

AN INSCRIBED RELIEF IN THE LOUVRE

(PLATE 86)

THIS previously unpublished fragmentary marble relief carries Louvre inventory number MA 833.¹ The relief was found in Athens, although the exact findspot is unknown; it was acquired by the Louvre in 1890. The relief portrays two nude male figures. The one on the viewer's left has a chlamys and carries what appears to be a palm branch in the crook of his left arm. Although his facial features are now missing, his head is tilted slightly to his left. His right arm, also missing, was apparently raised; his left knee is slightly bent and forward of his right leg. To his left sits a low jug, and left of that is a herm, badly mutilated and somewhat taller than the jug. A second figure stands to the left of the herm (i.e., on the viewer's right) and rests his right hand upon it; in his left hand he holds a long staff.

There is an unscribed, raised band which is partly preserved at the top right. The right edge and the back of the stone are worked with rough picking; the top surface is also original. The bottom and the left edge are not preserved.

Dimensions of the stone: H. 0.240 m.; W. 0.295 m.; Th. 0.100 m. L. H. 0.012(O)–0.015 (Σ) m.

med. saec. I p.

1	[-- ^{ca. 6} --]μος	6	παιδοτριβης
2	[Δι]ονυσίου	7	Σκάμ αν
3	Ἄχα	8	δρο s
4	ρνε	9	Ἄπ ολέξ[ι]
5	ύs	10	δος
		11	ἐξ Ὀ[ί]
		12	ο v
		13	παιδε[v]
		14	ταί
		15	κα[]λ[-----]
		16	θε[-----]
		17	Δημ[-----]
		18	Ἐρα[-----]
		19	Πρ[-----]

The lettering of the text varies in size and is placed in relation to the figures of the relief. The two figures appear to be labeled with their names, and in the case of the figure on the viewer's right, a title as well.

¹ I wish to express my sincere thanks to Alain Pasquier, Conservateur en Chef du Département des antiquités grecques et romaines, Musée du Louvre, for permission to publish this stone and to Marianne Hamiaux for bringing it to my attention. I also wish to thank Stephen V. Tracy for reading and commenting on an early version of this article. Finally, thanks are due to the anonymous readers of this paper for their helpful comments.

Line 1: In attempting to identify the name (presumably that of the figure directly beneath the heading) in line one ending in -mos as a son of Dionysios of Acharnai, I find the following possibilities in Kirchner: Archedemos, Kallinomos, Sosidemos, Timodemos, and Diotimos. All these names appear as sons of various Dionysii from Acharnai, albeit in the 4th century B.C. For the date proposed here for the stone, there is no mention of a son of Dionysios from Acharnai with a name ending in -mos. The possibilities for the name are many. Those which I have listed above are not intended to be exhaustive; I have listed them because they all have the patronymic Dionysiou and the demotic Acharneus, but this does not rule out other possibilities such as Aristodemos.

Line 2: Approximately one-third of the right side of the first omicron is preserved. The stone has lunate sigmas everywhere except in the heading, where the four-bar sigma is used.

Line 4: The epsilon here is lunate as are all epsilons on the stone.

Line 6: The bottom horizontal and the lower diagonal of the sigma in paidotribes remain, as well as traces of the upper diagonal.

Line 8: The spacing in this line and the next is interrupted by the staff held by the figure on the right.

Line 9: The left edge of all three strokes of the xi in Apolexidos is preserved.

Line 12: The stonecutter has positioned the omicron and upsilon to line up vertically with ΔΟC of Ἄπο-λεξι[ι]δος in line 10. He retained this arrangement in lines 13 and 14 with παιδε[υ]ται.

Line 13: The alpha has a broken crossbar, which, on this stone, appears only here. All other alphas have the crossbar slanting upward from left to right. The curved stroke of the epsilon is all that remains of that letter.

Line 14: The bottom half of the alpha is missing where the surface of the stone has been chipped.

