



On the Composition of the Eastern Pediment of the Zeus Temple at Olympia, and Alcamenes the Lemnian

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ON THE COMPOSITION OF THE EASTERN PEDIMENT OF THE
ZEUS TEMPLE AT OLYMPIA,

AND

ALCAMENES THE LEMNIAN.

[PLATE VI.]

HARDLY ever has an artist been more unjustly treated by posterity than has he who adorned the Eastern pediment at Olympia with the story of Oenomaus and Pelops. Archaeologists have censured, and artists parodied his work for faults of composition that it owed probably entirely to their own reconstructions. The standard of Greek art is so high, even in lesser things, that where a work of this importance seems to fall short, we had better doubt of our own method, or at least suspend our judgment rather than rashly condemn. The more so here, where there does not even exist a general accord as to the arrangement which ought to be preferred. It is true that those peculiarities of style which seemed most to blame were not controverted, but as long as it appears that the truth has not yet been found, the fault will most probably lie where it is least sought for. And in fact material indications are not wanting that all was not right. For example, it is a curious fact that, though the composition was too loosely spread, the detached horses should stand outside the teams of three worked from one block, and this notwithstanding that they show unmistakable marks of having stood close to the wall. I was so strongly impressed by this circumstance during a visit at Olympia in May 1888, that I resolved to try by all means a new solution on this principle. But of course I lighted on the same difficulty which had prevented others from accepting this arrangement, as the five central figures, spellbound by the words of Pausanias, did not leave sufficient space to right and left for two horses in succession, and I already half despaired of coming to any conclusion, when Prof. Brunn spoke the magic word that broke the spell.¹ He advocates on purely aesthetic grounds a transposition of the middle-figures, whereby the women come close to Zeus, between him and the heroes, and vindicates our right to reconstruct the

¹ *Sitzungsberichte der königl. Bayer. Akademie der Wissenschaften*. 7 Juli 1888. 'Ueber Giebelgruppen,' p. 183 ff.

whole on aesthetic principles and test it by the text of Pausanias, instead of building on his words a theory which does not do justice to the work.

The following is an attempt to work out this method, letting the sculptures speak for themselves, and taking the subject as given in these words only²: τὰ δὲ ἐν τοῖς ἀετοῖς ἔμπροσθεν Πέλοπος ἢ πρὸς Οἰνόμαον τῶν ἵππων ἄμιλλα ἔτι μέλλουσα καὶ τὸ ἔργον τοῦ δρόμου παρὰ ἀμφοτέρων ἐν παρασκευῇ. Technical details as to the way the figures have been fastened to the building will have to be considered, and the lines of each separate member will be examined to discover the place it must have taken in the composition. Where there is reason to take account of the situation in which they were found, this consideration will not be omitted.

So generally acknowledged is the affinity of style with the Western pediment, whereof the composition would appear to be now reconstructed beyond all doubt by the last rearrangement of Prof. Treu,³ that it does not seem too bold to make use of what we learn there about the style and method of this art.

In the first place let us observe that the outlines of one figure must follow that of the next so that no more vacant space is left than can be helped, and that the composition must thus be kept compact. Another principle, that of correspondence, has been already so well set forth by Prof. Treu⁴ and Prof. Kekulé,⁵ that it need hardly be once more advocated.

I had no choice but to work with the models on a reduced scale, which have in some respects been slightly altered in the restored parts, according to my indications, under the direction of Mr. Bart van Hove, the sculptor. This has only been done where it could not be avoided. What else remains to be changed will be mentioned in the text, as these corrections can necessarily be no more than an indication of the intention, and ought to be controlled in presence of the originals, or at least the large plaster casts, by competent authority. I have no doubt that a careful inquiry will prove these or similar alterations possible and sufficient.⁶

In the middle stands the figure of Zeus, too high for any other place. Next to him, neither Oenomaus nor Pelops—these names cannot be questioned—will fit, as either of them in the usual arrangement cuts through the composition most awkwardly, the first with his left elbow and the other still worse by his shield, and even if transposed, they must perforce remain at too great a distance, and leave an enormous gap. To be brief, there is no other place where the shield will do no harm by its form and the broad shadow it must have thrown till noon, but on the right, *i.e.* Northern extremity of this group, and similarly the elbow of Oenomaus finds room for extension only on the opposite side. The women therefore must stand between the men and Zeus, as Prof. Brunn⁷ has already deduced from the bad effect the naked legs

² Pausanias, v. 10. 6.

