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Once ›lost‹, now found

A relief from Athens depicting a Niobid

ANGELOS ZARKADAS

*in memory of
Georgios Despinis*

›Verloren‹ und wiedergefunden. Ein Niobidenrelief aus Athen

ZUSAMMENFASSUNG Im vorliegenden Beitrag wird ein fragmentarisches Relief im Paul-und-Alexandra-Kanellopoulos-Museum mit einem seit Jahrzehnten verschollenen Werk aus dem Archäologischen Nationalmuseum in Athen identifiziert. Das Relief, welches die Gestalt eines Niobiden wiedergibt, wurde im Gebiet des Dionysos-Theaters gefunden. Es befand es sich bis in die 30er Jahre im Magazin des Archäologischen Nationalmuseums und verschwand offenbar in der Zeit des Zweiten Weltkriegs. Mit dem Fundort als Ausgangspunkt wird sein Bezug zum choregischen Monument des Thrasyllus behandelt, das laut Pausanias mit einer Komposition des Niobidenmythos geschmückt war, während zugleich das diesbezügliche ikonographische Thema diskutiert wird. Der Relieffigur am Nächsten kommt die Gestalt des Niobiden, der im Knien beide Arme nach hinten hochhebt, nämlich beim Versuch, den in seinem Rücken steckenden Pfeil herauszuziehen; dieser Figurentypus gehört zur Komposition der Niobidentötung durch Apollon, welche von Reliefs in Modena, Florenz, Bologna und Catania bekannt ist. Das Relief stammt vermutlich aus der 2. Hälfte des 2. Jahrhunderts n. Chr.

Schlagwörter Niobide; Museum Kanellopoulos; Archäologisches Nationalmuseum in Athen; Thrasyllusmonument

ABSTRACT The present article identifies part of a relief located in the Paul and Alexandra Canellopoulos Museum as a lost work from the National Archaeological Museum. The relief, depicting a Niobid, was found in the Theater of Dionysus. It was located in the storage facilities of the National Archaeological Museum until the 1930s and probably lost during the Second World War. Taking its find-spot as a starting point, I review its link to the choragic Monument of Thrasyllus, which according to Pausanias was decorated with a composition depicting the legend of the Niobids. I also discuss the iconography associated with this subject. The relief closely resembles a kneeling Niobid figure, raising both arms to dislodge an arrow from its back; this figure type is part of the composition depicting Apollo's slaughter of the Niobids known from reliefs in Modena, Florence, Bologna, and Catania. It most likely dates to the latter half of the 2nd century A.D.

Keywords Niobid; Canellopoulos Museum; National Archaeological Museum of Athens; Monument of Thrasyllus.

Ένα χαμένο ανάγλυφο με παράσταση Νιοβίδα από την Αθήνα που ξαναβρέθηκε

ΠΕΡΙΛΗΨΗ Στο παρόν άρθρο ταυτίζεται τμήμα αναγλύφου του Μουσείου Παύλου και Αλεξάνδρας Κανελλοπούλου με χαμένο έργο του Εθνικού Αρχαιολογικού Μουσείου. Το ανάγλυφο, που απεικονίζει τη μορφή ενός Νιοβίδα, βρέθηκε στην περιοχή του Διονυσιακού Θεάτρου. Τουλάχιστον μέχρι τη δεκαετία του 1930 φυλασσόταν στις αποθήκες του Εθνικού Αρχαιολογικού Μουσείου, από όπου ωστόσο τα ίχνη του χάθηκαν, πιθανόν στα χρόνια του Β' Παγκοσμίου Πολέμου. Με αφορμή τη θέση εύρεσής του σχολιάζεται ο συσχετισμός του με το χορηγικό μνημείο του Θρασύλλου, που διακοσμούνταν, σύμφωνα με τον Πausανία, με σύνθεση του μύθου των Νιοβιδών, ενώ παράλληλα συζητείται και η σχετική εικονογραφία του θέματος. Το ανάγλυφο προσεγγίζει περισσότερο τη μορφή του Νιοβίδα που γονατιστός ανασηκώνει και τα δύο χέρια προς τα πίσω, προσπαθώντας να απαλλαγεί από το βέλος που τον χτύπησε στην πλάτη και ανήκει στη σύνθεση του φόνου των Νιοβιδών από τον Απόλλωνα, γνωστή από τα ανάγλυφα της Modena, της Φλωρεντίας, της Bologna και της Catania. Ανάγεται πιθανόν στο β' μισό του 2^{ου} αιώνα μ. Χ.