Line 15: As in line 14, the surface of the stone is chipped; about one wide letter is missing. I restore lambda as the fourth letter of the paidoute's name; what remains is the right diagonal and the upper tip of the left diagonal. The name may have been Kallisthenes or Kallitheos; either would fit the available space and would account for the fact that the theta in line 16 is indented, which indicates that it did not begin a new name. See the similar indentations in lines 12 and 14. The two names proposed here for this paidoute appear to be the only ones which would fit the available space.

Line 17: The left diagonal of the mu and the upper tip of the subsequent downstroke are barely visible. The surface is chipped. Possible restorations for the name of this paidoute include Demathes, Demeas, Demophon, and Demon, any of which would fit the space.

Line 18: Eraton is a possible restoration for the name of this paidoute.

Line 19: The upper left-hand corner of what appears to be a pi remains; of the possible rho, only a part of the curved stroke is still visible.

This relief poses a number of problems in both the inscription and the sculpture. The letter forms suit a date between *ca.* 100 B.C. and *ca.* A.D. 300, but see particularly the forms of alpha, delta, epsilon, mu, and sigma, which fit best around the middle of the first century after Christ. Beyond this, however, the letter forms provide little clue as to a more specific date. For the lunate sigma and the delta and alpha with the upward-extending right diagonals, see Kirchner's facsimile of the letters of *IG II*², 1972, dated to *ca.* A.D. 45/6. For an amateurish example of similar lettering, see *Imagines*, no. 127 (*IG II*², 1990), an ephebic list dated by Kirchner to A.D. 61/2.

Prosopography does not help much either. Skamandros is unattested as a son of Apolexis of Oiou at any period.² There is a Skamandros mentioned in *IG II*², 1973 *a*³ and 1982, both

² Professor E. Kapetanopoulos, Stephen V. Tracy, John S. Traill, and A. G. Woodhead kindly checked their prosopographical files, and all reported that Skamandros son of Apolexis from Oiou was unknown to them. I am grateful to all for their kind assistance.

³ Notopoulos (1949, p. 53) dates *IG II*², 1973 *a* to A.D. 50/1–52/3. The inscription was separated into two parts by Follet (1976, no. 3, p. 170 and note 2).

of which are dated to the middle of the 1st century after Christ, but these have neither patronymic nor demotic, and therefore no attempt should be made to connect them with this Skamandros. I mention them here only because of the rarity of the name and the coincidence of date, if the date which I propose for the Louvre relief is correct.⁴ There are four men called Apolexis from Oiou (*PA* 1359–1362). Kapetanopoulos has discussed this family and presented a stemma.⁵ The present Skamandros may be a son of Apolexis (IV), whose archonship Kapetanopoulos puts around A.D. 10. If so, he could have been middle-aged around the middle of the 1st century after Christ. This would be a suitable age for a paidotribes and would fit the proposed date of the Louvre inscription. It should be noted further in this connection that after the appearance of Apolexis (IV), nothing more is heard of this family.⁶ If the proposed date for this relief is correct, then we seem to have one final name to add to the family tree.

The iconography of the sculpture is somewhat curious.⁷ The figure with the palm branch stands in a pose typical of reliefs on which ephebes are depicted crowning a kosmetes.⁸ Furthermore, *παιδοτρίβης*, and perhaps the word in line 1 as well, appears to be a label, as it is situated directly above the figure, and the letters in both lines 1 and 6 have been cut larger and slightly deeper than the letters below. Perhaps, then, there would have been a total of five figures on the relief: from viewer's left to right, there would be a figure on the extreme left to balance the paidotribes on our fragment, then an ephebe extending his left hand to crown a central figure, the central figure (the kosmetes), and finally the two figures which remain on this fragment, the one on the viewer's left, who seems to be an ephebe, and the one on the viewer's right, labeled *παιδοτρίβης*. Since the only other known reliefs to parallel this one are those that honor kosmetai, it seems safe to assume that the central figure here would have been the kosmetes. Speculation beyond this as to the identity of the figure on the extreme left would, of necessity, be idle. The significance of the jug remains obscure, but, as it has only one handle, it is most likely that it is a jug or possibly a hydria. The herm is apparently intended to set the scene in the gymnasium. This setting would be appropriate on a relief honoring the officials of the Ephebeia. If the figure leaning his hand on the herm were an ephebe, one might be willing to suggest a possible connection with the ephebic oath, but the figure is clearly labeled *παιδοτρίβης*. As further proof of his identity, he carries what appears to be a trainer's staff, and the thickness of his torso and limbs would

