

The Apollo is smaller, perhaps thirteen inches high. He provides a very suitable companion-piece to the Aphrodite, though unfortunately the baking was not as successful and the surface is largely destroyed. He is otherwise complete, however. Like Aphrodite, his final touches were done with a stylus, apparently, as far as we can judge, with even more taste and care. His hair was confined by a fillet, now indicated by shallow grooves in the clay; originally it may have been of silver or gold. Below the fillet the hair hangs in free curls, kept rather short in front but left long in back. He was represented with his head turned sharply to the right and down.

A number of fragments—torsos, arms, legs—from similar statuettes show that the medium was by no means rare at Minturnæ. These two fragments were found on the ancient ground level in back of the Capitolium, or Temple of Jupiter, Juno and Minerva, and probably formed part of the subsidiary temple decoration.

J. J.

The Cyprus Expedition

A NEW epoch has begun in the excavation of antiquities in Cyprus. In the past the looting of tombs and sacred places was constantly carried on by peasants working hastily at dead of night, or with scarcely less questionable methods by dilettanti and scholars who had no appreciation of how much could be learned by the careful and relentless scrutiny of every step of the process of excavation. As a result the museums of Europe and America contain collections of Cyprian antiquities which are almost entirely undocumented. A growing sense of responsibility, however, on the part of both government officials and of scholars toward these buried records which are inevitably destroyed as they are read, has gradually transformed methods of digging and at last the soil of Cyprus is being studied according to the highest standards of scientific research.

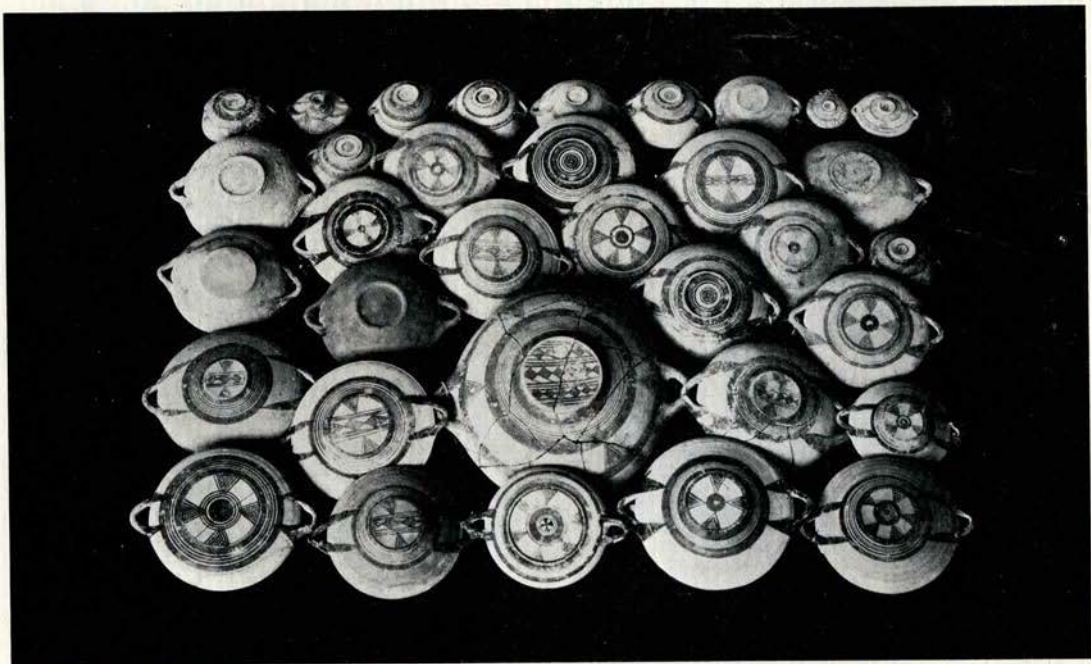
Swedish scholars were the first to realize the possibilities of the application of such methods to the sites of Cyprus, and our own Museum was second in this new field. A brief account of our expedition to Lapithos under the direction of Mr. B. H. Hill was given in the *March Bulletin*. During the course of the summer, the specimens granted by the Cyprus government arrived at the Museum. For every one of the vases and bronzes sent, which were packed, listed and checked with scrupulous care, the place and circumstances of finding are known. This may seem a simple matter, but in tombs which measure some twelve by fifteen feet, which are so low that an excavator cannot stand erect, and so crammed with vases that he cannot sit down, it is good evidence for the skill of the excavators, that for each tomb there is a large plan, drawn to scale, which pictures every object found as it lay *in situ*. Even beads the size of a pin-head which had been strung on a cord wound around the hilt of a sword, are duly recorded and preserved.

The tombs which contained the greatest amount of pottery were those which date from the early Iron Age in the neighborhood of 1000 B. C. In one of these [Plate VI], the entire contents of which were acquired by the Museum, some one hundred and fifty vases and fragments of others were found, as well as a large number of pots which had been interred at a higher level and had fallen through a collapsed floor into the tomb below. The drawing of the floor of this tomb accounts for every object from either level.

Conspicuous among the vases from this tomb are deep set plates which were found in piles. They have two small handles which are sometimes rounded and sometimes horned. The largest is over eleven inches in diameter, the smallest somewhat over three. These plates are decorated most effectively with geometric patterns in red and black painted on the buff ground of the clay. Circles play a large part in the ornamentation and seem to have been applied while the vase was still on the potter's wheel. The



GEOMETRIC VASES FROM TWO TOMBS AT DIFFERENT LEVELS, LAPITHOS, CYPRUS



GEOMETRIC PLATES FROM LAPITHOS, CYPRUS

main design is usually on the bottom of the plate that it might be enjoyed when the plate was hung against the wall. On some plates there are painted lines below the handles which apparently imitate the handles of baskets. A selection of these plates is shown in Plate VII.

E. H. D.

*The Sabean
Collection*

THE recent reinstallation on the upper floor of the Museum has permitted the display of a collection, purchased several years ago, of objects from the ancient Sabean kingdom in southern Arabia. According to Dr. Legrain, who has prepared a monograph to be published on this collection: the key to Africa and the mother of Abyssinia, the kingdoms of South Arabia bordered on the oldest civilizations of Babylon and Egypt and commanded the sea roads from the Red Sea to the Persian Gulf and to India. Of the four Arab kingdoms of the south known to the Romans: the Sabean, Minean, Hadhramut and Kataba, scarcely more than the names of their principal cities and of a few of their kings have survived. Practically a forbidden country, the region is made inaccessible both by the intense heat and by the fanaticism of semi-barbarous, nomadic tribes intolerant of all foreigners.

The few objects recovered by local Arabs in modern times are, for the most part, funeral monuments, in stone or metal, buried with the dead and found in their graves. They may be dated between 150 B. C. and A. D. 200. Historically, they belong to the last period of the South Arabian independent culture before the birth of Islam, which sternly proscribed and destroyed them. The sculptures are inscribed in the South Arabian Sabean, or Himgarite.

The characteristics of the Sabean sculptures are absence of proportions, short legs, thick neck, and broad shoulders. Much finer in execution and richer in detail than some of the other examples is the limestone statuette shown in Plate VIII. It is