigraphy Project: <https://usepigraphy.brown.edu/>. Where material once in UK collections is known now to be in US public collections, we have noted this in our discussion of the relevant collection: see **Collections 7, 8, 9, 13 and 17** in this volume, as well as *AIUK 8 (Broomhall)* p. 1 n. 4 (and, for an uninscribed stele from Paros, now in New York, *AIUK 9 (Brocklesby Park)*, p. 8 n. 42).

whose pre-1970 provenance cannot be documented (and noting especially the AIA's code of ethics), we have not attempted to include in this survey those Attic inscriptions which have been published only in the sales catalogues of UK auction houses.

We also take this opportunity to include some **Addenda and Corrigenda** to *AIUK* 1-3 and 5-14: most important among these is an addition to *AIUK* 11 (*Ashmolean Museum, Oxford*), in the form of the funerary stele of Epiktesis, which was omitted by oversight from our original publication of this collection.

In the case of the Ashmolean inscription and the two probably Attic marbles at Bignor Park, we offer new editions of the inscriptions on the basis of autopsy. (We have also autopsied the Kingston Lacy relief, but in this instance the result of our study was to confirm that no inscription is currently legible.) Elsewhere, given the impossibility of autopsy of inscriptions which are now outside the UK or whose whereabouts are unknown, we offer descriptions (and, where possible, images) with full publication references, rather than full editions.

We have not attempted in this project comprehensively to collect Athenian inscriptions on metal⁷ nor do we offer any account of modern casts of Athenian inscriptions in UK collections. We have not attempted, either, to collect references to Attic inscriptions that were recorded by British travellers with epigraphical interests unless there is evidence to show that the inscriptions were brought to the UK.⁸ We are also very much aware that, as a historical phenomenon, the collection of Attic inscriptions in the UK since the Renaissance can not sensibly be divorced from the collection of other Greek (and indeed Roman) inscriptions (and other antiquities) in the UK and other places in the world where the cultural heritage of ancient Greece and Rome is valued. We hope, however, that the *AIUK* volumes might provide relevant material for broader studies of this subject in the future.

⁷ Bronze *pinakia* from Athens associated with UK collections outside the British Museum include: (a) the two *pinakia* in the collection of Captain Jones (Bangor, Wales) purchased from Colonel C. Campbell (who excavated some graves in Piraeus in 1856): see Kroll no. 155 (of Polystratos; erroneously published as an indigenous British inscription: *IG XIV* 2546) and no. 178 (fragmentary). Kroll (p. 243) quotes a letter of M. L. Clarke of 1968 reporting that Captain Jones placed nos. 155 and 178 in a small museum in Bangor but that this was dissolved in the early 20th century; his collection was transferred to the town's library but the *pinakia* were neglected and eventually sent to the National Museum of Wales in Cardiff; however, their current whereabouts are unknown; a third *pinakion*, Kroll no. 154, was found by Campbell in 1856 but did not find its way to Jones' collection; (b) the *pinakion* of Timodemides at the Manchester Museum: see Liddel, *Grammateion* 9, 2020, 77-80; (c) a bronze ticket, perhaps a *pinakion* of Dirolis (or Dipolis) at the Great North Museum: Hancock (Newcastle): see Shefton, *Archaeological Reports* 16 (1969-70) p. 58 no. 10 (ph.); Kroll no. 39 with *SEG* 34.137; (d) the *pinakion* for Exekestos of Halai once in a collection of the Darwin family described in *Christie's Antiquities Auction Catalogue, London, 27 October 2009*, p. 70, lot 193 as: "A Greek bronze pinakia [sic] (allotment ticket) ... formerly in the collection of Francis Sacheverel Darwin (1786-1859), uncle of the naturalist Charles Darwin": see now Kroll, *Grammateion* 10 (2021) 69-72; (e) the *pinakion* of Pediarchos at the Ashmolean (AN1968.81): see Kroll no. 91.

⁸ For the epigraphical MS of Anthony Askew of 1747-48, containing reference to some 168 Attic inscriptions, including some at the house of the English Consul, see Pitt forthcoming.

COLLECTIONS

1. Atkinson Collection (St John's Wood, London). 1 Attic inscription, now at Ny Carlsberg Glyptotek, Copenhagen

The architect William Atkinson (1774/5-1839) possessed ten ancient marbles, including gifts from his friend Lord Elgin, some of whose acquisitions were deposited in the grounds of Atkinson's property in St John's Wood.⁹ Elgin obtained material from a number of locations in the Eastern Mediterranean, particularly from western Anatolia (see *AIUK* 4.7 (*BM, Miscellaneous*) for further discussion of non-Attic material in Elgin's collection), but the majority of his collection derived from Attica, and an Attic provenance seems most plausible for the Atkinson material.

According to Michaelis (1885, 42), on his father's death, Henry Atkinson took the marbles to no. 61, Upper Gloucester Place, Dorset Square, London, where they were sold by auction in March 1884. Michaelis published details of seven pieces including a white marble funerary lekythos (*Fig. 1*); it was said to have been purchased at the sale by a Mr Trist (Michaelis, 1885, 42-43 no. 3). This is the monument of Hippokrates son of Lykios, Eukoline daughter of Eupolemos, and Glaukis (*IG II² 11723*; cf. Clairmont, *CAT* 2.370d). The body of the lekythos is largely complete but is broken at its neck and base. It depicts a seated, bearded, elderly man in *dexiosis* with a standing woman; names are inscribed above their heads. It is possible that a third figure was added to the scene in paint. Conze (no. 663) in his 1900 publication reported that in 1889 it was in the possession of the antiquities dealer William Talbot Ready (55, Rathbone Place, Oxford Street, London). From there it found its way into the collection of Ny Carlsberg Glyptotek in Copenhagen, probably on the initiative of its founder the collector Carl Jacobsen (1842-1914). It is accessioned as IN 467 (see Poulsen 1951, no. 222 = Moltesen 1995, no. 56 (ph.)).¹⁰

⁹ Michaelis, 431; Michaelis 1885, 42.

¹⁰ The inscription is described on the website of the Glyptotek at <http://www.trackingcolour.com/objects/45> [accessed: 01/08/22]. Another object from the Atkinson collection, an uninscribed funerary stele said by Michaelis to have been purchased at the same auction by a Mr Woolner (Michaelis 1885, 42 no. 1; Conze no. 822; Clairmont, *CAT* 1.082) was also acquired by the Glyptotek in 1891 (IN 448 = Poulsen 1951, no. 194 = Moltesen 1995, no. 26 (ph.)).



Fig. 1. IG II² 11723 (Ny Carlsberg Glyptotek Inv. IN 0467). © Ny Carlsberg Glyptotek.

2. Badger Hall, Shropshire. Naiskos stele of Thrasikleia (modern copy?), whereabouts unknown

Badger Hall, at Badger, a parish in the county of Shropshire on its borders with Staffordshire, was built by the landowner John Kinnersley in the mid eighteenth century. It was purchased by the industrialist, Tory politician and collector Isaac Hawkins Browne (1745-1818) in 1774; after undertaking a Grand Tour to France, Switzerland, Italy, and Germany in 1775-76, he settled at Badger and from 1779 to 1783 had the Hall remodelled and extended to a design by the neoclassical architect James Wyatt,¹¹ who was also involved in the design of buildings at Mount Stewart and Wilton House (see *AIUK* 13 (*Mount Stewart*) 1 n. 2). Extending the manor, he designed a pleasure garden known as Badger Dingle, featuring a number of Classical buildings including a Doric Temple, which became known as the Bird House; this was built in ca. 1783 and also associated with Wyatt (Higgs, Larson, Wood, 72). Browne's enthusiasm for classicism is demonstrated also in the neoclassical style of the monuments commemorating his mother, wives and himself which are today preserved in the North Chapel of St Giles Church, Badger. Browne died childless and left the manor at Badger to his wife Elizabeth (d. 1839) and his cousin's son Robert Cheney (d. 1866) who was succeeded by his brother Edward Cheney (1803-1884) (Knox, 7-8, 12). As Higgs, Larson and Wood (73) note, Edward Cheney travelled extensively throughout Italy, associated with members of the Dilettanti Society and amassed a collection of Italian Renaissance sculpture and some antiquities through collection and purchase (see Knox, 5-11).

Many of Badger Hall's antiquities were sold off after Edward Cheney's death (Knox, 13, 16), and most of the Hall (with the exception of a service wing which survives today as a private residence) was demolished in 1952-53 (Knox, 16-17; Strong, *The Destruction*, fig. 99). The Bird House fell into a state of disrepair until it was restored in 1994, when a Hellenistic head of a woman was recovered among the debris (see Higgs, Larson and Wood, 73-77). A major auction in May 1905 sold off many ancient bronzes and marbles.¹² As Higgs, Larson and Wood (73) note, "certain pieces of the collection were not sold in 1905, and may have remained in the hall or at least on the estate. One is a large Attic grave stele which was photographed in the Conservatory. The relief depicts a seated woman and her maidservant and above them on the architrave is inscribed the name of the dead woman ΘΡΑΣΙΚΛΕΙΑ. It may have been sold at auction before the hall was demolished, but its present whereabouts is unknown." The stele is visible in photographs taken of the conservatory by the National Monuments Record photographer G. B. Mason in 1952 and which are now held in the Historic England Archive (NMR AA52/9974, 9976; cf. Knox 17 fig. 14; *Fig. 2.1*). The stele has never been fully published (it is not noted in *SEMA* or Clairmont, *CAT*), and the Thrasikleia it purports to commemorate is not listed in the *Athenian Onomasticon*.

¹¹ See *ODNB*, s.v. Browne, Isaac Hawkins (1745–1818); Baggs, Baugh, Cox, McFall, Stamper, 213-20; Pevsner, 67-68.

¹² See Knox; Christie, Manson and Woods, *Sale Catalogue 4-5 May 1905*. Marble sculpture appears in lots 173-207.

The object in the photograph takes the shape of a large pedimental *naiskos* stele with corner acroteria; its architrave is supported by plain pilasters (*Fig. 2.2*). The visibility of wood grain through peeling paint in the pediment, pilasters, entablature and base suggest that they were constructed (in modern times) out of wood, though the lateral acroteria fixed to the top corners may be marble originals. The centre of the pediment is adorned with a circular decoration, perhaps consisting of a metal rod twisted (again, in modern times) into the shape of a wreath. In high relief is a representation of four figures, featuring a veiled woman seated on a backless chair, turning to face forward, her left arm raised, feet resting on a stool. Two children stand in front of her. Behind them is an adult figure bearing a box. It is difficult, on the basis of the photograph, to judge the extent to which the figurative core of the monument is modern or has been creatively restored on the basis of fragmentary ancient sculpture: the shape and details of the heads appear to be modern, but the bodies, chair, stool and floor of the monument may plausibly be ancient originals. The background behind the figures has been plastered and was flaking at the time of the photograph.

The inscription appears on the architrave, in plain letters without serifs; as Higgs et al. noted, it consists of a single name: Θρασίκλεια. This may at first sight seem to be a new name.¹³ However, we note that the name Φρασίκλεια appears on the entablature of *IG II² 13013*, a *naiskos* stele depicting a seated woman, standing child and standing individual bearing box, discovered in 1819 (*Fig. 2.3*). This monument was reported by Conze (289 dr.; ph. pl. 67) to be, and is currently, at the National Archaeological Museum in Athens (inv. no. 831: see Kaltsas 2002 no. 316). Clairmont (*CAT 2.750*) reports that “the memorial was drawn by Stackelberg and said by him to have been excavated by Romano in 1819 on the Hieria Hodos near the Dipylon gate. Another tradition (Pittakis) reports that the gravestone was found either in 1817 or 1819 at the Acharnian gate. It was lost, perhaps buried again. It came to light once more in 1859 on the Acropolis, near the Parthenon”.

There are striking similarities between the two monuments in terms of placement of inscription, iconography and the architecture of the *naiskos*, though there are also some differences (the spelling of the name, the Badger example’s plain *patera* in the pediment, and the second child). The dimensions of the *naiskos* in Athens (h. 1.80m, w. 1.16) match approximately those discernible in the photograph from Badger. We suggest, therefore, that the Badger Hall *naiskos* stele is a loose modern copy of the Phrasikleia monument, but may have been created on the basis of fragments of classical (or classicising) sculpture. The circumstances of its creation are, however, obscure. Both Cheney and Browne travelled in Europe but not as far east as Greece; the date of the discovery of the Phrasikleia stele means that the acquisition or creation of the Thrasikleia stele should almost certainly be associated with Cheney rather than Browne (Cheney was indeed credited as a collector of antiquities by the 1905 auction catalogue). The current whereabouts of the Thrasikleia copy are not known.

Badger Hall seems also to have held two other ancient Greek inscriptions, apart from this stele. Photographs from 1888, held in the Historic England Archive, show that in the

¹³ Names with the Θρασυ- element are well-attested in Attica, including, commonly, Θρασυκλῆς, but Θρασύκλεια is unattested. Moreover, as Threatte notes, confusion of υ and ι “is confined to certain cases in which assimilation or metathesis is involved” and examples are restricted to a small number of lexical items: see Threatte I, 261.

Hall's Museum, two (apparently genuine) Greek funerary stelai were set within plinths which supported "large antique busts" (NMR BB74/2933, 2934; Knox 12 fig. 8 and 15 with n. 91). Firm identification of them as Attic is impossible and derivation from Asia Minor is equally likely.¹⁴



*Fig. 2.1. The Conservatory, Badger Hall, 1952 (NMR AA52/9974). © Historic England Archive.
Photograph: G. B. Mason.*

¹⁴ One of these may be the one listed in Christie, Manson and Woods, *Sale Catalogue 4-5 May 1905*, lot 208 (p. 33), a Hellenistic grave stele, perhaps of East Greek origin, reading: "Hermias, son of Sogenes of Alexandria"; it was sold to a private collection in Cornwall (see Higgs, Larson and Wood 73, 77 n. 8). We are grateful to Peter Higgs for showing us his copies of this auction catalogue and for sharing his research into the whereabouts of this stele.



