

an object would accord with the religious imagery and expression current in the Middle East.²⁸

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²⁸ I should like to call attention to still another Sarapis item, a bronze statuette which is in the Baltimore Museum of Art. See *News* (The Baltimore Museum of Art), May, 1945, pp. 3-5. This seems to be the statuette formerly in the Disney Collection in England, and still earlier in the Collection of Dr. Mead. It now lacks the left hand with its attribute, and shows evidence of rather violent cleaning executed in order to remove a black lacquer, some traces of which still adhere to the back. This hand with its attribute and also a dubious "patina" caused Disney to doubt the authenticity of the statuette, *Museum Disneianum*, 1849, plate LXXI and commentary. The doubts are now dispelled. Unusual features of this Sarapis rendition are the nudity of the upper half of the body and the remaining attribute which seems, in its mutilated condition, to be a thunderbolt. The identity is established, I think, by the *modius*, which has the three olive sprays usual with Sarapis.

ΣΤΕΦΑΝΩ, TITLE OF A PRIESTESS

Ἄρρητο(ν) τελετῆς πρόπολος σῆς, πότνια Διοί,
καὶ θυγατρὸς προθύρο(ν) κόσμον ἄγαλμα τόδε
ἔστησεν στεφανῶ Λυσιστράτη οὐδὲ παρόντων
φείδεται, ἀλλὰ θεοῖς ἄφθονος ἐς δύναμιν.

Inscription from the Eleusinion at Athens, *στοιχηδόν*, ca. 450 B.C., ed. Pritchett, *Hesperia*, IX, 1940, pp. 97-101, with photograph.¹

στεφανῶ scripsi: στεφάνω (dual) or Στεφάνω (gen. of Στέφανος) edd.

As *κοσμῶ* and *τραπεζῶ* are titles of Attic Athena priestesses,² *στεφανῶ* fits the title of an Attic Demeter priestess.

Lysistrate might be an ancestor of her namesake, the Athena priestess *I.G.*, II², 776; cf. II², 3455.

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¹ Reprinted: Karouzos in *Ἐπιτύμβιον Τσούντα* (1941), p. 568; Guarducci, *Annuario Scuola Arch. di Atene*, III-IV, 1941-2, pp. 133 f.

² Lycurgus, *Fr.* 47 Bl., and Ister, *Fr.* 16 M., both in Harpocr. *s.v.* *τραπεζοφόρος*; cf. Hesych. *s.v.* *τραπέζω*. On nouns in *-ῶ* cf. Buck and Peterson, *Reverse Index*, pp. 24 f.