Λέξεις-κλειδιά Νιοβίδης. Μουσείο Κανελλοπούλου. Εθνικό Αρχαιολογικό Μουσείο. Μνημείο Θρασύλλου.

The Paul and Alexandra Canellopoulos Museum in Athens houses part of a marble relief, inv. no. Δ 1208, which preserves the torso and head of a male figure (*fig. 1*)¹. Made of Pentelic marble, the relief's maximum preserved dimensions are 39.5 cm × 28.5 cm × 11.6 cm². The surface of the sculpture is heavily worn, while the back side shows signs of being worked with a thick chisel point (*fig. 1 c*). The male figure survives from the hips up. The arms are broken off just below the shoulders. Most of the face from the eyes down is also broken off. The left eye survives completely, while only the upper lid and a small part of the canthus of the right eye are preserved. The hair is long, featuring shoulder-length curls created with a drill. The torso is sharply angled to the left; the head is tilted in the same direction and rests on the left shoulder. The position of the man's shoulders and the surviving small part of the upper arms indicate that his arms were raised. A small part of a himation covering his lower body is preserved around his hips, while another part, rendered with larger folds, survives on his left side. The underside of the relief shows a mortise where lead would have been poured; it contains traces of iron and has a maximum preserved length of 5.3 cm and width ranging between 2.1 and 3 cm (*fig. 1 b*).

The relief belonged to the collection of Paul Canellopoulos, which was donated to the Greek state in 1972 to establish the eponymous museum. As is the case with the vast majority of objects in the collection, the museum records contain no information about its provenance or purchase³. A study of the sculpture and a search for similar examples, however, produced a surprise as regards its identification, revealing that 19th-century scholars were familiar with the Canellopoulos Museum relief⁴. It was found during the excavations of the Theater of Dionysus and kept in the National Archaeological Museum (NAM) under inv. no. EAM 683⁵. Comparison of photographs and drawings found in 19th- and early 20th-century articles⁶ conclusively proves that relief EAM 683 and relief Δ 1208 in the Canellopoulos Museum are one and the same (*fig. 2 a. b*). Final confirmation comes from the description of the object located in the old archive of the National Archaeological Museum under inv. no. EAM 683, including the information that it is now among the objects that the museum can no longer account for⁷.

An 1867 article by Carl von Lützow⁸ contains the first reference to the work in the scholarly literature and provides information regarding its find-spot – the Theater of Dionysus – and where the relief was temporarily stored at the time, to the left of the Propylaea. Two

This work was warmly supported by the late Professor Georgios Despinis, who was able to read a final draft a few weeks before his death and give me valuable advice and bibliographical suggestions. Dedicating it to his memory is the least I can do to honor this teacher who shared his knowledge and passion for research in unique ways; I always found him to be a source of inspiration and a model worthy of emulation.

the prefix >Αποθ.< appeared on the object itself, as was the case with all other antiquities housed in the NAM storeroom. Today, however, nothing can be detected on the surface of the object, which suggests the number was erased when the relief appeared on the antiquities market.

⁶ von Lützow 1869; Buschor 1932, 283 fig. 130.

⁷ The inventory description is as follows: «τεμάχιον ἀναγλύφου ἐφ' οὗ σώζεται γυμνός παῖς μέχρι τοῦ μέσου τοῦ σώματος. Λείπει ὁ δεξιὸς βραχίον [...]. ὡς πρὸς τὸ ἄνω ὕψος [...]. Τὴν κεφαλὴν κλίνει πρὸς τὸν ἀριστερόν ὤμον, πρὸς ὅσον ἀποκρουσμένον. Προέρχεται ἐξ σαρκοφάγου. Ὑψος 0,39 μ.» (Trans. author: »piece of a relief on which a nude youth is preserved from the waist up. The right upper arm is missing [...] as regards the upper part [...]. Head tilted towards the left shoulder, broken face. Originally from a sarcophagus. H. 0.39 m«). I would like to thank my fellow archaeologists, Eleni Vlachogianni and Euridike Lekka, for giving me access to the NAM archives.