*Fig. 2.2. Stele of Thrasikleia, Badger Hall, 1952 (NMR AA52/9976). © Historic England Archive.
Photograph: G. B. Mason.*

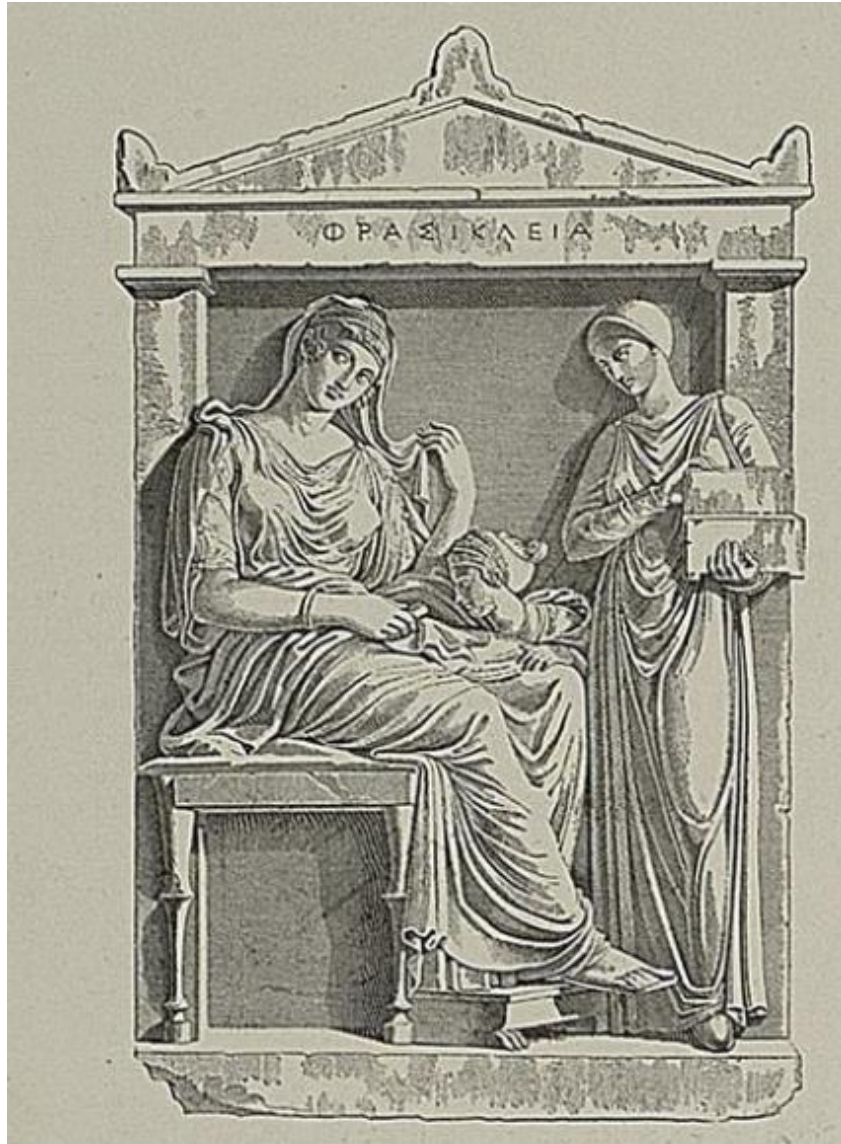


Fig. 2.3. IG II² 13013. Drawing by A. Conze (Conze, 289).

3. Bignor Park, West Sussex. 1 inscription identified as possibly Attic; 1 inscription identified as very likely Attic; 1 uninscribed monument

Bignor Park, in West Sussex, is a privately owned estate. It was purchased in 1806 by the Cornish mine-owner, traveller, botanist and geologist John Hawkins (1761-1841). Hawkins visited Greece in 1787-88 and again on several occasions in the 1790s, visiting the islands, Athens, central Greece, the Peloponnese, Crete and Western Asia Minor (Lack, 124, 127, 162, 183-86, 219). As Torrens notes, “he wrote to his friend Davies Gilbert (1767-1839) on his return late in 1798, how ‘there is scarcely any part of Greece which I have not examined ... I have accomplished a regular Trigonometrical Survey of almost all Greece having drawn a chain of triangles from Salonica and Mount Athos to Cape Matapan’ (Gilbert to Wedgwood, 5 Jan. 1799, Wedgwood MS 1548-2, Keele University)” (see Torrens, *ODNB*, s.v. Hawkins, John, (1761-1841). His most famous archaeological discovery was that of a “House of Dragons” on Mt Ochi in Evia (Lack, 219). On his travels he recorded inscriptions from across Greece¹⁵ and accumulated a small collection of antiquities including inscriptions and bronzes (Michaelis, 212-13; Lack, 183-86; von Hesberg, 180). Hawkins visited Fauvel, the French diplomat and archaeologist, in Athens during the period from late 1798 to early 1799 and purchased works of art from him (Moretti and Zambon, 171). He was elected a member of the Society of Dilettanti in 1799 (Lack, 187).

The marbles Hawkins brought to Bignor Park were studied by S. E. Winbolt in 1926, who published them in 1928 (see Winbolt); they were studied again and published more fully by Petzl and von Hesberg in 2013 (see Bi). Bignor Park is now the family seat of the Viscounts Mersey, having been purchased by Charles Bigham, second Viscount Mersey, in 1926; it remains the property of his descendants; the fifth Viscount, Edward John Hallam Bigham, succeeded in 2006 and he and his family run the estate today.¹⁶ Its antiquities are currently sheltered in, or built into the walls of, the covered exterior gallery known to the family as the “Greek Loggia” (*Fig. 3.1*).

Of the three inscribed objects accounted for by Winbolt, the first is said to have been brought from Samothrace to the Hellespont by a British merchant named Willis. It is a record of Kyzikene initiates into the Samothrakian Mysteries and was later seen by Lord Aberdeen “in the house of Fauvel” (Winbolt no. 3; *IG XII* 8, 188; Lack 185 no. 3; Bi no. 6); the second is a funerary banquet relief thought to have been brought from Perinthos (Winbolt no. 5; Sayar no. 133; Bi no. 7); the third inscription is of unknown provenance (Winbolt no. 2; *SEG* 9.890; Bi no. 1) but it was interpreted by Clairmont as Attic (*CAT* 2.868; cf. Roccas 254, no. 24; Margariti no. 24), an identification now accepted by Petzl (Bi no. 1 (ph.)) as a possibility (“möglicherweise attische”): see below no. 3.1. In 2013, Petzl and von Hesberg published a fourth Greek inscription (Bi no. 3), which they suggested was probably of Attic origin: see below no. 3.2. An uninscribed fragment of a stele depicting a young woman (lower part preserved, no inscription) has also been identified as Attic

¹⁵ The texts of several Greek inscriptions recorded by Hawkins in his manuscripts are reproduced in Walpole’s *Memoirs Relating to European and Asiatic Turkey and Other Countries of the East* (2nd ed., 1818). None of them are Athenian. See Walpole, 460 no. 2 (Karditsa), 461 no. 4 (Skiathos), 461-62 no. 5 (Lytto), 462 no. 6 (Apollonia in Bithynia), 472 no. 17 (Kyparissia).

¹⁶ For a short history of Hawkins and Bignor Park, see von Hesberg, 181.

(Winbolt no. 4; Clairmont, *CAT* 1.359; Bi no. 2): see below no. 3.3. We take the view that an Attic provenance is possible (in the case of 3.1) and probable (in the case of 3.2) for the two inscribed funerary monuments and accordingly we offer here an edition of them, based on autopsy.



Fig. 3.1. The “Greek Loggia”, Bignor Park. Photograph: P. P. Liddel.

3.1 FUNERARY STELE FOR AGATHEIA AND BRITHON. Pedimental stele of white marble, built into the back wall of the loggia. The low pediment is plain and below it there are the outlines of three disks with central bosses. Beneath them is an inscription above a recessed panel containing a sculpted representation, depicting, seated on a chair with a back, a female facing towards a standing male with whom she is in *dexiosis*; in his left hand he holds a pole supporting an object (perhaps representing an axe or a stick carrying a bundle: see below), which rests on his shoulder. A small figure (identified by Margariti no. 24 as a *parthenos*) stands between them, facing frontally. Only the right acroterion is preserved; the lower legs of the adult figures are missing.

Dimensions: h. 0.675, w. 0.46, th. not visible. Letters: square and evenly-proportioned, without serifs. L. h. ca. 0.017.

Eds. Winbolt no. 2 (ph.); Lack, 183-84 no. 2; Petzl and von Hesberg, Bi no. 1. Cf. Clairmont, *CAT* 2.868; *SEG* 50.241; *SEMA* 1489; *SEG* 63.195. Autopsy Liddel & Low 2022. *Fig.* 3.2.

Late iv century BC?

Ἀγα[θ]εία	Βρίθων
Καλαμυθ<ι>δα	Καλαμυθίδα
<i>Relief</i>	

Agatheia	Brithon
daughter of Kalamythidas	son of Kalamythidas
<i>Relief</i>	

2 ΚΑΛΑΜΥΟΔΑ stone

Neither of the two names Agatheia or Brithon are attested in Attica (the *Athenian Onomasticon* does not currently register this inscription), though they are known in other parts of the Greek world (*LGPN*). Winbolt, offering the readings ΚΑΛΑΜΥΟΔΑ and ΚΑΛΑΜΥΟΙΔΑ, suggested that these were ethnics and that deceased were from Kalamyde (Καλαμύδη) in Crete, but Petzl argues that Kalamythidas could plausibly be a personal name, albeit one that is not otherwise attested. The genitive ending -ίδα, from which we extrapolate the usually Doric nominative ending -ίδας,¹⁷ is attested at least twice among extant Attic funerary monuments, but on both occasions for non-Athenians (Καλλινῶ Θεοχαρμίδα Αἰγινῆτις of *IG* II² 7956 (2nd cent. BC) and Καλλιστῶ Φαιδιμίδα Ἀργεῖα of *IG* II² 8369 (1st cent. BC).

Scholl (84 n. 563 and 319 no. 360) places the monument in the second half of the fourth century and argues that there is enough in its iconography to support the view that it is Athenian. Indeed, the appearance of *paterai* above the relief panel is paralleled in Attic funerary monuments (e.g. Clairmont, *CAT* 2.333c, 342a); furthermore, the overall composition, with two named adults in *dexiosis* either side of a smaller figure is also well-attested in Attica (e.g. Clairmont, *CAT* 2.747, 797, 821, 846b, 848a, 851, 585). However,

¹⁷ Names ending -ίδας refer to a parent or ancestor, in the Doric form. The Attic-Ionic version is -ίδης, but -ίδας is known in Attica. See Keurentjes.

neither feature is decisively Athenian.¹⁸ The small figure could represent a child or an enslaved person; if we identify them as a child it is impossible to know which of the siblings is her parent or whether she is a third, unnamed, sibling.

The non-Attic nomenclature and the absence of demotics suggests that the individuals commemorated here were not Athenians; and the absence of ethnics with Doric names raises doubts about the Attic origin of this stele (contrast the presence of ethnics in the Attic memorials for the non-Athenians with Doric patronymics cited above). Moreover, the commemoration of siblings with repeated patronymic is unusual for Athens. It is quite possible, therefore, that we have here an example of Atticising funerary stele deriving from outside Athens.¹⁹ However, given Hawkins' visit to Athens and his purchases from Fauvel (who collected in Athens and elsewhere in Greece), it is also possible that this is an Athenian monument.

Certainty about the significance of the object held in the male's left hand is impossible, but we note that in Attic funerary monuments it is usually slaves who are depicted with bags on sticks²⁰ and that in comedy it is slaves who carry the baggage of travellers.²¹ Alternatively, the object may be identified as an axe, or, as Winbolt suggested, a spear. The discs above the sunken panel may represent shields or, less likely, *phialai*.²²

¹⁸ Non-Attic examples: a smaller figure appearing between two adults in *dexiosis*, see, for instance, Pfuhl and Möbius no. 1055: provenance unknown, now Istanbul); for a plain *patera* see Pfuhl and Möbius no. 538 (Thracian Chersonese).

¹⁹ For Atticising funerary stelai of the fourth century BC from outside Athens, see Clairmont, *CAT* Introductory Volume pp. 73-80; Baldwin-Bowsky, *ZPE* 118 (1997) 199-202 (Crete); *SEG* 40.482 (Crete), 44.1548 (Asia Minor), 54.635 (Thrace),

²⁰ See Clairmont, *CAT* 2.809 (*IG* II² 10701), 854a (=Conze 1068), 876a, 884b (=Conze 437) and 889,

²¹ See Biers and Green; Aristophanes, *Acharnians* 860-61, in which the low status of the Boiotian is demonstrated by the fact that he appears to share the burden of baggage with his slave.

²² *Phialai* may make referene to manumission: in the fourth century, Acropolis inventory inscriptions refer to *phialai exeleutherikai* ("freedmen's bowls": *IG* II² 1469, lines 3-27; *IG* II² 1480, lines 8-11 and [AIO discussion on IG II² 1553](#)). But *phialai* were widely used in religious ritual (*ThesCRA* V, 356) and therefore they may simply represent the piety of the deceased.



Fig. 3.2. Petzl and von Hesberg, Bi no. 1. © Forschungsarchiv für Antike Plastik. Köln.
Photograph no. FA 50120. Photograph: R. Laev.

3.2 FUNERARY STELE FOR GLAUKON. The second potentially Attic inscription (ed. pr. Bi no. 3, with ph.) is identified with more certainty as Attic by Petzl and von Hesberg (though they do not rule out provenance from an area, like Amphipolis, with close ties to Athens). Also built into the back wall of the loggia, it consists of the top part of a stele of white marble, consisting of a rounded anthemion depicting two tendril stems, which emerge from the three acanthus leaves and each end in a half palmette with five leaves; there is a small flower above the central acanthus leaf; there are outward-facing single-bodied sitting sphinxes integrated among the tendrils, one on each side (the one on the left is damaged); beneath is a partially-preserved inscription. The surface is worn, especially on the left side where there are traces of repair.