⁴ Two other inscriptions which mention a Skamandros may be noted here since their dates fall within the range proposed for the letters on the Louvre relief: Agora I 2454 (*SEG* XII, 213), a grave stone dated to the 2nd or 1st century B.C. by Meritt (1952, no. 35, p. 378, pl. 97); and *IG* II², 2289 (*SEG* XII 119.8), joined to *IG* II², 2089 with several other stones by Mitsos (1949, pp. 352–355) and dated to A.D. 162–165.

⁵ For further information on the family of Apolexis of Oiou, see Kapetanopoulos 1974 and the bibliography contained therein. For the date of Apolexis' archonship, see p. 346. The inscription in which Apolexis of Oiou IV appears is *IG* II², 1965.

⁶ Kapetanopoulos 1974, p. 346.

⁷ For what follows I have benefited greatly from discussion with Professors Laura Gadbery, Nancy Serwint, and Brian Sparkes, as well as with Mr. Paul Wilson; I am grateful for their assistance.

⁸ See, for example, Lattanzi 1968, pls. 35–38, esp. pl. 38. Although it is difficult to see in the photograph of the Louvre relief, the cuts indicating the fronds of the palm branch are still visible, as is the tapering at the top of the branch.

suggest that he is a middle-aged man.⁹ It is puzzling, however, that the paidotribes is depicted nude. I can find no comparanda for this figure.¹⁰ The fragment is badly damaged and difficult of interpretation.

BIBLIOGRAPHY

- Crosby, H. L., and J. N. Schaeffer. 1928. *An Introduction to Greek*, repr. Mass. 1982
 Follet, S. 1976. *Athènes au II^e et III^e siècle*, Paris
Imagines = J. Kirchner, *Imagines inscriptionum atticarum*, Berlin 1948
 Kapetanopoulos, E. 1974. "Apolexis ex Oiou," *Athenaeum* n.s. 52, pp. 343–347
 Lattanzi, E. 1968. *I Ritratti dei Cosmeti nel Museo Nazionale di Atene*, Rome
 Meritt, B. D. 1952. "Greek Inscriptions," *Hesperia* 21, pp. 340–380
 Mitsos, M. 1949. "Inscriptions d'Athènes iii," *BCH* 73, pp. 350–360
 Notopoulos, J. 1949. "Studies in the Chronology of Athens under the Empire," *Hesperia* 18, pp. 1–57
PA = J. Kirchner, *Prosopographia attica*, Berlin 1901–1903
 Tzachou-Alexandri, O. 1989. *Mind and Body: Athletic Contests in Ancient Greece*, Athens

TIMOTHY F. WINTERS

BRIGHAM YOUNG UNIVERSITY
 Department of Classics
 Provo, UT 84602

⁹ I owe this observation about the thickness of the figure's torso and limbs to Professor Sparkes. I note also that there is a crack in the marble which runs parallel to the staff held by the paidotribes, and this crack may mislead the viewer into seeing the staff as an oar such as those held by ephebes on reliefs honoring the ephebes themselves. See, for example, *IG II²*, 2087, illustrated in Crosby and Schaeffer 1928, p. 260. The same inscription is also illustrated in Tzachou-Alexandri 1989, p. 195, fig. 87. Whereas the reliefs honoring the ephebes depict them standing or sitting in ships and so appropriately holding oars, the scene on the Louvre relief is set in the gymnasium where oars would clearly be out of place. Thus the figure on the Louvre relief on the viewer's right is certainly holding a staff.

¹⁰ Professor Sparkes noted that he knew of nothing in vase painting either which would be helpful in this direction.



Louvre MA 833

TIMOTHY F. WINTERS: AN INSCRIBED RELIEF IN THE LOUVRE