⁸ von Lützow 1867, 24. My sincere thanks to Karin Weiß, the librarian of the German Archaeological Institute in Athens, for her assistance in obtaining this particular publication from the DAI in Rome.

¹ The relief is located in the antiquities storage facilities of the museum and has not been exhibited since the museum opened its doors.

² The relief height is 7 cm. The face of the figure measures 8.5 cm from the chin to the forehead, while the overall height of the head is 12 cm.

³ The only thing certain is that it was part of the collection prior to 1972, since it is listed in the inventory compiled before the collection was donated to the Greek state.

⁴ von Lützow 1867; von Lützow 1869.

⁵ The inventory number is taken from the old handwritten catalogue of antiquities in the storage facility. When exactly this catalogue was compiled remains unknown. It is likely that the inventory number with



Fig. 1 The Paul and Alexandra Canellopoulos Museum inv. no. Δ 1208: a. Front. – b. Underside showing mortise with traces of iron. – c. Back (scale 1 : 4)

years later, the same archaeologist published the piece in his book *Münchener Antiken*⁹. Here, he compared the figure on the relief to the Munich Satyr, interpreting its posture as suggesting exhaustion, and provided the first available drawing of the object (*fig. 2 a*). The relief is mentioned next by Ernst Buschor in 1932 in an article on the krater of the Niobid Painter in the Louvre; he identifies the figure as a Niobid and discusses related iconography in his comments on the work (*fig. 2 b*)¹⁰.

Later publications summarily refer to the work as a typical sculptural example of a Niobid¹¹, and the LIMC catalogue also includes it in the relevant entry¹². All these publications refer to it by its old NAM inventory number, although it is certain that the relief no longer was held by the NAM when these more recent studies were published, but was already part of the Canellopoulos collection.

Given the provenance of the relief from the Theater of Dionysus, as reported by von Lützow in 1867, it might have been found around 1862 during the excavations conducted by

⁹ von Lützow 1869, 53 f. 55 drawing.

¹⁰ Buschor 1932, 283 f., discussing Louvre MNC 511; cf. ARV² 601, 22; Beazley, Para. 395; Beazley Addenda² 266.

¹¹ Cook 1964, 50 no. 28; Geominy 1984; Gilby 1996, 227 no. 38.

¹² LIMC VI (1992) 921 no. 34 s.v. Niobidai (W. Geominy).

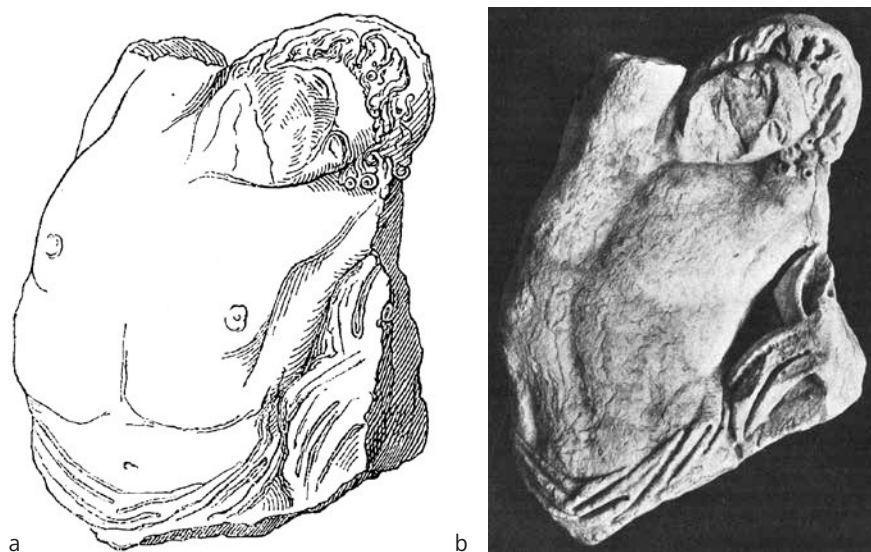


Fig. 2 The Paul and Alexandra Canellopoulos Museum inv. no. Δ 1208: a. Drawing, 1869. – b. Photograph, 1932

the Archaeological Society in Athens on the grounds of the Theater of Dionysus¹³. However, since it is not mentioned in Stephanos Koumanoudis' catalogue of stone artifacts¹⁴, which records the finds made during these excavations, and since von Lützow¹⁵ reports that he saw it with other antiquities around the Frankish Tower, it cannot be ruled out that it may have been found even earlier¹⁶.