Dimensions: h. 0.575, w. 0.42, th. not visible. Letters: upsilon with curved upper strokes; kappa with diagonals that do not reach the baseline; omega suspended above the baseline. L. h. 0.029-0.030.

Ed.: Petzl and von Hesberg, Bi No. 3.

Cf. *SEG* 63.1733. Autopsy Liddel & Low 2022. *Fig.* 3.3.

ca. 350-330 BC

[Γ]λαύκων

Glaukon

The apex of the lambda is visible; the loop and right-hand foot of the omega can be seen; of the nu only a right hasta can be seen. [Γ]λαύκ[ω]ν Petzl.

The fragmentary preservation of this stele means that it is impossible to determine with certainty whether it derived originally from a stele bearing only a name (German *Namenstele*: see Hildebrandt) or bearing a relief in a sunken panel (German *Bildfeldstele*: see Scholl); on the distinction, see [AIUK 4.6 \(BM Funerary\)](#), pp. 3-4. Hildebrandt (pers. comm.) suggests that the position of the letters indicate that there were a pair of rosettes below the name. The extant decoration has close resemblances with Hildebrandt's "Motivgruppe D" of *Namenstelen* featuring an opened palmette with five leaves on each side, a flower in the centre and acanthus leaves filling the space below. Close parallels include the stele of Ktesikles from Piraeus (*IG* II² 6681 = Hildebrandt no. 108) and the stele of Pytharchos from Rhamnous (*I Rhamnous* 315 = Hildebrandt no. 109). On the basis of these parallels Hildebrandt (pers. comm.) suggests a date of ca. 340-330 BC; Petzl proposes a date of 350-340 BC.

If, on the other hand, we were to envisage that the Bignor fragment formed part of a *Bildfeldstele* with a figurative depiction, we might compare the stele of Aristomache of 375-350 BC ([AIUK 10 National Galleries of Scotland, no. 1](#)), which is crowned by an anthemion with central and lateral palmettes. Von Hesberg (Bi 3) makes this comparison and suggests that the Bignor fragment post-dates Aristomache, given its higher relief and more pronounced representation of the acanthus leaves; he draws a comparison also to the

anthemion of the stele of Theodotos of ca. 350-330 BC (*IG II² 7607*; for the date see Scholl no. 218).

The most remarkable features of this fragment are the sphinxes, which appear on the anthemion in the place where one might usually expect to see lateral palmettes. They would have served as guardians of the tomb or peribolos: for other examples of sphinxes (singles or pairs) on stelai, see Woysch-Méautis nos. 362-81; Veder, 73-74. The appearance of a pair of sphinxes among the tendrils of the anthemion is paralleled in the stele of Diogenes from Piraeus of the middle of the fourth century (*IG II² 6484* = Woysch-Méautis no. 373). On the stele of Kallias, the corner acroteria take the shape of sphinxes (*IG II² 7610* = Woysch-Méautis no. 374).

Glaukon is a very common name in Attica, with the *Athenian Onomasticon* identifying 57 examples (although the *Onomasticon* does not register this example; nor is it included in *SEMA*).



Fig. 3.3. Petzl and von Hesberg, Bi no. 3. © Forschungsarchiv für Antike Plastik. Köln. Photograph no. FA 173453. Photograph: R. Laev.

3.3 A further possibly Athenian monument, but without inscription, also built into the back wall of the loggia at Bignor Park is Winbolt no. 4 (= Clairmont, *CAT* 1.359 (ph.); Petzl, Bi no. 2); it is a marble stele with lower and right side preserved; within a sunken panel is a standing female with missing head; her left arm hangs down and holds a piece of cloth; the lower right arm is missing. The chiton is gathered by a girdle and above the belt is a brooch. Winbolt identified her as Athena but Clairmont points out that the type of figure is one attested widely on Athenian funerary monuments. The features of this fragmentary monument make Athenian identification plausible but not certain.

Other fragmentary uninscribed marbles at Bignor with possible (but unprovable) Attic provenance are Bi no. 5 (head of a young woman), a fragmentary lion head's waterspout (Bi no. 8), and a number of fragmentary architectural elements (Bi nos. 10, 11, 13, 14).

4. Bog Farm, Kent. Associated with 2 extant Attic inscriptions now at the Getty Museum and in Athens

Bog Farm House, Halstow Road, Newington, Swale, Kent is a Grade II listed farmhouse of the seventeenth century; the London-based dealer in art and antiquities K. J. Hewett (1919-1994) is associated with the property.²³ Two inscribed Attic funerary monuments are associated with Hewett. One is the *naiskos* of Apollonia (Ἀπολλωνία Ἀριστάνδρου καὶ Θηβαγενείας: *SEG 40.229* = Grossman 2001, no. 35 (ph.) = *Getty Recent Acquisitions* no. 11 (ph.)), purchased in 1974 by the Getty from Robin Symes Ltd (see below), which had reportedly acquired it from Hewett. It is now Getty 74.AA.13. (Fig. 4.) The other is the upper part of a funerary stele, preserving a rounded anthemion featuring acanthus stalks and half-palmettes. Below the architrave are two rosettes beneath which, on the left hand side, are preserved the first four letters of an inscription ΕΣΤΙ, which span about 1/3 of the way across the stele before they break off. It is likely that they formed the first part of a name, perhaps Ἔστι[αῖος] (40 examples in *Athenian Onomasticon*), Ἔστι[αρχος] (1 example in *Athenian Onomasticon*) or Ἔστι[όδωρος] (7 examples in *Athenian Onomasticon*), followed maybe by a now-lost patronymic. The object is listed in auction catalogues as having been in the possession of K. J. Hewett in the 1960s.²⁴ The object failed to sell in 2017 and was returned to Greece (now in the Epigraphic Museum: EM 13554).²⁵

²³ On Hewett's career, see Waterhouse and King, 153-65.

²⁴ See the Sotheby's New York catalogue for 10th December 2008 (lot 28: ph.), the Christie's London catalogue for 24th October 2013 (lot 32) and the Sotheby's catalogue for June 9th 2017 (<http://www.sothebys.com/en/auctions/ecatalogue/2017/ancient-marbles-classical-sculpture-works-art-117260/lot.8.html> [accessed: 08/08/22])

²⁵ *The Times* of 7th May 2018 discusses the history of its ownership and reports that it had been handed by the auction house to the Metropolitan Police. According to the *Greek Reporter*, 9th September 2018 (<https://greekreporter.com/2018/09/09/rare-stolen-antiquity-returns-to-greece> [accessed: 08/08/22]), the item was transferred to the Greek Ministry of Culture and has been moved to the Epigraphical Museum. On the episode, and the provenance of the object, see now Tsirogiannis.

5. Guilford Collection. 2 Attic inscriptions in British Museum, 6 others whereabouts unknown

The British philhellene and politician Frederick North, 5th Earl of Guilford (1766-1827) travelled extensively in Greece, establishing Greece's first modern university, the Ionian Academy, on Corfu in 1824 and becoming its Chancellor (see Curthoys, *ODNB*, s.v. North, Frederick, fifth Earl of Guilford, (1766-1827)). He travelled to Greece in 1791/92 and 1810. He was a keen collector of books, manuscripts and antiquities.²⁶ Many of his acquisitions were sent to his house at 23, St James' Place, London, in which he never lived (Michaelis, 161). The extent of his epigraphical collection is suggested by K. O. Müller's report that he had transcribed 5 leaves of inscriptions from Guilford's House (Müller, *Briefwechsel*, 95; cf. *CIG* p. xlv n. 2). His collection was broken up on his death (see Michaelis, 161; [AIUK 4.6 \(BM, Funerary\)](#), p. 14). The house, together with some of its collection, was purchased by Thomas Wentworth Beaumont (1792-1848); elements of the collection appear to have been moved to his residence at Bretton Hall (a Grade II Listed country house in West Yorkshire, designed by Capability Brown in the eighteenth century); Bretton Hall was sold to West Riding County Council in 1947 and was the site of Bretton Hall College. In the 1990s, David Hill rediscovered at Bretton Hall a Delian altar and a Corinthian wellhead commemorating Augustus' victory at the Battle of Actium; the Delian altar was sold by Christie's (South Kensington, Antiquities Sale, 15th May 2002, lot 418) for £56,400; the wellhead is now at the British Museum (2003,0507.1). Hill (*per epistulam*) reports that no further remains of Guilford's collection have been discovered at Bretton Hall. Other elements of the collection appear to have moved elsewhere: an uninscribed funerary stele from Acharnai was transferred to the collection at Lowther Castle and is now at the Metropolitan Museum of Art, New York (accession no. 48.11.4; see below, **Collection 9**). Two of the Attic inscriptions in his collection are now in the British Museum: the stele of Archiades, given in 1866 by George Plucknett ([AIUK 4.6 \(BM, Funerary\) no. 21](#)) and that of Melitta ([AIUK 4.6 \(BM, Funerary\) no. 37](#)), which turned up in a builders' yard and was donated to the BM in 1909.

The whereabouts of the other Attic inscriptions in Guilford's collection are not known, and our knowledge of them is reliant upon Müller's transcriptions which were the basis for the *CIG* and subsequent editions:

IG II² 2788: text of a speech on precedence at the festival of the Eleutheria at Plataia; cf. *SEG* 36.237. *CIG* 127: "fragmentum lapidis non magnum ad scalem domus Com. de Guilford".

IG II² 3743: ephobic funerary dedication. *CIG* 425: "in aedibus Comitum Guilford". Wilson 1992, 101 reports: "Sotheby's and Christie's and Professor Oehler of Vienna were all most helpful but did not have any information on the present location of this stone".

IG II² 11674: funerary epigram of Thesmophanes; cf. *SEG* 28.236. *CIG* 956: "in domo Comitum Guilfordi".

IG II² 12628: funerary epigram for Ailia Zmyrna. *CIG* 1003: "in aedibus Guilfordi Comitum".

²⁶ On his life and collection, see Michaelis, 160-61 and Hobson. On his collection of pencil drawings of antiquities, now in the Gennadius Library, see Navari.

Collections

IG II² 13127/8: funerary, no name. *CIG* 1026: “in aedibus Guilfordianis”.

IG II² 13169/71: funerary epigram, no name. *CIG* 6863: “in domo Comitissae de Guilford”.

Also of relevance to North’s interest in Athenian inscriptions is a note-book, entitled *Athens. A collection of seventy-four drawings of antiquities in Fauvel’s collection or other parts of Athens*, made in Athens during the years 1810-1813 for Guilford by an anonymous draftsman and now in the collection of the Gennadios Library in Athens. It contains a transcription of a base containing a decree of the *genos* of the Theoinidai honouring a priestess of Nympe (**SEG 29.135**), a fragment of an ephobic catalogue of 175/6 AD (**SEG 29.152**) and other Attic funerary monuments (listed in Clairmont, *CAT*, Introductory volume, pp. 205-206).

6. Kingston Lacy, Dorset. 1 Attic document relief

Kingston Lacy was built between 1663 and 1665 by Sir Ralph Bankes, and was the home of the Bankes family until 1982, when it was bequeathed to the National Trust. It is home to a large collection of art and antiquities, originally developed by Ralph Bankes and added to by subsequent generations, particularly by William John Bankes (1786-1855). William, a friend of Byron, travelled widely in the eastern Mediterranean, particularly in Egypt; he assembled an extensive collection of Egyptian antiquities (most notably, the Philae Obelisk).²⁷ It is possible but not certain that he was also responsible for the acquisition of another object (NT 1257719; see Vermeule and von Bothmer 1956, 331; Lawton no. 75) now on display in a space which once functioned as the housekeeper's room at Kingston Lacy: a slab of white marble depicting Athena in low relief wearing crested helmet and with spear, facing right and standing to the left of another figure (of whom only the unclothed lower right arm and hand is extant). Their hands appear to rest together on an object, possibly a shield. Uncertain, indecipherable, traces of letters appear above Athena's helmet in the taenia bordering the relief. The iconography of this piece suggests that it might have formed the upper-left portion of an Attic document relief: compare the depiction of Athena in, for instance, [AIUK 3 \(Fitzwilliam\) no. 2](#). Lawton dates it to the late fifth century BC and compares the drapery of Athena to those in the document reliefs of the decree concerning Athens and Neapolis ([Lawton no. 7](#) = *IG I³ 101*) and the accounts of the treasurers of Athena of 410/09 BC ([Lawton no. 8](#) = *IG I³ 375*). Dimensions: h. 0.335, w. 0.21, th. 0.06-0.07. Autopsy Liddel & Low 2022. (*Fig. 6.*)

²⁷ On his life and collections, see *ODNB* s.v. Bankes, William John; Michaelis. On the Philae Obelisk, see Masséglià.



Fig. 6. Document relief, Kingston Lacy. NT Image no. 518337. © National Trust Images/Simon Harris.

7. Lansdowne House, London. 1 Attic inscription now in New York

Lansdowne House is a Grade II Listed building on Berkeley Square in central London. It was the home of the substantial collection of antiquities of William Petty Fitzmaurice, second Earl of Shelbourne (1737-1805), later 1st Marquess of Lansdowne and British Prime Minister (1782-83).²⁸ The collection was augmented by his successors; most of it was sold at auction in 1930 at Christie's. It held one Attic inscription (*Fig. 7*), acquired by Henry, 3rd Marquis of Lansdowne (1780-1863) and seen by Michaelis in 1862: this is a fragment of a funerary relief of the fourth century BC, read by Michaelis (437 no. 1) as “...]ομένο(υ)ς θυγά[τηρ” (“the daughter of -omenes”). Physically it consists of the head and upper part of the architrave and the head of an individual. As Clairmont observes, “a base in the centre on top of the pediment may have served for the attachment of a finial or perhaps a small lutrophoros (?) as a dowel hole suggests”. Purchased by Brummer (New York) in 1930 it is now on display in the Metropolitan Museum of Art, New York, Gallery 156 (accession no. 30.11.3). See now *IG II* 4294 (not in *IG II*²); Richter 1930; 1930-31; *SEG* 34.239; Clairmont, *CAT* 2.203 (ph.); Angelicoussis, II.386-89, no. 67 (the inscription is not registered in *SEMA*). Noting its similarity to an uninscribed monument also in New York (see below, **Collection 9**) and the report of a cast of the Lansdowne fragment, Angelicoussis (II.387) suggests that it might have been part of the material collected by Frederick North, later 5th Earl of Guilford (see above, **Collection 5**).



