

Archaic dedications of sphinxes on columns.³ The Sphinx should of course be female. Male sphinxes are met before this in Greek art and only in the fifth century do artists begin to indicate their sex by adding human breasts. The Theban Sphinx was certainly taken as female, and our artist's motive in changing the sex, unless simply to display this odd behaviour, is inexplicable. Other works of this group—and most are by one artist—have an element of the comic about them, but only through their odd proportions and rather naïve drawing, and not through any detail of figures or action. The Oxford cup seems the sole exception and is a work in the spirit of the Boeotian Kabirion cups. Its date will depend on that of the rest of the class, for which there may be unpublished evidence available.⁴

There is one other caricature of Oedipus and the Sphinx which may be close to the Oxford cup in date. It is on a fragmentary red figure oenochoe in Berlin (PLATE III 1)⁵ which may be Boeotian, but not related to the Kabirion cups on which one might look for such a scene. The monster is perched on a column. It is given a dog's head, with enormous ears and a large goatee beard. The feet are a bird's talons and the tail a lizard's. It crouches and snarls at Oedipus, who is dressed as on many Athenian vases, with petasos and chlamys and two spears, but he also wears a sword and he has the legs and tail of a dog. The point of the caricature escapes us, but the artist may have heard that Oedipus was supposed also to have slain the Teumessian fox. His pose, however, is of the listener who will solve the riddle. The Sphinx's story and name are likely to be far older than the adoption of the foreign human-headed winged lion type for her in Greek art.

Finally, the Sam Wide Group pyxis in Reading, which Mrs Ure kindly allowed me to study closely and photograph again (PLATE II 3). Her explanation of the figure on it as a Dionysos has attracted some discussion⁶ and in *CVA* she indicates that the identification of a Pan here has been suggested.⁷ The case

for Pan is worth consideration. The wholly human figure with small goat's horns is wholly appropriate for this period—compare the fine Arcadian coins showing Pan seated on a rock, his *lagobolon* in his hand and a syrinx on the ground beside him. On the pyxis the figure wears an animal skin. His right hand appears to be resting on the top of a long lumpy object, in a pose recalling that of men who stand leaning on their sticks which are propped under their arms. The 'stick' here is called a n 'oar-shaped object' by Mrs Ure, possibly a winnowing fan, and in *CVA* the suggestion for a trumpet is recorded. Its top seems bent and there are two small knobs on its shaft. That it might be Pan's *lagobolon* seems at least as likely as any other explanation, and more readily paralleled by other representations. In his left hand should be the syrinx. A handleless winnowing fork is rather hard to credit. The outer horizontal lines correspond with the clear binding elements on the syrinx as shown on the Arcadian coins, where too the reeds are of equal length. I thought to see vertical strokes between them, and the signs of cross strokes might be his fingers. The 'pig' would suit a Pan as well as Dionysos: a Pan with a *lagobolon* and animal skin drives one on a Gnathia vase.⁸ But is this a pig? The nose, ears and paws are more like those of a dog—a good hunting companion⁹ although what he has retrieved (three curving stalks) is not clear. The 'basket' to the left remains a mystery, however the figure is named.

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objects that Dionysos' horns should be a bull's not a goat's.

⁸ *CVA* Lecce i IV.Ds pl. 3.4, 5; Herbig, *Pan* pl. 23.3.

⁹ Cf. *ibid.*, pl. 20.1.

Compare the cock and siren similarly placed on contemporary vases (Haspels, *ABL* 130, no. 3, 151; *AM* xxxi [1906] 150).

³ The most recently found of these is in Cyrene, *Libya Antiqua* iii/iv (1966/7) 190ff.

⁴ Mrs Stillwell dated them to the early fifth century (see *CVA* Reading i, 27) and Mrs Callipolitis to no later than the third quarter of the fifth century (*BCH* lxxxvi [1962] 142). Another indication in favour of a late date is Herakles' body corselet, as on *CVA* Reading i pl. 16.5.

⁵ Berlin 3186, *CVA* iii pl. 148.4. It is inscribed Kassm[i]a. I am indebted to Professor Greifenhagen for the photograph used here.

⁶ Ure in *JHS* lxix (1949) 18 f.; *JHS* lxxii (1952) 121; *CQ* xlix (1955) 228; *CVA* Reading i 27, pl. 16.4; Rose in *JHS* lxxii (1952) 121.

⁷ Thus Brommer in *PW* Suppl. viii 963, who

A Lydian Inscription from Aphrodisias in Caria

(PLATE III 2)

Through the kindness of Professor K. T. Erim of New York University I have the opportunity to offer the following note on a fragment of a Lydian inscription found recently during his excavations at Aphrodisias in Caria. The description and details of the archaeological context I owe to Professor Erim and to Miss Joyce Reynolds.

The fragment (inv. no. 68.357) came to light in July 1968, re-used in one of the ruined modern houses on the northern slope of the so-called acropolis when they were being demolished in preparation for the full-scale excavation of the Theatre there. It is of medium- to coarse-grained marble, greyish in colour, probably from the Aphrodisias quarries themselves, and measures 0.11 × 0.75 × 0.165 m.; no original edges survive, but it is likely that the original left edge was very close to the surviving left edge.