The late 19th-century literature on the construction of the Acropolis Museum and the National Archaeological Museum and the transfer of antiquities to them allows us to deduce the probable itinerary of the relief after it was discovered in the Theater of Dionysus. Apart from von Lützow's references to the object as temporarily placed in the courtyard of the guardhouse to the left of the entrance of the Propylaea¹⁷, Nikolaos Kastriotis mentions that the finds from the Asclepieion and the Theater of Dionysus were housed in the Turkish crypt under the Temple of Athena Nike, which was demolished in 1888 together with the adjacent dwellings of the guards¹⁸. He also mentions that, due to the excavations on the Acropolis during the period 1885–1889, all antiquities were transferred to the Acropolis Museum, the nearby so-called Little Museum, and, more specifically, inscriptions to the Epigraphic Museum, and bronzes to the NAM. The relief might have been transferred to the NAM during this period, since Panagis Kavvadias disclosed that an abundance of antiquities from the broader Acropolis area were transferred to the museum after 1885, the year he took over as General Ephor of Antiquities and Museums¹⁹. The admittedly sketchy description of the object in the NAM inventory undoubtedly proves that it was housed there in the late 19th century, while it is certain it remained there at least until Bushor examined, photographed, and published it in 1932. The relief probably disappeared during the Second World War, when,

¹³ Regarding these excavations, see Rousopoulos 1862, 210–220.

¹⁴ The catalogue is kept in the archives of the Archaeological Society of Athens. I would like to thank Mrs. Ioanna Ninou, head archivist, for access to it.

¹⁵ von Lützow 1869, 53 n. 15.

¹⁶ Excavations in the area of the Theater of Dionysus had already been conducted primarily by Pittakis since 1837. On this, see Έργον Αρχαιολογικής Εταιρείας 1938, 15 with relevant bibliography.

¹⁷ von Lützow 1869, 53 n. 15.

¹⁸ Καστριώτης 1895, 3 f.; see also Καββαδίας – Kawerau 1906, 43; Κόκκου 1977, 169.

¹⁹ Καββαδίας 1890–1892, 39 n. 1: »And from the Acropolis I transported to the Epigraphic Museum (due to a lack of space in the Acropolis Museum), certain sculptures; these naturally had not been originally erected on the Acropolis, but were transported there later, that is to say funerary reliefs, antiquities and other artifacts found in the Asclepieion« (trans. author). Regarding the transportation of antiquities to the NAM, see also Κόκκου 1977, 246–250.

as we know, a large number of artifacts had to be either hidden or moved, while the same period also witnessed the theft of antiquities²⁰. What remains unknown is how the object entered the antiquities trade and when Paul Canellopoulos acquired it, although this must have been between 1950 and 1960, when Canellopoulos acquired the vast majority of the antiquities in his collection.

The Niobid relief is not the only artwork that went missing from the NAM to be found later in another museum or private collection. A similarly documented incident involves a gold diadem from Pagasai, found by A. Arvanitopoulos; it was located in 1928 in an exhibit of the National Museum of Denmark, Copenhagen, and returned to the NAM in 1930 after the intercession of Konstantinos Kourouniotis²¹.