Fig. 7. SEG 34.239 (Metropolitan Museum of Art, New York, 30.11.3; Fletcher Fund 1930).

²⁸ See Michaelis 103-106, 435-72.

8. Lewes House, Sussex. 6 Attic inscriptions now in New York and Boston

Lewes House, an eighteenth-century house in Lewes, Sussex, was, from 1894, residence of the American art collector and author Edward Perry Warren (1860-1928) and the archaeologist John Marshall (also 1860-1928). They amassed antiquities, especially objects with homoerotic themes. On their home and its aesthetics, see Potvin.

Among their collection, which was sold off after their deaths in 1928, was a pair of inscribed marble discs: *IG I³ 1394* and *1395*. We know nothing about the acquisition of these objects, but it seems that they matched the themes and decoration of their house's collection, which also included a fifth-century Etruscan bronze discus thrower statue (now Boston, Museum of Fine Arts, accession no. 01.7492):

IG I³ 1394 (= Kajava and Salminen A 1): a marble discus (diameter 0.289m; th. 0.059 m (centre)) of the late sixth century BC was sold at Sotheby's auction in London in May 1929 and acquired by Albert Gallatin, by whom it was loaned to the Metropolitan Museum of Art, New York. The Metropolitan Museum acquired it through the Bothmer Purchase Fund in 1985 (now inv. no. 1985.11.4). (*Fig. 8.1*).

IG I³ 1395 (= Kajava and Salminen A 2): a marble discus (diameter 0.284m; th. 0.0613m (centre)) with remains of a painted decoration in the centre, "fortasse equitis" (*IG*), of the late sixth century BC. This was also purchased by Albert Gallatin at the same time as **1394** and loaned to the Metropolitan Museum. In 1947 it was returned to the Gallatin Collection and from September, 1948 it was loaned to the Museum of Fine Arts, Boston. By 1973 it had come into the Catherine Gallatin Collection. On 16th December 1987 it was acquired by the Museum of Fine Arts partly by purchase and partly by gift of Catherine Gallatin (now inv. no. 1987.621).²⁹



Fig. 8.1. IG I³ 1394 (Metropolitan Museum of Art, New York, 1985.11.4; The Bothmer Purchase Fund, 1985).

²⁹ See the online catalogue of the Museum of Fine Arts, Boston: <https://collections.mfa.org/objects/130164>

Collections

Several sculptures bearing Athenian (and other Greek) inscriptions seem to have passed through the hands of Warren as a dealer on their way to north America. They include:

IG I³ 1241: a marble stele with a youth and little girl, and a capital topped by a sphinx with a fragmentary inscription on the base. Now at the Metropolitan Museum of Art, New York (accession no. 11.185a–d, f, g, x). According to Museum records, the fragmentary shaft, base and acroterion were obtained by Warren before 1903 and owned jointly by him and Marshall until 1911, when they were purchased by the Met. Further fragments of the relief and the sphinx were acquired from Athens, Paris and England in 1922, 1936 and 1938; fragments of the inscription were obtained from Theodore Zoumboulakis, Paris, in 1951. (*Fig. 8.2*).



Fig. 8.2. IG I³ 1241 (Metropolitan Museum of Art, New York 11.185a–d, f, g, x; Frederick C. Hewitt Fund, 1911; Rogers Fund, 1921; Munsey Funds, 1936, 1938; and Anonymous Gift, 1951).

Collections

IG II² 11790 (*SEG* 28.331; Clairmont, *CAT* 6.181): an inscribed marble lekythos depicting six individuals. It was obtained by Warren in Greece and purchased by the Boston Museum of Fine Arts in October 1896 (inv. no. 96.700).

IG II³ 4, 1155 (*SEG* 28.232): a dedication to Herakles Alexikakos. It is said to have been found in a sanctuary in the Piraeus and acquired by Warren, who sold it to the Boston Museum of Fine Arts in October 1896 (inv. no. 96.696).

IG II³ 4, 1262 (*SEG* 28.231): a dedication to Zeus Hypsistos, representing a vulva. It was purchased in Athens in 1900 by Warren and donated to the Boston Museum of Fine Arts in 1908 (RES.08.34B).

9. Lowther Castle, Cumbria. 1 Attic funerary monument (uninscribed) now in New York

Lowther Castle, a country house in Cumbria, is the historic home of the Lowther family, latterly the Earls of Lonsdale. Its collection, much of it sold by auction in April 1947, appears not to have contained any Attic inscriptions.³⁰ The castle was partially demolished in 1957 (Strong, *The Destruction*, fig. 159). A famous but uninscribed funerary stele of a woman, from Acharnai, transferred to the collection at Lowther Castle from Guilford's collection (see above, **Collection 5**) is now at the Metropolitan Museum of Art, New York (accession no. 48.11.4; see Alexander; cf. Clairmont, *CAT 2.277* (ph.)). (*Fig. 9*).



Fig. 9. Uninscribed funerary stele from Acharnai (Metropolitan Museum of Art, New York 48.11.4).

³⁰ On the collection and its dispersal, see now Fadda.

10. Marbury Hall, Cheshire. 3 Attic inscriptions whereabouts unknown

Marbury Hall was a country house in Cheshire. Historically it is associated with the Marbury family. The gallery and hall were adorned by James Smith-Barry (1816-56; see Michaelis, 101) with the collection of antiquities formed by the Hon. J. Smith Barry (1746-1801) in Rome in about 1776 (Michaelis, 500-501; Clairmont, *CAT* Introductory Volume, 207); it contained ancient statues, busts and other reliefs, some of them inscribed (see Michaelis, 500-15). The collection was sold off over the course of the twentieth century, and especially at a Sotheby's sale on 29th July 1946 (see Vermeule 1955, 142). *IG II² 5767* (see below) was sold at the 1946 sale (Vermeule 1955, 142; cf. also Vermeule and von Bothmer 1956, 336-67)), but none of the other inscriptions are accounted for. The final sales catalogue of 1987 contains no inscriptions other than an inscription ΜΕΝΑΝΔΡΟΣ on the lower part of the frame of a 2nd-century AD *imago clipeata*: Michaelis no. 40; *IG XIV 1181*; Christie's, *Classical Sculpture Formerly from Marbury Hall, Cheshire*, 1987, p. 20; Richter, *Portraits of the Greeks II* p. 227 (ph.)), so it seems possible that the other Attic inscriptions were sold at earlier sales in 1933 or 1946. (We have been unable to locate catalogues for these sales.) The house was demolished in 1968.

The whereabouts of the following Attic inscriptions are currently unknown:

IG II² 2111/12 fr. d.: part of an ephebic list. Wilson (#E.245) reports Christie's and Sotheby's were unable to offer information on the location of the fragment. The other parts are in the Epigraphical Museum in Athens.

IG II² 5767: loutrophoros of Smikrias of Aphidna and Theophile. Mid fourth century BC. See Michaelis no. 37; Conze no. 730 (dr.); Clairmont, *CAT* 3.878 (dr.); Kokula H3 p. 185-6; *Fig. 10.1*. According to Vermeule (1955, 142) it was sold in the 1946 sale. Photograph and description in *Photographische Einzelaufnahmen antiker Skulpturen*, vol. xi (1928), no. 3112.

IG II² 12868: funerary stele of Phanodike, daughter of Agatharchos. Previously known to Fourmont and Chandler in Athens (see Chandler, *Inscriptiones II*, 69 no. XCIII). See Michaelis no. 38; *CIG* 1014; Conze 1183; *SEG* 50.248; Clairmont, *CAT* 255. From Fourmont's drawing (*Fig. 10.2*), it depicts a seated female with a garland in her hair.

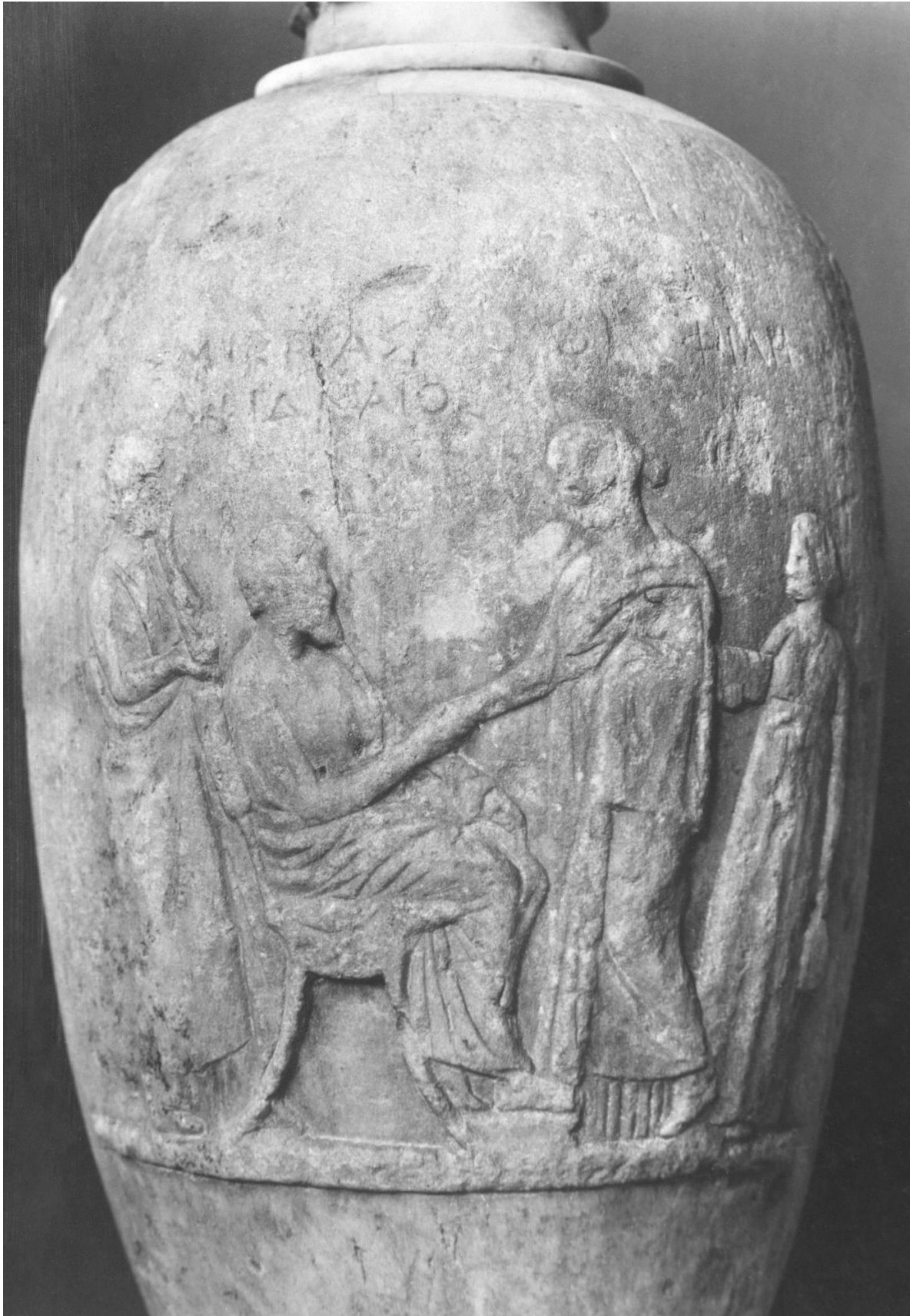


Fig. 10.1. IG II² 5767. © D-DAI-ROM-EA.3112.



Fig. 10.2. IG II² 12868. From Fourmont's notebooks (Bib. Nat. MS 571, f. 202). © gallica.bnf.fr / Bibliothèque nationale de France.

11. Melchet Court, Hampshire. 1 possibly Attic inscription whereabouts unknown

Lord Melchett (Alfred Mond) (1868-1930) was a member of the Mond family of chemical manufacturers and industrialists; he was first chairman of Imperial Chemical Industries (ICI) in 1926 and sat as an MP (for various constituencies, and for the Liberal and Conservative parties) from 1906-28. The fullest account of his collection (hosted at Melchet Court and 35 Lowndes Square in London) does not mention any inscriptions: E. Strong, *Catalogue of the Greek & Roman Antiquities in the Possession of the Right Honourable Lord Melchett: at Melchet Court and 35 Lowndes Square* (1928). According to Vermeule and von Bothmer (1956, 337), it was considered “one of the best known classical collections formed... since the Michaelis era”. On his death some of his collection was sold at a Sotheby’s auction of 24th May 1951. Some of it went to the British Museum (see also Vermeule and von Bothmer 1956, 337-39).

His collection included a reworked stele, presumably acquired after the publication of Strong’s catalogue in 1928, recorded in the Sotheby’s (London) catalogue (including the property of Lady Melchett) for 9th July 1974, no. 151 (ph.). According to Sotheby’s list of Prices and Buyers’ Names circulated to their subscribers, it was sold for £520 to a bidder by the name of Faber; its current location is unknown.

The monument has been cleaned, re-surfaced and possibly reworked; it is broken at the bottom. It is a stele with finial depicting a siren in its centre with doves to her side. The inscribed area is on the architrave. Beneath the inscription there is, between pilasters, relief sculpture depicting four individuals: two females in high relief with a bearded man between them in lower relief; in front of the female on the left stands a smaller female figure bearing a box.