³ *Jahrbuch des Archaeologischen Instituts*, iii. p. 174.

⁴ *Archaeologische Zeitung*, xl. 1882, p. 215ff.

⁵ *Rheinisches Museum*, N. F. xxxix. p. 481ff.

⁶ The restored parts have been indicated in the models by a darker colour, but this does not show everywhere in our plate, so that it is misleading.

⁷ L. l. p. 183.

of the men produce in that place, and the evident improvement in the composition if we bring the draped female figures close to Zeus' garment. If we ask which of the two must stand to the right, which to the left, I would venture to answer that this question is decided by the figures themselves, as the right arm and hand of Zeus fit exactly into the folds formed by the dress of the woman with her arms on her breast, and that this slender figure composed with the broader Oenomaus exactly counterpoises the group that remains, where the fuller forms of the woman make up for what we should miss in Pelops. In this way too will be obtained an over-lapping of outlines, postulated by Prof. Brunn for these groups. On the other side the uplifted left arm of the other woman fills the open space beneath the right arm of Pelops who rests gently on her shoulder. It is true that in the models, as they stand before me, Pelops is a trifle too short to allow of this arrangement, and I would not venture to have him made higher, but the same effect may be obtained by letting the torso rest somewhat more heavily on the supporting leg, an attitude perfectly accounted for by the weight of the shield on that side. It is obtained in our plate by making the whole figure lean over somewhat to the left, but this of course is but an expedient. That this arrangement is the original one is further shown by a slight indentation on the woman's left shoulder at the exact spot where it would be touched by the elbow of Pelops.

It is clear that the women must assume again the names first given to them, and disputed by Dr. Studniczka,⁸ but after the excellent characterizations of Prof. Flasch,⁹ there cannot be any objection to this. We shall only have to disagree with Prof. Flasch as to the restoration of the left arm of Hippodamia. It cannot hang down, as Prof. Treu¹⁰ observes, on account of the folds underneath the elbow, and we come to the same conclusion if we examine the holes cut for attaching the fore-arm, that point to a heavy weight having to be sustained. Still it seems to me that, as it is restored, the arm is too much uplifted and should be less extended and nearly vertical, as in the figure of Stephanus. Hippodamia must have held a *taenia* here, just as in her statue in the Hippodrome. It is not uninteresting to observe that her image on later vases often shows a general likeness to this figure, particularly in the uplifted left arm.¹¹

That the supporting legs of the men come to the outside of the group is, as Mr. van Hove observed to me, in favour of the proposed arrangement, as they give a better outline and greater stability to the whole. I may add that in a similar way the women by repeating the position of the men direct our eyes to the centre, and help to give more consistency to the composition, which if they change places would fall asunder in two distinct groups with a

⁸ *Archaeologische Zeitung*, 1884, p. 281 ff.

⁹ In Baumeister's *Denkmäler*, v. Olympia, ii. p. 1104 y.

¹⁰ *Jahrbuch des Arch. Inst.* iii. p. 184 n. 2.

¹¹ *Annali dell' Istituto*, 1840, Tav. d' Agg. N;

Monumenti dell' Inst. viii. 1864, Pl. iii; *Archaeologische Zeitung*, 1853, Pl. liv., where Hippodamia is moreover far more richly dressed than the woman who leads her and who, no doubt, is Sterope.

central figure, but without any combining link. Even as they are, these groups remind one of those of Orestes and Electra, or Orestes and Pylades, and it is not impossible that another restoration of the uplifted arms of the heroes might produce a still closer resemblance.

There thus remains only one somewhat large gap between Zeus and Sterope, and this may be filled up in the way indicated by Prof. Brunn,¹² by an altar, which however in my opinion ought rather to be seen in front, as on the Attic vases, and the Sicilian coins of this period.