The generally accepted, albeit unspecific, provenance of the relief from the Theater of Dionysus led Buschor in 1932²² to associate it with a passage in Pausanias. According to Pausanias, the cave located above the Theater of Dionysus contained a group depicting the myth of the Niobids: Ἐν δὲ τῇ κορυφῇ τοῦ θεάτρου σπήλαιόν ἐστιν ἐν ταῖς πέτραις ὑπὸ τὴν ἀκρόπολιν· τρίπους δὲ ἔπεστι καὶ τούτῳ· Απόλλων δὲ ἐν αὐτῷ καὶ Ἄρτεμις τοὺς παῖδάς εἰσιν ἀναίρουντες τοὺς Νιόβης²³. Pausanias, of course, was referring to the choragic Monument of Thrasyllus, erected in 320/319 B.C., taking advantage of the natural cave in the rock at the top of the theater auditorium²⁴. The monument survived virtually intact until 1827, when it was destroyed during the Turkish siege of the Acropolis; the cave interior had been converted into a church dedicated to the Virgin (Panaghia Spilaiotissa) in the early Christian period. Pausanias does not give us the precise location of the work, nor does he specify whether the group mentioned was painted or sculptural. Most scholars, especially early scholars, surmised that the group was located inside the cave and that, since space was limited, the work must have been a painting occupying the rear wall²⁵. If, however, the work was a sculpture, the interior of the cave certainly could not have accommodated anything sculpted in the round. In that case, the group most probably would have been a relief placed against the rock. The mortise visible on the underside of the Canellopoulos Museum relief, however, probably did not serve to attach it to a flat surface²⁶, but rather was added at a later date to join together the fragments of the relief after it was broken, which undoubtedly proves the importance of this particular work. In any case, although the Canellopoulos Museum figure comes from the area of the Theater of Dionysus and depicts

²⁰ On this issue, see Λεκάκης 2012; Πετράκος 1994; See also the recent discussion in Τιβέριος 2013. On the prevailing conditions in the NAM during this period, see also Παπασπυρίδη-Καρούζου 1946; Καρούζου 2000, especially 12, where Καρούζου alludes to a museum employee involved in antiquities trafficking, without, however, providing any further information.

²¹ Αρβανιτόπουλος 1929, 198; Σάλλα 2011, 19.

²² Buschor 1932, 284. Cook also draws a vague connection to the choragic Monument of Thrasyllus, based on the presumed relationship between the relevant passage of Pausanias and a wall painting in the House of the Dioscuri in Pompeii, which depicts two tripods with Niobids around them; on this, see Cook 1964, 25.

²³ Paus. 1, 21, 3 (ed. Παπαχατζής 1974, 545). Trans. Frazer 1898, 29 f.: »At the top of the theatre is a cave in the rocks under the Acropolis; and over this cave is a tripod. In it are figures of Apollo and Artemis slaying the children of Niobe«.

²⁴ Stuart–Revett 1762–1816, II, chap. 4; Παπαδόπουλος 1851, 3–15; Reisch 1888, 383–401; Judeich 1931, 315; Welter 1937; Welter 1938; Hill 1969, 108–110; Travlos 1971, 562 f.; Amandry 1997, 459–463; Camp 2001, 162 f.; Themelis 2003; Goette 2007, 133–135; Greco 2010, 163 f.

²⁵ Welter 1938, 46 f.; Travlos 1971, 562; Musti – Beschi 1982, 336 f.; Παπαχατζής 1974, 302 f., who comments that Pausanias neglects to mention whether the group in the cave was a painting or a relief and explains that the cave walls are completely unworked and unsuited to decorative paintings.

²⁶ In contrast, the mortise on the rear side of the Modena relief served to attach it to something; on this, see Gentili 1975, 101: »evidentemente bronzea che fissava alla scultura monumentale, di cui era ornamento«. We can, however, definitely exclude the theory that the Canellopoulos relief comes from a sarcophagus, since its large size and the presence of a mortise that served to attach it to another flat surface make such a supposition untenable.

the theme mentioned by Pausanias, it is difficult to identify it with absolute certainty with what he saw. It is, however, indisputable that the relief was associated with the Theater on account of its subject.