The *editio princeps* is Clairmont, CAT 3.880 (ph.), who reports dimensions of: h. 1.02, w. 0.512. From the auction-catalogue photograph (reproduced by Clairmont), only the right-hand side of the inscription is legible, which means that the first part of the inscription, containing probably the name of the deceased, is lost. The best possible reading is “- - -] Πλατεῶν”. This might fit best with a reference to the *demos* Plateoi attested in inscriptions from Didyma (e.g. Εὐανδρίδης Ἀλεξίωνος δήμου Πλατεῶν: *I Didyma 227 aI* of the early 1st century BC), and suggests that this is a non-Attic monument. If this interpretation is correct, this is perhaps another Atticising funerary monument from outside Attica (cf. above, **Collection 3.1, Bignor Park**).

12. Rectory Garden, Ewhurst, Sussex. 1 probably Attic inscription whereabouts unknown

Haines (44) reported the discovery in a 1928 article: “in the Rectory garden at Ewhurst, Sussex, while the late Rev. A. J. Tuck was Rector, there was discovered in 1905, obscured by earth and debris in the rockery, the remarkable Greek stele here illustrated. It is now in the possession of the Rector’s widow, Mrs Tuck Powell. The living of Ewhurst had previously been held by the Rev. G. J. Boudier, a fellow of King’s College, Cambridge, who had been a chaplain in the Crimea; and he may have procured this marble there or on his way out or back in Greece. Nothing further is known of its provenance”. We wrote to the current incumbent in February 2020, who consulted with one of the current residents of the Old Rectory, Michael Falco, who knew nothing of the rockery and suggested that the stele had been taken away by the widow of Mr Tuck. Clairmont (*CAT* 3.437) reports that his efforts to locate it, with the help of Ian Jenkins of the British Museum, were unsuccessful.

Enough is clear from Haines’ photograph (*Fig.* 12) to provide a description of the object (cf. also Clairmont’s account of it: *CAT* 3.437). Haines (45) records its dimensions as “10 inches across and 9½ inches vertically”, with a maximum thickness of 3.5 inches (that is: h. 0.24, w. 0.25, max. th. 0.09). Its convex face suggests that it is a fragment of a lekythos preserving its representation and inscription; the bottom and back of the fragment have been worked smooth. *SEMA* (1881) suggests a date in the second half of the fourth century BC, which is consistent with the form of the monument and its style of decoration. It depicts a bearded elderly man, seated on a chair, in *dexiosis* with a standing figure: Haines identified this figure as female; Clairmont thinks that it is male. The quality of the image, and the fact that the standing figure’s head is not fully extant, make certain identification difficult, but our view is that Clairmont’s reading is more persuasive. Between them stands a female figure with her tilted head resting on her raised right hand. Above the seated male’s head is the name Εύφημος. Haines reported that the letters XAIPE were visible above central (female) figure’s head. This is not fully decipherable on the published photograph, but, assuming Haines’ reading was correct, the letters could represent the word χαῖπε (though this would be unusual in a monument of this date) or, more likely, the first letters of a personal name. The placement of the name makes it likely that it labelled the central female figure. Clairmont proposes Χαίρε[στράτη], which is well-attested as a personal name, particularly in Attica (the *Athenian Onomasticon* records 38 bearers of this name); rarer alternative possibilities include Χαίρελέα (six instances in Attica) or Χαίρεβούλη (one instance). If Clairmont is correct that the third figure in the scene is male, then it might be the case that we should restore a male name here (labelling the figure on the right hand side of the scene): well-attested possibilities include Χαίρέας (62 instances in Attica), Χαίρέδημος (49 instances), Χαίρελείδης (13 instances) or Χαίρεστρατος (65 instances). Certainty is impossible, and *SEMA*’s decision to leave the text unsupplemented seems to us the best solution.

The scene resembles many that are extant on inscribed Athenian funerary monuments but is not decisively Athenian; the letters are plausibly but not distinctively Athenian. The name Εύφημος is more frequently attested in Attica than in other parts of the

Collections

Greek world (the *Athenian Onomasticon* lists 48 individuals with this name, including the Euphemos of this inscription), which is suggestive of Attic origin; significant also is Schmalz's (A 184) recognition of it as Athenian on the basis of its style (but on Atticising styles, see above, **Collection 3, Bignor Park**). With Schmalz, Clairmont, *SEMA* and *Athenian Onomasticon* we are inclined to accept the identification of the monument as Athenian.



Fig. 12. Inscription in the Rectory Garden, Ewhurst. Journal of Hellenic Studies 48 (1928), 44-45, fig. 1.

13. Teddesley Hall, Staffordshire. 1 Attic inscription now in New York

Teddesley Hall was a country house in Staffordshire, demolished in 1954 (Strong, *The Destruction*, fig. 80). It was the home of the Littleton family until the death of Edward Littleton, 4th Baronet in 1812, who bequeathed the estate to Edward Littleton, 1st Baron Hatherton (1791-1863). It is associated with one Attic inscription:

IG II³ 4, 610: a dedicatory relief recording victories in the crowned games of ca. AD 150 (cf. *IG II² 3145*; *SEG 21.698*; *SEG 30.137*). It was recorded at Athens both by Fourmont (*CIG 234*) and in the notes of the physician and book collector Anthony Askew (1722-1774).³¹ It was copied by Stuart and Revett between 1751-3 (see Stuart & Revett, *Antiquities I, i* (headpiece)) and resurfaced next at a Sotheby's London auction on 16th June 1959 as the property of Edward Thomas Walhouse Littleton, 5th Baron Hatherton (1900-1969), who had sold Teddesley Hall in 1953. There is no information on the process by which, or date when, the stone came to the UK.³² It is now at the Metropolitan Museum of Art, New York (accession no. 59.11.19). (*Fig. 13.*)



Fig. 13. *IG II³ 4, 610* (Metropolitan Museum of Art, New York, 59.11.19. Rogers Fund, 1959).

³¹ *Collection of Greek and Latin inscriptions copied by Anthony Askew, M.D., in the Levant and Greece, with notes on their situation, size, state of preservation, etc.*: British Library, Burney MS 402, f.13r. Askew's epigraphical MS is the subject of forthcoming work by Robert Pitt.

³² For its publication history, see Pitt in preparation and Broneer 261 n. 22 with reference to the Sotheby's catalogue 16 June 1959 no. 118.

14. Wilton House, Wiltshire. 1 inscription doubtfully Attic; 1 mis-identified as Attic

Wilton House is the Wiltshire seat of the Earls of Pembroke. It is the home of a substantial collection of antiquities acquired chiefly by Thomas Herbert, 8th Earl of Pembroke (1654-1732): see Michaelis, 42-43, 665-717; Stewart. A number of these bear inscribed Greek labels added by the 8th Earl, but there are three genuine Greek inscriptions. Of these, Stewart no. 123 is a Greek funerary relief depicting two men in *dexiosis*, bearing the inscription $\upsilon\acute{\iota}[\epsilon\grave{\nu}] \Phi\iota\lambda\acute{\alpha}\rho\gamma\upsilon\rho\epsilon [\chi\alpha\tilde{\iota}] \rho\epsilon$, probably from the Eastern Mediterranean.

One candidate for identification as Attic is **Stewart 124**, with a poorly-preserved inscription beneath the sunken relief-panel:

[-ca. 4 letters -]πος (or νιος, or υιος?) Ἀπολλωνιός
[γυναικὶ] Εὐκλέαι χάρειν.

... -pos (?) Apollonios
(to his wife) Eukleia, farewell.

This relief panel, which may have been cut out from a stele in modern times, depicts a man and woman in *dexiosis*. It was thought by Michaelis (Wilton, no. 125) to be a Roman imitation of an Attic monument. Stewart raises the possibility that it may be an Attic original of the late Classical, Hellenistic or Roman period. But there is nothing firm to link it with Athens; the use of $\chi\alpha\tilde{\iota}\rho\epsilon\iota\nu$ in funerary monuments is uncommon in Athenian funerary monuments (cf. *IG II² 10042*; *AD 25A (1970) 75, 23 = SEMA 1035*), which tend to use the form $\chi\alpha\tilde{\iota}\rho\epsilon$; this might point towards an Atticising stele of non-Attic origin. (The *Athenian Onomasticon* does not register this as an Attic text, nor is it listed in *SEMA*.)

Stewart 133 is a Roman sarcophagus with representation of the myth of Triptolemos. *CIG 926*, followed by *IG II² 13225* says that it was discovered “prope Athenas”; however, other publications (e.g. *IG XIV 1459*; *IGUR 401*) suggest that it came from Rome. As Angelicoussis observes, the attribution to Athens is the result of a misreading (it was actually seen in “Athies”, which is near Paris, not Athens); Angelicoussis makes a convincing case for its identification as a Roman monument (on the basis of style of carving, and the form of the inscription and an analysis of the export habits of Roman ateliers).³³ This view is followed by Stewart, adding the basis that “it is not carved from Attic marble” and noting also its “Italian form” (Stewart, 212). Stewart suggests that it was possibly from Italy. The inscription reads:

θ(εοῖς) κ(αταχθονίοις). Αὐρηλίω Ἐπαφροδείτῳ
συμβίῳ Ἀντωνία Βαλερία ἔθηκε.

To the Gods of the Departed. To Aurelius Epaphroditus her husband, Antonia Valeria set this up.

³³ See Angelicoussis 2009; cf. also E. Angelicoussis, *BjB* 208 (2008) [2010] 45-62, summarised by *SEG 58.1115*.

15. Woking Oriental Institute. 1 Attic inscription now in the Epigraphical Museum, Athens

The Woking Oriental Institute was an educational institution founded by the orientalist Gottlieb William Leitner (1840-99) in 1884. Upon his death, it was dissolved and its collections dispersed. Leitner acquired for the Institute a fragment of *IG I³ 462* (now fr. T, lines 35-42), the building accounts of the Propylaia of 437/6 BC. According to *IG I³*, in 1912 it was purchased by J. G. Milne, then soon after from him by A. M. Woodward (1883-1975); it was then given to the Epigraphical Museum (where it is now EM 12865). The records of the Epigraphical Museum say that it was sent to the Museum by the Director of the British School at Athens (the post held by Woodward from 1923 to 1929) on July 10th 1929 (“εστάλη υπό του Διευθυντού της Αρχαιολογικής Αγγλικής Σχολής τη 10η Ιουλίου 1929”).

16. The Casino at Marino, Co. Dublin. 1 Attic inscription

The Casino, at Marino, near Clontarf, Co. Dublin, was designed by Sir William Chambers as a garden pavilion for James Caulfeild, 1st Earl of Charlemont (1729-99). Construction was begun in 1759 and completed by 1773 or 1774 (Casey, 47; O'Connor, 216-26). In the late 1970s an inscribed *naiskos* stele was discovered by Cynthia O'Connor and her dog Golly in the grounds of the estate, 250 yards from the Casino, "hidden under a tangle of dead branches and half-embedded in mossy soil. Fractured in four parts, the fissures barely out of alignment, it had apparently been undisturbed since it had been broken and abandoned there in unknown circumstances" (see O'Connor and Cook, 29):

SEG 31.235 (SEMA 1840, whence also *Athenian Onomasticon*) (Fig. 16): a *naiskos* stele, consisting of two antae supporting an architrave with five antefixes. Within its sunken panel with pilasters at its sides it depicts four figures: an older, bearded, male on the left with raised arm, wearing a himation around his waist and over both shoulders but with bare chest; a female figure in ankle-length chiton beneath her himation seated on a chair with curving legs and back with feet on footstool in *dexiosis* with a young, unbearded standing male in himation; and a standing female on the right, also wearing a himation over a long chiton. Dimensions: h. 0.820m, w. 0.480m, th. 0.155m. The inscription Εὐθύδημος Εὐθύνοῦ ("Euthydemos son of Euthynos") appears in the panel over the head of a standing male figure on the left. The letters are uneven; the epsilon features a shorter middle horizontal. Date: fourth century BC. It is on display in the entrance hall of the Casino where it has been since conservation work was completed on the stele in 1992. Caulfeild spent several years on the Grand Tour in Italy, Greece, Turkey and Egypt in the 1740s, recording inscriptions in his diary (see O'Connor, 45, 76) and reaching Piraeus and Athens in November 1749 (see O'Connor, 78-83). The stele is, however, not mentioned in any of Caulfeild's preserved papers (including his essay *Athens, Attica and the Countrys Adjacent*: see O'Connor and Cook, 32; Cumming).³⁴ See O'Connor and Cook. Ph.: O'Connor plate 11.

³⁴ Caulfeild's transcription of a Greek inscription from Bodrum is preserved in his diaries: see O'Connor and Cook, 32-33; *GIBM* IV p. 49.



Fig. 16. SEG 31.325. Courtesy of the Office of Public Works, Casino Marino.

17. Westport House, Co. Mayo. 3 (or 4) Attic inscriptions of which 2 (or 3) in the British Museum, 1 in the University of Queensland

Westport House is a country house in Co. Mayo, Republic of Ireland. It was the home of Howe Peter Browne, 2nd Marquess of Sligo (1788-1845). He travelled to Athens in 1810, excavated a number of sites, and is said to have accumulated more than 1000 vases and 100 marbles (Chambers; Loughlin, 48). Most of the collection, with the exception of a Roman-era sarcophagus still in the grounds (pictured in *Fig. 17.1*),³⁵ was dispersed over the course of the twentieth century, including the famous columns associated with the Treasury of Atreus (now in the British Museum: 1905,1105.1-3). Three or four Athenian inscriptions can confidently be associated with this collection; another one might once have been part of it.



Fig. 17.1. Ancient marbles and sarcophagus, Westport House, Co. Mayo. Early 20th century. © Westport Estate, Co. Mayo, Ireland.