If this arrangement be accepted we shall find that the group still lacks the necessary breadth at the base, as compared with the more compact and broader upper half. But this defect is remedied by the figures that must sit before the horses. Now if we look for such forms as will give the desiderated outline, we have no choice but to accept those proposed by Prof. Kekulé,¹³ the kneeling young man to the left, and the kneeling maiden to the right. They correspond exactly in their movement, and the maiden has just the height wanted for a figure beneath the shield. The sitting boy and the mutilated sitting man of Prof. Treu's arrangement would be too low, and we shall find that precisely for this reason they will be wanted elsewhere. Moreover the last mentioned figure would cause a very irregular contour. The same would be the case if we accepted Prof. Curtius' views,¹⁴ who instead of the maiden has the kneeling man, and then this brings an awkward repetition of the same motive, in that both figures kneel to the right. Nor does Prof. Flasch¹⁵ bring us any nearer. The bald seated man might perhaps do well before Pelops, but he is wanted more where he was found, and the proposed pendant, the mutilated sitting man, is less satisfactory near Oenomaus than anywhere else. Though we have not yet come to this point in our inquiry, it may already be observed that the argument, which convinced Prof. Flasch, loses all its force as soon as Oenomaus is removed from that side where he recognizes Myrtilus.

Prof. Kekulé's arrangement however is open to nearly the same objection as that of Prof. Curtius, the repetition in the two kneeling men, and we ought to accept it only with a modification. For us the kneeling boy must of necessity come before the horses, and should be turned inward until his back and his right side are equally seen from the front. His head will then be seen in profile from the most central point that allows of a general survey of the pediment, and his hands will come close to the horses. The kneeling maiden should occupy an exactly similar position, and that such was her position is even more evident, as there is a greater contrast in her case between the finish of the back¹⁶ and that of the part that was not exposed to view, than is the case with the boy, who only shows some rough surface on the left side. What she may be doing is quite uncertain; she might perhaps be

¹² L. l. p. 198.

¹³ L. l. p. 486.

¹⁴ *Die Funde von Olympia*, Ausgabe in einem Bande (Berlin, 1882) p. 11 ff.

¹⁵ L. l. p. 1104 z.

¹⁶ The corrosion of the back mentioned by Mr. Gräf (*Mittheilungen aus Athen*, 1888, p. 402) is in favour of this view.

tying the strings of Pelops' sandals,¹⁷ and by her ministry characterize him to the spectator as a guest of the house.¹⁸

After the principal actors we come to the preparation, the *παρασκευή*, for the race. How this was depicted in early Greek art may be learned from Attic vases. It is not without interest to compare the fragments of the vase painted by Nearchus,¹⁹ where Thetis brings the armour of Hephaestus to Achilles, who, aided by the white-haired Phoenix, is preparing his chariot; but the monument of most interest to us is a fine black-figured hydria (Fig. 1), that in style, and especially in the type of the heads, shows the greatest affinity to the black-figured vases, executed by early painters of red-figured vases, in particular to Epictetus as seen in his pinakes. It has been published by Gerhard,²⁰ and is sufficiently important to be repeated here.



FIG. 1.—BLACK-FIGURED HYDRIA.

Two slightly-built horses *stand* already before the chariot; the charioteer and a groom are busy harnessing them; another groom holds the reins, while a third brings up a somewhat lighter horse, of fuller forms, which *advances* slowly.

¹⁷ A very similar figure has been pointed out by Prof. Kekulé, (l. l. p. 487) in Le Bas, *Monuments figurés*, Pl. 65 = Lucy Mitchell, *A History of Ancient Sculpture*, p. 500, fig. 211.

¹⁸ Homer, *Od.* iv. 49; xiii. 66; xix. 316 ff.

¹⁹ Benndorf, *Wiener Vorlegeblätter*, 1888, Pl.

iv. 3d. Nearer related to this than to the following is a black-figured fragment (*Scavi della Certosa di Bologna*, T. viii. sep. 3. 3), where however the preparation seems for a race.

²⁰ *Auserlesene Vasenbilder*, Pl. ccxlix, ccl.