The legend of the Niobids was a favorite subject in ancient iconography; in literature it appears as early as Homer²⁷. From the 6th century to the Roman period, it appears on vases, Melian reliefs, in sculpture and coroplasty, in wall paintings, and on sarcophagi and sealstones²⁸. The myth was associated with the theater, which explains why the composition was placed above the Theater of Dionysus. Aeschylus' lost play *Niobe* was popular in its time and apparently served as the inspiration for the treatment of the subject on Lower Italian vases²⁹. The myth is also mentioned in Aristophanes' comedy *The Frogs*³⁰, when Euripides mocks Aeschylus' tragedy. The foremost rendition of the myth as a marble relief is Pheidias' depiction on the throne of the cult statue of Zeus in Olympia³¹. This work is described by Pausanias, who mentions that a depiction of the myth of the Niobids³² appeared on the sides of the throne. Today, we are familiar with this group primarily from reproductions in Roman friezes³³. Many of the figures from the throne are also repeated on a smaller scale on a marble disc dating to the 2nd century A.D., located in the British Museum³⁴. The large number of replicas presenting common stylistic features consistent with the original's dating to around 430 B.C. confirms their connection to the throne of Zeus in Olympia. The extant Roman replicas indicate that the myth was depicted in two scenes; Artemis and Apollo respectively carry out the killing, while the sons and daughters of Niobe are portrayed in a variety of positions and not always in the same order. This discrepancy is probably due to the fact that the copyists replicated each figure individually and developed their own compositions as they saw fit³⁵.

Although the raised arms and the sharp leftward angle of the torso of the Canellopoulos Museum figure recall Niobid figures known from various Roman reliefs, we cannot identify it with absolute certainty with any known figure, while compared to the others it differs in size, being larger. Upon review, the closest counterpart with a similar stance appears to be the figure of a kneeling Niobid with both arms raised back in an effort to remove an arrow lodged in its back. This figure appears in the composition depicting Apollo's slaughter of the Niobids known from reliefs in Modena³⁶, Florence³⁷, Bologna³⁸ and Catania³⁹. The Canellopoulos Museum Niobid differs in significant ways: his head is tilted at a sharper angle and rests on his left shoulder; his hair is longer and falls over his shoulder; he also is wearing a himation around his hips covering his genitals, something that is not encountered in any of the other corresponding male Niobid figures, where the himation falls much lower, approximately to mid-thigh length in nearly identical fashion. The folds along the left side

²⁷ Hom. Il. 24, 602–609.

²⁸ Lesky 1936; Weber 1960 (the Niobids in sculpture); Cook 1964, 41–53; LIMC VI (1992) s.v. Niobidai (W. Geominy); Diaciatti 2005; Ραυτοπούλου 2006 (for recent debate on the subject concerning the Copenhagen Niobid); LIMC suppl. I (2009) s.v. Niobidai (W. Geominy).

²⁹ Keuls 1997, 169–199.

³⁰ Aristoph. Ran. 911. 912.

³¹ Paus. 5, 2, 2; Vogelpohl 1980, 197–226.

³² Paus. 5, 2, 2.

³³ LIMC VI (1992) 917 f. no. 15 s.v. Niobidai; Gilby 1996, 225 no. 33. It is noteworthy that they are all around the same height, approximately 0.48 m.

³⁴ British Museum 77.2-27.1: Langlotz 1928, figs. 1. 2. 4. 5 pls. 1. 2; Löwy 1927, Beil. 9; Schrader 1932, 153 fig. 2; 158 fig. 8; 159 fig. 10; Becatti 1951, fig. 231.

³⁵ Cook 1964, 12. According to Schuchhardt 1950, 95–137: »all the replicas come from drawings on cardboard (separate figures) which is why there exists a vague relationship between the various compositions, mainly due to the copyists' inspiration«.

³⁶ Modena, Mus. Lap. 8501: Gentili 1975, 101–105; LIMC VI (1992) 917 no. 15 c.

³⁷ Florence, Mus. Arch. (ex Milani Collection): LIMC VI (1992) 917 no. 15 e.

³⁸ Bologna, Palazzo Bevilacqua 7, 10 (the Zambeccari Relief): LIMC VI (1992) 917 no. 15 f.