What remains of the inscribed surface is approximately trapezoidal in shape and carries traces of three lines of text; in the first only the lower tips of the letters survive and these cannot be securely interpreted, but in the second five complete letters (ave. 0.025 m. high) can be read, although they have suffered from slight surface chipping, and in the third the upper two-thirds of five letters survives and these also can be read perfectly well. The inscription was firmly and deftly, if lightly, cut, with trenches c. 0.001 deep, very slightly triangular in profile and showing some tendency to broaden a little on the base line. Judging from the position of the last letters in ll. 2, 3, it seems probable that each line ended with a completed word. Although the technique may not be as fine as that displayed in inscriptions no. 11 and 12 in the Lydian corpus,¹ it can stand comparison with that of nos. 1, 2, 3 and others, despite the smallness of the fragment. It would be reasonable to date it, with the rest of the Lydian corpus, in the fifth or fourth century B.C.

As is normal in Lydian inscriptions the lettering runs retrograde. Line 2 can be read with certainty (although the horizontal bar of T is lost as a result of a chip to the left of the vertical):

ḵāntaλ

Line 3 gives with certainty:

ḵtalid

There may be another vertical before T (it could only represent I), but the condition of the stone here is too bad for confidence: a further possible vertical to the left of λ = d is too close to that letter to be regarded as anything but a crack in the stone.

This is of course too fragmentary to give intelligible sense. ḵāntaλ is an oblique case of a noun in the singular number—perhaps the dative of a personal or divine name (cf. *šanra* but with *T*), or a locative dative indicating the place of an object or of part of a tomb. ḵtalid suggests the neuter singular of a possessive adjective indicating a patronymic, in the nominative or accusative case (cf. *atalid*, *atralid*, etc.), but might also be a verb in the third person singular.

The inscription is nevertheless of very great interest historically. Aphrodisias stands in the valley of the Morsynus, about 30 km. south of the Maeander into whose middle reaches the Morsynus itself flows. The discovery of a Lydian inscription there indicates that the population of the whole Maeander valley, and to some extent also of the slopes of the mountains to the south of it, included Lydian-speakers at a comparatively late date (fourth century B.C., on the latest likely dating).² Its evidence is reinforced by the presence

of Lydian ceramic material in archaic contexts recently examined on the site. Several small vessels of the so-called Lydian ware ('black-on-red') were, for instance, found during excavation near the cella of the temple of Aphrodite. Other types of Lydian pottery were also represented there, and sporadically elsewhere, by numerous sherds. Moreover in 1968 a large painted vessel, krater-like in shape, was unearthed at the northern foot of the 'acropolis' mound; it should be tentatively dated to the late seventh or more probably sixth century B.C.

Clearly the boundary between Lydian- and Carian-speakers was a good deal farther south than the political line between Lydia and Caria as it is commonly shown in atlases of the ancient world.³

It should also be noted that on any basis this is the earliest written document so far found in Aphrodisias and the earliest evidence for the exploitation of the marble quarries which, eventually, formed the basis of the city's standing and wealth.

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protohistory of Lydia see O. Carruba, 'Lydisch und Lyder' in *Mitteilungen des Instituts für Orientforschung* viii (1963) 398 f.

³ Cf. PW A, xiii, col. 2122 f., W. M. Ramsay, *The Historical Geography of Asia Minor* (London, 1890) map opp. p. 104. As indicated by J. and L. Robert in *La Carie* ii (Paris, 1954) 18 ff., the problem involved was already apparent in antiquity. Strabo xiii 629 comments on the difficulty of precise definition of the regions of Phrygia, Caria, Lydia and Mysia, the confusion being enhanced because the Roman provincial subdivisions did not follow ethnic boundaries; and a number of cities are attributed by ancient authors now to one, now to another (cf. on Tabae, Robert *l.c.*). In fact Ptolemy v 2. 18 describes Aphrodisias as Lydian and Steph. Byz. s.v. as Lydo-Carian, although it was—and is—normally regarded as a Carian city and became the metropolis of Caria. It is satisfactory that there is now archaeological evidence to confirm this literary tradition of a Lydian element in the population. (Note by J. R.)

A Note on a Seven-stringed Lyre

In a review in *JHS* lxxxix (1969) 127 Dr M. L. West gives as an example of 'a certain innocence on matters of literary history' the belief that seven-stringed lyres 'came in' in the seventh century B.C. Since the emphasis in the context is upon rigorous down-dating (the eighth Homeric Hymn is there reasonably declared not to be pre-Hellenistic), what Dr West seems to be saying is that seven-stringed lyres were not in use amongst the Greeks before about 600 B.C. I hope that I do not misunderstand Dr West's contention: the purpose of this short note is to suggest, with the greatest respect and deference, that another view of the matter may perhaps be permissible.

¹ I have followed the standard numeration for Lydian inscriptions, accepted also by R. Gusmani, *Lydisches Wörterbuch* (Heidelberg, 1964) 249 f.; for photographs see W. H. Buckler, *Sardis* vi part ii: Lydian Inscriptions (Leiden, 1924).

² On various aspects of the prehistory and the



1. Berlin 3186

A SAM WIDE GROUP CUP IN OXFORD



2.

A LYDIAN INSCRIPTION FROM APHRODISIAS IN CARIA