At least two Athenian inscriptions are now in the possession of the British Museum: part of the honorific decree for Euagoras of Salamis ([AIUK 4.2 \(British Museum. Decrees of the Council and Assembly\) no. 7](#)), acquired by the Museum at a Christie's sale on 9th December 1958 and accessioned in 1959; the stele for Sotiris of Sicily ([AIUK 4.6 \(British Museum. Funerary\) no. 38](#)), purchased in 1982. The Museum acquired three other marbles

³⁵ Two other images of the accumulated sculpture at Westport House can be seen in "Westport House and Church. An Arts Centre in Connaught", *The Decorator*, October 22nd, 1915, 79-83.

from the same collection at the 1958 sale: an unpublished three-line inscription which may be Attic (1959,0414.3: see *AIUK 4.7 (British Museum. Miscellaneous)*), and two uninscribed pieces of marble relief (1959,0414.1 and 1959,0414.2). The whereabouts of another fragmentary stele, without inscription, associated with Sligo, are currently unknown (Clairmont, *CAT 2.225*); another is currently in the Museum of Fine Arts, Boston (Clairmont, *CAT 2.411*; MFA 59.845).

Another inscription, *IG II² 11659*, known from Dodwell's discovery of it during his summer 1805 excavation in Piraeus when it was found among other grave goods,³⁶ was purchased by a UK private collector in a Christie, Manson and Woods sale (London, 9th December 1958); in 2013 it again came onto the market, and was purchased for the R. D. Milns Antiquities Museum of the University of Queensland from Charles Ede Ltd, London, where it is currently displayed (accession no. 14.001). See also G. Kaibel, *Epigrammata Graeca ex lapidibus conlecta*, Berlín 1878, no. 60. It is broken at top and right and left-hand corners. White marble, with discolouration. UQ 2014.001. See J. McWilliam, *A Study in Stone*, St. Lucia, Queensland 2014, 66-67 (ph., text and tr.); cf. Conze no. 129; Clairmont, *CAT 2.423a*; *Fig. 17.2*. In a sunken panel it depicts a woman seated on a *klismos* in *dexiosis* with a standing figure, with a 5-line metrical inscription beneath:

σῆς ἀρετῆς μνημ<εῖ>α,
 Θεοφίλη, οὔποτε λήσει,
 σώφρων καὶ χρηστὴ καὶ
 ἐργάτις πᾶσαν ἔχουσα
 5 ἀρετήν.

Memorials of your virtue, Theophile, will never pass unnoticed, modest and excellent and industrious, possessing every virtue.

It is possible that a funerary stele now at Mount Stewart may have its origins in Sligo's collection: for discussion, see *AIUK 13 (Mount Stewart)*, p. 3.

³⁶ Dodwell claimed that "In the sepulchre of a female named Theophile, we found only some broken terra cotta vases, and a fragmented bas-relief of white marble, representing two females" (Dodwell, 443).

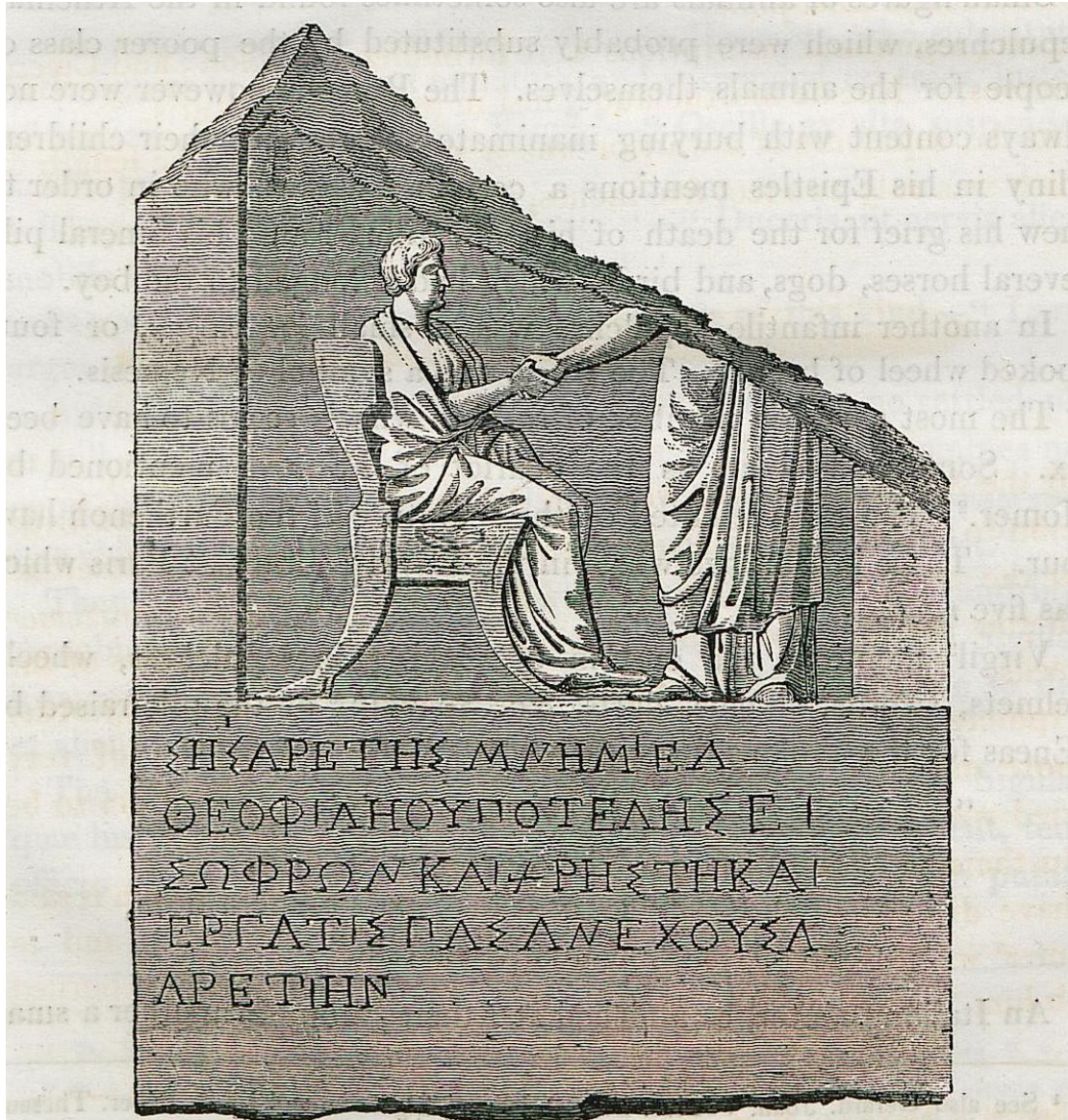


Fig. 17.2. IG II² 11659. Drawing from E. Dodwell, *A Classical and Topographical Tour Through Greece, During the Years 1801, 1805, and 1806*, I 442.

APPENDIX: ATTIC INSCRIPTIONS ASSOCIATED WITH UK DEALERS

This is a very selective list because we have excluded (for the reasons set out in the **Introduction**) those Attic inscriptions listed in auction catalogues which lack known provenance before 1970. Inscriptions which have been handled by UK (and other) dealers and are now located in publicly-accessible collections in the UK are discussed under those collections. The present whereabouts of both the inscriptions discussed below are unknown.

1. Funerary stele of Onatoridas: IG II² 8420 (Cf. Conze no. 963 (ph.); Davis 1964 (ph.); Cook; Clairmont, *CAT* 0.849 (ph.)). *Fig. App.1*. Discovered in the foundations of a house on Leoforos Panepistimiou 19, close to the Royal Stables, by Michael Melas on 27th June 1877 (*Parnassos* 1, 1877, p. 715; *Revue archéologique*, N.S., 1878, p. 57), its subsequent whereabouts are not known until it was auctioned from an English collection at Sotheby's, London, on 19th October 1964 where it was purchased by Spink and Son, Ltd., London. Thereafter it was acquired by the American collector Jan Mitchell (1913-2009). It was loaned to, and displayed at the Metropolitan Museum of Art, New York (acc. nos. L.64.81 and L.1988.81.6), from 1964 to 2011 and then was sold again in 2011 at Sotheby's, New York (*Minerva*, 2021, 23.5 p. 52).³⁷

It is a *naiskos* stele, with a low pediment; a central acroterion is flanked by fragmentary lateral acroteria. A sunken panel depicts a boy represented in high relief holding a dove in his right hand, with a dog at his feet jumping up at it. He wears shoes and a himation and a wreath on his head. Above the panel on the architrave is the inscription which we read from the auction catalogue photograph as [Ἵνα]τορίδας Βοιωτίας (“Onatoridas the Boiotian”; cf. *IG* text: Ἵνατωρίδας Βοιωτίας). *Athenian Onomasticon* has Ἵνατορίδας as a Boiotian; Byrne, *Foreign Residents*. 57 (no. 1357) calls him Ἵνατωρίδας.

³⁷ <http://www.sothebys.com/en/auctions/ecatalogue/2012/antiquities-n08871/lot.11.html> (including a detailed image).

Appendix

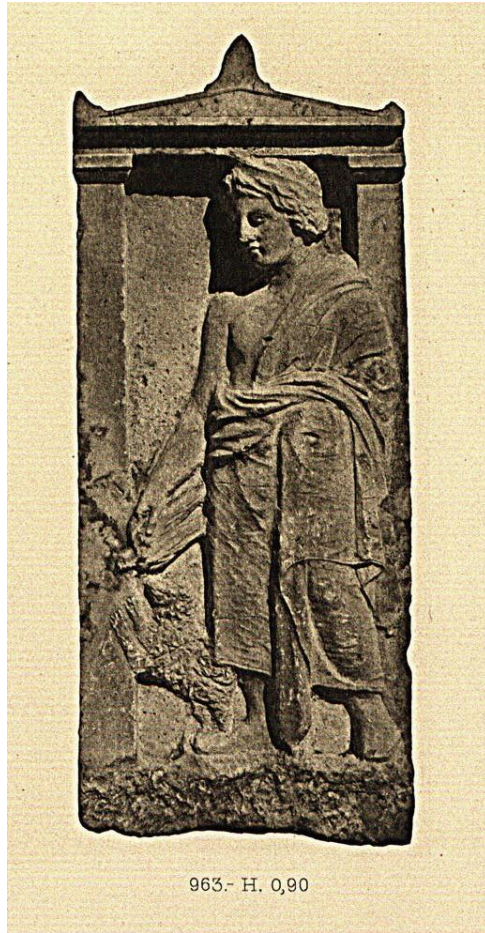


Fig. App.1. IG II² 8420. Photograph: Conze, Taf. CXCI.

2. Funerary stele of Kallistomache: SEG 30.201 (cf. Clairmont, *CAT* 2.406c (ph.)). Having been in European collections since its discovery in the 1920s (Forge and Lynch no. 30, ph.), it passed through the hands of the London-based dealer Forge and Lynch in 2018 at a sale of the collection of Louk van Roozendaal (1931-2009). It was put up for sale by Sotheby's in 2019.³⁸ *SEG* suggest a date of ca. 350 BC, which is accepted by *SEMA* (no. 451) and by the *Athenian Onomasticon*. Dimensions: h. 0.47, w. 0.32, th. 0.07.

Only the top part of this *naiskos* stele is preserved, consisting of pediment, with inscription on architrave, and the upper part of the relief containing two female heads, one with straight, and the other with curly, hair. The taller woman on the right stoops slightly, suggesting that she was represented in *dexiosis*. The inscription, in two lines, reads:

Καλλιστομάχη Φιλοκωμίδου ἠ Μνησιφίλη.
Χαιρεστράτου γυνὴ Μυρρ<ι>νουσίου.

Kallistomache, daughter of Philokomides, wife of Chairestratos from Myrrhinous. Mnesiphile.

Bingen (102) notes that the final words of both the first and second lines are inscribed in a different hand from the first two words on each line. His suggestion, which we accept and have reflected in our translation, is that the inscribed epitaph originally commemorated only Kallistomache; at a later date, Mnesophile (presumably her daughter) was added to the inscription. Bingen suggests that the demotic was also a later addition, noting its unusual placement at the end of the epitaph (rather than, as would be expected, after the name of Kallistomache's husband). Bingen does not offer an explanation for this, but it would be reasonable to assume that it was intended to clarify the citizen status of Kallistomache and her daughter.

³⁸ <https://www.sothebys.com/en/buy/auction/2019/ancient-sculpture-and-works-of-art/a-fragmentary-attic-grave-stele-inscribed-for?locale=en>

ADDENDA AND CORRIGENDA TO AIUK 1-3 AND 5-14

We note here addenda and corrigenda to *AIUK* volumes except *AIUK* 4 (*British Museum*), for which we shall publish addenda and corrigenda in *AIUK* 4.7.

***AIUK* 5 (*Lyme Park*):**

p. 3, n. 21: In our discussion of Thomas Legh's activities in Athens, we suggested that "it seems likely, therefore, that Macmichael played a more active role in the discovery of these objects [that is: the red-figured *pelike* now in the British Museum (1895,0831.1) and the uninscribed relief still at Lyme Park] than Legh's account leads the reader to believe". Andrew Morrison of the National Trust has alerted us to Dodwell's account of Macmichael's discovery of funerary monuments close to the Dipylon gate (Dodwell, 415), and suggests (pers. comm.) that Dodwell's narrative confirms the view that Macmichael, rather than Legh, was the leading figure in these excavations.

***AIUK* 7 (*Chatsworth*):** p. iv, p. 4, n. 10, p. 8: for "Vermeule 1954" read "Vermeule 1955"

***AIUK* 9 (*Brocklesby Park*):** p. 22, n. 67: for "n. 25" read "n. 38".

***AIUK* 11 (*Ashmolean Museum, Oxford*).** At p. 112, insert:

14BIS FUNERARY STELE FOR EPIKTESIS DAUGHTER OF ONASOS OF KYTHEROS. Ashmolean Museum, AN1947.272. Once part of the Grimani collection, Venice (see below); from Athens or Attica. Pedimental stele with central and lateral acroteria and two antefixes on each side of the pediment; the inscription is two lines on the architrave. In a sunken panel in high relief is a female stands, facing frontally, wearing chiton and cloak; her hair is braided and tightly bound at the top into a ring (cf. von Moock ♀ type 14); her right arm is raised across her torso and her hand throws her cloak over her left shoulder; her left arm is lowered with hand concealed beneath drapery. Her footwear is plain. To her right stands a small female figure in a chiton who gazes up at her, clasping a box with both hands; her hair is braided and bound in a ring. There are cuttings in the top (in the shape of a rectangular slot), the sides (rounded square, one containing corroded metal) and the bottom (circular, containing sawn-off copper rod) of the stele. At the sides of the sunken panel are plain pilasters with capitals. The uneven back seems to be original. H. 1.056, w. 0.618 (at top)-0.647 (max., at base), th. 0.15. Letter-height of line 1: 0.017 (omicron)-0.0194 (sigma); line 2: 0.015. Thick letter-strokes with small apices; broken-bar alpha in line 1 (bar missing on line 2); epsilon with slightly shorter central bar; theta with short horizontals that do not bisect the circle; sigma with parallel outer strokes.