³⁹ Catania, Mus. Civ: LIMC VI (1992) 917 no. 15 k.

of the torso are another unique feature. It is noteworthy that they differ significantly from the narrower folds of the himation wrapped around the lower part of the body. A possible explanation is that the thicker folds belong to another figure to the Niobid's right, as seen, for example, in the Modena relief, although there the himation of the figure on the right appears close to but does not come into contact with the figure corresponding to the Canellopoulos Museum Niobid. If, however, we accept that the thicker folds in fact belong to the himation of the Canellopoulos Niobid, this would indicate that they must fall from a himation wrapped around his raised left arm, something also unparalleled in the iconography known from other reliefs.

A final theory is that the figure of the relief is part of a two-figure group, and that the latter is actually clad in the himation on the Niobid's left. Depictions of Niobids indeed include compositions with two figures, one always supporting another that has been injured or protecting it from an imminent blow. The second figure is either a female figure or the so-called pedagogue, an elderly man; the latter is most familiar from the representation on the London disc⁴⁰. In all these groups of two, though, the Niobid figure in question bears very little resemblance to the surviving torso of the Canellopoulos relief.

The theory that a second figure was present resurfaces, however, thanks to the shallow parallel grooves at the level of the Niobid's right arm on the side of the piece toward the rear (*fig. 1 c*). Although difficult to make out, these faint marks appear to be the fingers of a right hand. These particular marks appear on the side of the arm, under the shoulder, and have been obliterated by the flat chiseling on the back side. The extant details are indeed minimal and indistinct; however, if the theory that they belong to the hand of another figure (perhaps a pedagogue) is correct, that would suggest that this work started out as a sculpture in the round that was later converted into a relief to decorate a flat surface. This theory would explain why the left side of the relief appears to be sculpted in the round, although this is not a unique phenomenon, since it is encountered in reliefs in the British Museum⁴¹, the Palazzo Colonna,⁴² and Catania⁴³. The sharp outlines of the figures of these reliefs are probably the result of the desire to imitate the original, that is, the relief composition on the throne of Zeus, where the figures were made of ivory and individually mounted on a wooden background⁴⁴. The above reliefs, like the Modena, Florence, and Bologna reliefs, containing the figure of a Niobid resembling the Canellopoulos Museum Niobid date to the 1st and 2nd centuries A.D.

The Canellopoulos Museum Niobid bears the greatest stylistic similarity to the relief in the Museum of Catania (h. 0.35 m). The latter's contour is also sculpted in the round, while the curls of the figure's hair reveal the use of a drill. This particular work is dated to the Imperial period⁴⁵. On the basis of an overall stylistic assessment, especially the rendering of the hair, the Canellopoulos Museum relief can probably be dated to the latter half of the 2nd century A.D. The same date has been suggested for the Modena relief, while the Bologna and Palazzo Colonna reliefs are also dated to the 2nd century.

⁴⁰ See references in n. 34.

⁴¹ BM 1962.8-24.2: LIMC VI (1992) 918 no. 15 i.

⁴² Carinci 1990, 235–237 no. 127.

⁴³ First mentioned in Sieveking – Buschor 1912, 145; on the relief in Catania, Mus. Civ. Castello Ursino, see Cook 1964, 44 no. 10, 5; Arndt – Amelung 1897, 762; LIMC VI (1992) 918 no. 15 k. On this subject, see also Vogelpohl 1980, 223.

⁴⁴ Schuchhardt 1950, 95–137; Becatti also agrees, Becatti 1951, 260. On second-century A.D. high reliefs from Athens, see Despinis 2003; on the neo-Attic reliefs from Piraeus, see Στεφανίδου-Τιβερτίου 1979.

⁴⁵ LIMC VI (1992) 918 no. 15 k.

Sources of illustrations: *Fig. 1*: Author. – *Fig. 2 a*: von Lützow 1869, 55. – *Fig. 2 b*: Buschor 1932, fig. 130.

I do not anticipate solving all the issues that inevitably rise from the fragmentary state of the Canellopoulos Museum Niobid relief and the incomplete information available regarding the exact conditions in which it was found. The present article, however, once again brings to light a work that was ›lost‹ for decades, which, many years later, fate returned to a spot near its original location; this time, to the Canellopoulos Museum on the north slope of the Acropolis. It is my hope that the present discussion of this once lost relief from the vicinity of the Acropolis reintroduces it to the scholarly community and serves as a model for similar investigations and identifications in the future.

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