Eds. *CIG* 669; *IG* III 1783; Michaelis 639 no. 69; Strong no. 23 (ph.); (*IG* II² 9111; von Moock no. 518). Depicted in a lithograph by C. Rizzardini, in A. Sanquirico (ed.)

Monumenti Del Museo Grimani Pubblicati Nell'Anno 1831: Esistenti Nel Gabinetto Di Antichità Fasc. V (1834), Tavola XXVIII (Fig. Add. 3).

Cf. Vermeule 1955, 134. Autopsy Liddel 2022. In store. *Figs. Add.1, Add. 2, Add. 3.*

ca. 150-200 AD

Ἐπίκτησις Ὀνάσου Κυθηρίου
θυγάτηρ.
Relief

Epiktesis, daughter of Onasos of Kytheros
Relief

This monument belongs to the second, classicising period of Attic funerary stelai with figurative relief sculpture, which ran from the first century BC through to the third century AD.³⁹ It depicts an adult female in high relief, labelled by the inscription as Epiktesis, accompanied by a smaller female, an enslaved attendant. The iconography is characteristic of Athenian funerary stelai of the Roman era: as Grossman notes (*Agora XXXV*, 16), it becomes much more common in this period for figures to be presented as facing outwards, engaging with the viewer (rather than, as was more common in Classical-era monuments, engaging with other figures within the relief). Epiktesis' style of dress is also characteristic for this period: she wears a *chiton* and *himation*, as is usual for mature women; the *himation* is wrapped over both of her shoulders, "conveying containment and restraint" (Grossman, *Agora XXXV*, 30). Her drapery, pose and posture resemble those of the stele of Epagathos of the early Antonine period (*IG II² 5898*; von Moock no.134 (ph.)). The hairstyle of the small female attendant is similar to that of the main figure, with braids and tightly bound in a ring at the top.

Ἐπίκτησις is a well-attested name at Athens, with 27 individuals identified in the *Athenian Onomasticon* from the fifth century BC onwards; it is more common in the imperial period. If Κυθηρίου is interpreted as a demotic then it is possible that Epiktesis is a relative (most likely, the mother) of the epebe Ὀνασος Ἀντιόχου Κυθήριος of 201/2 AD (*IG II² 2193*, line 57). Onasos is a relatively common name in Athens (36 instances are listed in the *Athenian Onomasticon*), but this is the only Onasos securely connected with the deme Kytheros. This deme was located on the east coast of Attica (close to the current Athens airport), but the connection between deme affiliation and residence was not strong by this period, and we cannot therefore use the demotic to provide any indications about the original location or findspot of this monument. If the interpretation of the word as a demotic is correct, then its presence indicates that Epiktesis was of citizen status.

An alternative possibility is that Κυθηρίου may refer to the deceased as a non-Athenian resident from the island of Kythera (see Byrne, *Foreign Residents*, 134), but our view is that this sense is less likely here.

³⁹ For discussion of the chronological development of Attic funerary monuments, see *AIUK 3 (Fitzwilliam Museum, Cambridge)*, pp. 31-32; *AIUK 4.6 (BM, Funerary)*, pp. 1-3. Comparable examples of imperial period funerary monuments in UK collections include [AIUK 3 \(Fitzwilliam Museum, Cambridge\) no. 9](#); [AIUK 4.6 \(BM, Funerary\) nos. 40-43](#).

The iconography of the monument projects an image of respectability and high status: in particular the box, perhaps for jewellery, is probably intended to convey an impression of wealth (cf. commentary on [AIUK 5 \(Lyme Park\), no. 2](#)). It is notable that Epiktēsis is the only principal on this monument and is designated with reference to her father rather than her husband; but it is unclear whether we should be justified as inferring that she was unmarried at the time of death.

The hair of the taller figure, which is braided in plaits and gathered in a ring at the top of the head, is in a style associated by von Moock with the period from Early Antonine to Severan times;⁴⁰ the lettering is consistent with a date in the second half of the 2nd century AD.

This monument had found its way from Greece to the area of Venice by the end of the sixteenth century, but its precise route is unknown. *CIG* 669 reports (following Gruter) that it was “olim in palatio episcopi Turriceiani, nunc in palatio Grimano” (“once in the palace of the Bishop of Torcello, now in the Grimani palace”). Torcello is an island in the lagoon north of Venice, once an episcopal see, which hosted a collection of antiquities, most of them from Altinum, the nearest Roman municipium to the Venetian lagoon, but there were a few from Greece.⁴¹ We do not know how it got to Torcello. From there, it is likely that the monument was conveyed to the mansion of the Venetian Grimani family (who were collectors of antiquities⁴²) in the Santa Maria Formosa district of Venice during the time when Antonio Grimani was bishop of Torcello from 1587 to 1618. It was noted as being at the Grimani Palace by Spon (*Voyage d’Italie, de Dalmatie, de Grece, et du Levant: fait aux années 1675 & 1676, 1678*, vol. 3.2 p. 151). De Paoli, on the basis of study of the Grimani archives, has recently suggested the precise location of the Epiktēsis stele in reconstructions of the courtyard of the family’s palace in 1593 and again in the eighteenth century (see de Paoli, 454-55).

CIG refers to Marcus Welser’s (1558-1614) communication to Jan Gruter of a transcription of this inscription (“e Velseri schedis Gruter”); Lorenzo Calvelli suggests to us that it is likely that Welser made the copy when he visited the Palazzo Grimani during the late 1500s (see also Eichler). From Venice, by way of the nineteenth-century art dealer Antonio Sanquirico (on whom, see Perry), it is likely to have moved, along with other pieces of the Grimani Museum, to the Fejérváry and Ferenc Pulszky collection in Budapest; thence it came into the possession of Sir Francis Cook (1817-1901), a wealthy textile magnate, who assembled a significant collection of antiquities at Doughty House in Richmond, Surrey.⁴³ The collection, made up of purchases from Italy, France and England, is described by Michaelis, 177, 619-43. His antiquities were sold in 1947: one Attic inscription (the funerary stele of Timarete) was purchased by the British Museum (see [AIUK 4.6 \(BM, Funerary\) p. 16 and no. 17](#)); this inscription was purchased by the Ashmolean at the same sale.

⁴⁰ Muehsam, 72; von Moock ♀ type 14: see von Moock p. 37; cf. von Moock nos. 138, 196, 233.

⁴¹ On inscriptions in the palace of the Bishop of Torcello, see L. Calvelli, “Monumenti altinati da Torcello. 1. L’urna cineraria di Cusonia Posilla”, *Rivista di Archeologia* 38 (2014) 93-106.

⁴² On the Grimani collection and its dissemination, see Favaretto 84-93 (noting Attic material at 91).

⁴³ For this route, see Calvelli, 398.



Fig. Add. 1. Ashmolean AN1947.272 = IG II² 9111. Photograph: P. P. Liddel. © Ashmolean Museum, University of Oxford.



Fig. Add. 2. Ashmolean AN1947.272 = IG II² 9111. Detail of inscribed area. Photograph: P. P. Liddel. © Ashmolean Museum, University of Oxford.



*Fig. Add. 3. Lithograph of IG II² 9111: C. Rizzardini, in A. Sanquirico (ed.) *Monumenti Del Museo Grimani Pubblicati Nell'Anno 1831: Esistenti Nel Gabinetto Di Antichità* Fasc. V (1834), Tavola XXVIII.*

INDICES

Note: AIUK 4.4 (BM, Accounts and Inventories) and AIUK 4.7 (BM, Miscellaneous) are currently (Summer 2022) in preparation; references to those volumes in these checklists are therefore provisional.

1. CHECKLIST OF COLLECTIONS OF ATTIC INSCRIPTIONS IN THE UK AND IRELAND

- 23 St James' Place, London: *AIUK 15 (Miscellaneous)*, Collection 5
35 Lowndes Square, London: *AIUK 15 (Miscellaneous)*, Collection 11
67 New Bond Street, London: *AIUK 4.6 (BM, Funerary)*, pp. 14-15
Alphington House, Jersey: *AIUK 4.6 (BM, Funerary)*, p. 15
Appuldurcombe House, Isle of Wight: *AIUK 9 (Brocklesby Park)*, pp. 1-7
Arundel House, London: *AIUK 11 (Ashmolean Museum, Oxford)*, pp. 1-2
Ashmolean Museum, Oxford: *AIUK 11 (Ashmolean Museum, Oxford)*
Badger Hall, Shropshire: *AIUK 15 (Miscellaneous)*, Collection 2
Bignor Park, West Sussex: *AIUK 15 (Miscellaneous)*, Collection 3
Bog Farm, Kent: *AIUK 15 (Miscellaneous)*, Collection 4
Bretton Hall, West Yorkshire: *AIUK 15 (Miscellaneous)*, Collection 5
British Museum, London: *AIUK 4.1 (BM, Cult Provisions)*; *AIUK 4.2 (BM, Decrees of the Council and Assembly)*; *AIUK 4.3A (BM, Decrees of Other Bodies)*; *AIUK 4.3B (BM, Ephemeric Monuments)*; *AIUK 4.4 (BM, Accounts and Inventories)*; *AIUK 4.5 (BM, Dedications)*; *AIUK 4.6 (BM, Funerary)*; *AIUK 4.7 (BM, Miscellaneous)*
British School at Athens: *AIUK 2 (British School at Athens)*
Broomhall, Fife: *AIUK 8 (Broomhall)*
Brocklesby Park, Lincolnshire: *AIUK 9 (Brocklesby Park)*
Burlington House, London: *AIUK 8 (Broomhall)*, p. 2
Cambridge, Trinity College: *AIUK 3 (Fitzwilliam Museum)*, pp. 1-2
Casino, Marino, Co. Dublin: *AIUK 15 (Miscellaneous)*, Collection 15
Chatsworth, Derbyshire: *AIUK 7 (Chatsworth)*
Colne Park, Essex: *AIUK 4.6 (BM, Funerary)*, p. 16
Dilettanti, Society of: *AIUK 4.1 (BM, Cult Provisions)*, p. 1; *AIUK 4.3A (BM, Decrees of Other Bodies)*, pp. 2-3; *AIUK 4.4 (BM, Accounts)*; *AIUK 4.6 (BM, Funerary)*, pp. 9-10
Doughty House, Richmond: *AIUK 4.6 (BM, Funerary)*, p. 16; *AIUK 15 (Miscellaneous)*:
Addenda
Ewhurst Rectory, Sussex: *AIUK 15 (Miscellaneous)*, Collection 11
Fitzwilliam Museum, Cambridge: *AIUK 3 (Fitzwilliam Museum, Cambridge)*
Freeland House, Perthshire: *AIUK 10 (National Gallery, Scotland)*, p. 3
Great North Museum: Hancock, Newcastle-upon-Tyne: *AIUK 12 (Great North Museum: Hancock)*
Hope Hall, Halifax: *AIUK 6 (Leeds City Museum)*, p. 1
Lansdowne House, London: *AIUK 15 (Miscellaneous)*, Collection 7
Leeds City Museum: *AIUK 6 (Leeds City Museum)*

Indices

- Leeds Philosophical and Literary Society: *AIUK 6 (Leeds City Museum)*, pp. 1-2
Lewes House, Sussex: *AIUK 15 (Miscellaneous)*, Collection 8
Londonderry House, London: *AIUK 13 (Mount Stewart)*, p. 2
Lowndes Square, London, no. 35: *AIUK 15 (Miscellaneous)*, Collection 11
Lowther Castle, Cumbria: *AIUK 15 (Miscellaneous)*, no. 9
Lyme Park, Cheshire: *AIUK 5 (Lyme Park)*
Marbury Hall, Cheshire: *AIUK 15 (Miscellaneous)*, Collection 10
Melchet Court, Hampshire: *AIUK 15 (Miscellaneous)*, Collection 11
Mount Stewart, Co. Down: *AIUK 13 (Mount Stewart, Co. Down)*
National Galleries of Scotland, Edinburgh: *AIUK 10 (National Galleries of Scotland)*
National Museums Scotland, Edinburgh: *AIUK 14 (National Museums Scotland)*
New Bond Street, London, no. 67: *AIUK 4.6 (BM, Funerary)*, pp. 14-15
Petworth House, Sussex: *AIUK 1 (Petworth House)*
Society of Antiquaries of Scotland, Edinburgh: *AIUK 14 (National Museums Scotland)*, p. 1
St James' Place, London, no. 23: *AIUK 15 (Miscellaneous)*, Collection 5
Teddesley Hall, Staffordshire: *AIUK 15 (Miscellaneous)*, Collection 13
Westport House, Co. Mayo: *AIUK 4.2 (BM, Decrees of the Council and Assembly)*, pp. 5-6; *AIUK 4.6 (BM, Funerary)*, p. 17; *AIUK 4.7. (BM, Miscellaneous)*; *AIUK 15 (Miscellaneous)*, no. 17
Wilton House, Wiltshire: *AIUK 15 (Miscellaneous)*, Collection 14
Winton Castle, East Lothian: *AIUK 10 (National Gallery, Scotland)*, pp. 3-4
Woking, Oriental Institute: *AIUK 15 (Miscellaneous)*, Collection 15

2. CHECKLIST OF COLLECTORS

- Aberdeen, Fourth Earl of: *AIUK 4.5 (BM, Dedications)*, pp. 2-3; *AIUK 4.6 (BM, Funerary)*, p. 13
Aberdeen, Fifth Earl of: *AIUK 4.5 (BM, Dedications)*, pp. 2-3; *AIUK 4.6 (BM, Funerary)*, p. 13
Arundel, Second Earl of: *AIUK 11 (Ashmolean Museum, Oxford)*, pp. 1-3
Arundell, Rev. Francis Vyvyan Jago: *AIUK 4.6 (BM, Funerary)*, p. 12
Askew, Anthony: *AIUK 4.3B (BM, Ephemeric Monuments)*, pp. 2-5; *AIUK 4.6 (BM, Funerary)*, p. 10; *AIUK 15 (Miscellaneous)*, Collection 13
Astle, Thomas: *AIUK 4.6 (BM, Funerary)*, p. 16
Atkinson, William: *AIUK 15 (Miscellaneous)*, Collection 1
Beaumont, Thomas Wentworth: *AIUK 15 (Miscellaneous)*, Collection 5
Bedford, Sixth Duke of: *AIUK 4.5 (BM, Dedications)*, p. 6
Belmore, Second Earl of: *AIUK 4.6. (BM, Funerary)*, p. 12
Botterell, J. D.: *AIUK 4.6 (BM, Funerary)*, p. 16
Boudier, Rev. G. J.: *AIUK 15 (Miscellaneous)*, Collection 12
Browne, Howe Peter: *see Sligo, Second Marquess of*

Indices

- Browne, Lyde: *AIUK 4.3B (BM, Ephemeric Monuments)*, p. 4; *AIUK 4.6. (BM, Funerary)*, p. 10
- Bruce, Thomas: *see* Elgin, Seventh Earl of
- Burton, Thomas: *AIUK 11 (Ashmolean Museum, Oxford)*, p. 8
- Campbell, Mary Hamilton: *see* Ruthven, Lady
- Castlereagh, Viscount: *see* Londonderry, Second Marquess of
- Caulfeild, James: *see* Charlemont, First Earl of
- Cavaceppi, Bartolomeo: *AIUK 4.5 (BM, Dedications)*, pp. 5-6
- Cavendish, William Spencer: *see* Devonshire, Sixth Duke of
- Chandler, Richard: *AIUK 4.1 (BM, Cult Provisions)*, p.1; *AIUK 4.3A (BM, Decrees of Other Bodies)*, pp. 2-3; *AIUK 4.4 (BM, Accounts)*; *AIUK 4.6 (BM, Funerary)*, pp. 9-10
- Charlemont, First Earl of: *AIUK 15 (Miscellaneous)*, Collection 16
- Cheney, Edward: *AIUK 15 (Miscellaneous)*, Collection 2
- Choiseul-Gouffier, Marie-Gabriel Florent Auguste de: *AIUK 4.5 (BM, Dedications)*, p. 5; *AIUK 4.6 (BM, Funerary)*, p. 13
- Clarke, E. D.: *AIUK 3 (Fitzwilliam Museum)*, pp. 2-6
- Clifford, Sir Augustus: *AIUK 7 (Chatsworth)*, pp. 4-5
- Cook, Sir Francis: *AIUK 4.6 (BM, Funerary)*, p. 16; *AIUK 15 (Miscellaneous)*, Addenda
- Coureau, B.: *AIUK 4.6. (BM, Funerary)*, p. 16
- Dawkins, James: *AIUK 11 (Ashmolean Museum, Oxford)*, pp. 5-6
- Deering, John Peter Gandy: *AIUK 4.5 (BM, Dedications)*, p. 5
- Devonshire, Sixth Duke of: *AIUK 7 (Chatsworth)*, 5-6
- Dodd, C.: *AIUK 4.6 (BM, Funerary)*, p. 16
- Elgin, Seventh Earl of: *AIUK 4.1 (BM, Cult Provisions)*, pp. 1-3; *AIUK 4.2 (BM, Decrees of the Council and Assembly)*, pp. 1-4; *AIUK 4.3A (BM, Decrees of Other Bodies)*, pp. 3-4; *AIUK 4.3B (BM, Ephemeric Monuments)*, p. 3; *AIUK 4.4 (BM, Accounts)*, Sect. 1; *AIUK 4.5 (BM, Dedications)*, pp. 1-4; *AIUK 4.6 (BM, Funerary)*, pp. 11-12; *AIUK 8 (Broomhall)*, pp. 1-2; *AIUK 10 (National Galleries of Scotland)*, p. 3; *AIUK 15 (Miscellaneous)*, Collection 1.
- Elliot, Rev. E. B.: *AIUK 3 (Fitzwilliam Museum, Cambridge)*, p. 2
- Elliot, Rev. H. V.: *AIUK 3 (Fitzwilliam Museum, Cambridge)*, p. 2
- Fallani, Carlo-Maria: *AIUK 4.6 (BM, Funerary)*, p. 18
- Finlay, George: *AIUK 2 (British School at Athens)*, pp. 1-2
- Gailhard, Jean: *AIUK 11 (Ashmolean Museum, Oxford)*, p. 8
- Gordon, George Hamilton: *see* Aberdeen, Fourth Earl of
- Gordon, George John James Hamilton: *see* Aberdeen, Fifth Earl of
- Gott, Benjamin: *AIUK 6 (Leeds City Museum)*, pp. 1-2
- Gott, William: *AIUK 6 (Leeds City Museum)*, p. 1
- Gray, Lady: *AIUK 4.6 (BM, Funerary)*, p. 13
- Guilford, Fifth Earl of: *AIUK 4.6 (BM, Funerary)*, p. 14; *AIUK 15 (Miscellaneous)*, Collection 5, Collection 7
- Halgan, E.: *AIUK 4.6 (BM, Funerary)*, p. 18
- Hatherton, Fifth Baron: *AIUK 15 (Miscellaneous)*, Collection 13
- Hawkins, John: *AIUK 15 (Miscellaneous)*, no. 3

Indices

- Herbert, Thomas: *see* Pembroke, Eighth Earl of
- Hewett, K. J.: *AIUK 15 (Miscellaneous)*, Collection 4
- Howard, Thomas: *see* Arundel, Second Earl of
- Inglis, Alexander Wood: *AIUK 14 (National Museums Scotland)*, p. 1
- Inwood, Henry William: *AIUK 4.5 (BM, Dedications)*, p. 4; *AIUK 4.6 (BM, Funerary)*, pp. 12-13
- Johnstone, John: *AIUK 4.6 (BM Funerary)*, pp. 14-15
- Jones, Mr (of Finchley): *AIUK 4.6 (BM, Funerary)*, p. 16
- Kemp, John: *AIUK 11 (Ashmolean Museum, Oxford)*, p. 8
- Krimitsas, George N.: *AIUK 4.6 (BM, Funerary)*, p. 18
- Lampros, Jean P.: *AIUK 4.5 (BM, Dedications)*, pp. 4-5; *AIUK 4.6 (BM, Funerary)*, p. 15
- Lansdowne, Third Marquess of: *AIUK 15 (Miscellaneous)*, no. 7
- Legh, Thomas: *AIUK 5 (Lyme Park)*, pp. 1-3
- Leitner, Gottlieb William: *AIUK 15 (Miscellaneous)*, Collection 15
- Lembressis, C. A.: *AIUK 4.6 (BM, Funerary)*, p. 15
- Littleton, Edward Thomas Walhouse: *see* Hatherton, Fifth Baron.
- Londonderry, Second Marquess of: *AIUK 13 (Mount Stewart)*, pp. 2-4
- Londonderry, Third Marquess of: *AIUK 13 (Mount Stewart)*, p. 2
- Lonsdale, Earls of: *AIUK 15 (Miscellaneous)*, Collection 9
- Lowry-Corry, Somerset: *see* Belmore, Second Earl of
- Lusieri, Giovanni Battista: *AIUK 8 (Broomhall)*, pp. 1-2; *AIUK 10 (National Galleries of Scotland)*, pp. 1, 4; *see also* Elgin, Seventh Earl of
- Macmichael, W.: *AIUK 5 (Lyme Park)*, p. 3 n. 21; *AIUK 15 (Miscellaneous)*, Addenda
- Malcolm, Sir T. J.: *AIUK 4.6 (BM, Funerary)*, p. 14
- Marshall, John: *AIUK 15 (Miscellaneous)*, Collection 8
- Melchett, Lord: *AIUK 15 (Miscellaneous)*, Collection 11
- Mikas, Jean: *AIUK 4.6 (BM, Funerary)*, p. 18
- Mond, Alfred: *see* Melchett, Lord
- Montagu, John: *see* Sandwich, Fourth Earl of
- North, Frederick: *see* Guilford, Fifth Earl of
- O'Connor, Cynthia: *AIUK 15 (Miscellaneous)*, Collection 17
- Pelham, Charles Anderson: *see* Yarborough, Second Earl of
- Pembroke, Eighth Earl of: *AIUK 15 (Miscellaneous)*, Collection 14
- Petty, William: *AIUK 11 (Ashmolean Museum, Oxford)*, pp. 1-3
- Petty-Fitzmaurice, Henry: *see* Lansdowne, Third Marquess of
- Plucknett, George: *AIUK 4.6 (BM, Funerary)*, p. 14
- Pourtalès-Gorgier, James Alexandre de: *AIUK 4.5 (BM, Dedications)*, p. 5
- Railton, W.: *AIUK 3 (Fitzwilliam Museum, Cambridge)*, p. 6
- Rawson, Christopher: *AIUK 6 (Leeds City Museum)*, p. 1
- Rawson, Jeremiah: *AIUK 6 (Leeds City Museum)*, pp. 1-2
- Ready, William Talbot: *AIUK 4.6 (BM, Funerary)*, p. 15; *AIUK 15 (Miscellaneous)*, Collection 1
- Robinson, Alexander: *AIUK 4.6 (BM, Funerary)*, p. 13.
- Russell, Francis: *see* Tavistock, Marquess of

Indices

- Russell, John: *see* Bedford, Sixth Duke of
- Ruthven, Lady: *AIUK 10 (National Galleries of Scotland)*, pp. 1-5
- Sandwich, Fourth Earl of: *AIUK 3 (Fitzwilliam Museum, Cambridge)*, p. 1
- Sanders, Arthur: *AIUK 4.6 (BM, Funerary)*, p. 15
- Shefton, Brian: *AIUK 12 (Great North Museum: Hancock)*, pp. 1-2
- Sligo, Second Marquess of: *AIUK 4.2 (BM, Decrees of the Council and Assembly)*, pp. 5-6; *AIUK 4.6. (BM, Funerary)*, p. 17; *AIUK 4.7. (BM, Miscellaneous)*; *AIUK 15 (Miscellaneous)*, Collection 17
- Sloane, Sir Hans: *AIUK 4.6 (BM, Funerary)*, p. 9
- Smith-Barry, Hon. J.: *AIUK 15 (Miscellaneous)*, Collection 10
- Smythe, Percy Clinton: *see* Strangford, Sixth Viscount
- Stewart, Robert: *see* Londonderry, Second Marquess of
- Strangford, Sixth Viscount: *AIUK 4.2 (BM, Decrees of the Council and Assembly)*, pp. 4-5; *AIUK 4.3B (BM, Ephebic Monuments)* p. 4; *AIUK 4.5 (BM, Dedications)*, p. 4; *AIUK 4.6 (BM, Funerary)*, p. 14; *AIUK 13 (Mount Stewart)*, p. 3
- Tavistock, Marquess of: *AIUK 4.5 (BM, Dedications)*, p. 6
- Temple, Sir William: *AIUK 4.4 (BM, Accounts)*; *AIUK 4.7 (BM, Miscellaneous)*
- Townley, Sir Charles: *AIUK 4.3B (BM, Ephebic Monuments)*, p. 4; *AIUK 4.5 (BM Dedications)* p. 6; *AIUK 4.6 (BM, Funerary)*, p. 10
- Tuck, Rev. A. J.: *AIUK 15 (Miscellaneous)*, no. 12
- Vane, Charles: *see* Londonderry, Third Marquess of
- Warren, Edward Perry: *AIUK 15 (Miscellaneous)*, Collection 8
- Wheler, George: *AIUK 11 (Ashmolean Museum, Oxford)*, pp. 3-5
- Wood, Robert: *AIUK 11 (Ashmolean Museum, Oxford)*, pp. 5-6
- Worsley, Sir Richard: *AIUK 9 (Brocklesby Park)*, pp. 1-6
- Wray, Daniel: *AIUK 4.6 (BM, Funerary)*, p. 16
- Yannacopoulos, G.: *AIUK 4.6 (BM, Funerary)*, p. 15
- Yarborough, Second Earl of: *AIUK 9 (Brocklesby Park)*, pp. 7-8

Indices

3. CONCORDANCE WITH PRINCIPAL CORPORA

<i>AIUK 15</i> (Collection no)	<i>IG I</i> ³	<i>IG II</i> ²	<i>IG II</i> ^{3 4}	<i>SEG</i>	<i>SEMA</i>	Conze	Clairmont, <i>CAT</i>	<i>AIUK</i>
1		11723				663	2.370d	
2								
3.1				50.241 63.195	1489		2.868	
3.2				63.1733				
3.3							1.359	
4				40.229				
5		5261				1005	2.284b	4.6 no. 21
		7873				130	1.969	4.6 no. 37
		2788		36.237				
		3743						
		11674		28.236				
		12628						
		13127/8						
	13169/71							
6								
7				34.239			2.203	
8	1394							
	1395							
	1241							
		11790		28.331			6.181	

Indices

			1155	28.232				
			1262	28.231				
9							2.277	
10		2111/12						
		5767				730	3.878	
		12868		50.248		1183	255	
11						3.880		
12					1881		3.437	
13		3145	610	21.698 30.137				
14		13225						
15	462							
16				31.235	1840			
17		20 + Add. p. 656		29.86 33.72				4.2 no. 7
					1431			4.6 no. 38
							2.225	
							2.411	
			11659				129	2.423a
App. 1		8420				963	0.849	
App. 2				30.201	451		2.406c	
Addenda		9111						11 no. 14 bis