Though we do not find in our pediment so complete a body of attendants, yet the horses, to which our attention must be especially directed, are arranged as on the vase. On each side are three *standing* horses in front of slight proportions, while a single horse of fuller forms *moves* forward at a slow trot, this at least seems to be indicated by what is left of the legs, and this has been well preserved by Mr. Grüttner in his models, though I am not in a position to decide whether he was quite right in letting the horse on the right side move in the natural way, and might not better have followed, as in the other, the mode of archaic art, in which the legs of the same side move simultaneously backward and forward.

As the central group, as we arrange it, takes much less space than do the same figures in other reconstructions, we may place the three horses much nearer to the centre than is usually done, and thereby gain sufficient room for the single horses in their rear, provided that these do not raise their heads so high. I have had this alteration made in the models, as may be seen from our plate, though without wishing to defend the exact curve given to each neck. It even seems to me that the horse on the left ought rather to have stretched its head forward, as there appears to be an indentation on the back of the foremost horse, just where his lip might have touched it, but Mr. van Hove had the head drawn down to correspond to the movement of the hind-legs of the model. The question remains, if this movement necessarily results from what remains, but this question, like so many others, must remain undecided here. What we want to demonstrate is no more than that the horse *can* and *must* stand in this place. Prof. Treu²¹ and those who place the four horses side by side, have but one serious argument, the absolute want of space for any other disposition, and as this is done away, we may fairly enquire what their other considerations are worth. Prof. Treu attaches some importance to the marble support under the belly of the horse that seems to show it to have stood free from the wall, but it is clear that the enormous weight of the marble could not be supported by the legs alone, even though it were firmly attached to the wall by the strongest dowels, and that it was not superfluous here is proved by the presence of a similar support in the case of the other horses, so much better supported by their combined legs. It is true that in their case it is hidden from view by the forelegs, but if painted of the same colour as the back-ground it would hardly offend the eye here and, as we shall see, disappeared probably entirely behind the chariot. On the other hand, placed as Prof. Treu has it, it cannot but produce a very unhappy effect. Prof. Kekulé's²² proposal to let the single horses stand somewhat backward, though coming nearer to the truth, and accounting for a part of the else useless work lavished on the three horses, does not remedy the great objection to this arrangement, viz. the presence of horizontal holes for dowels in the back, made exactly in the same manner as those of the five middle figures and the three horses and of many figures of the western pediment. Two of these holes may be observed on each of the single horses, about three inches (8cm.) square, and six inches (15cm.) deep, and in one

²¹ *Archaeologische Zeitung*, xl. 1882, p. 227.

²² L. i. p. 489.

place no less than eight inches (20cm.) below the highest point. It looks practically impossible to attach this mass of marble to the wall by dowels that would have to run over the back of the other horses, as Prof. Treu²³ thinks must have been the case. There does not even seem room for such a dowel, which would besides have been of very unusual shape and little or no use in sustaining the weight. If the sculptors had really wanted to place these horses side by side they would have left (or made) flat the part not seen, and fastened to it the free horse. That they have not done this is the all-convincing argument in favour of our view.

Some years ago my father observed to me that the chariots could not have been wanting, but being made of bronze would have been melted down, and Prof. Flasch²⁴ made the same observation.²⁵ Prof. Treu²⁶ asserts, and it is generally believed, that no trace even of the yoke is left, but I observed at Olympia not only that part of the mane of the horses on the left side is cut sharply away at the very place where this yoke ought to rest, but also that there remains a fragment of a thick bronze pin stuck in the marble that can hardly have belonged to anything else besides the yoke itself. I was not so happy with the other side as just this spot is there broken away.

Though the chariot is usually close to the heels of the horses it seems more probable that the distance was somewhat greater here, as often is represented in a race, so that it may well fill up the empty space beneath the single horse and cover its support. This arrangement may easily be made on the left side, but on the right meets some difficulty in the uplifted foreleg of the horse. We have observed already that this ought probably to be altered.

It is indeed an objection to our theory that it will scarcely be possible to place an attendant to lead these horses, but after all it is not impossible to suppose that a well-trained horse could trot along by itself to its companions, and besides these horses are of divine ancestry.

Still however, especially after adding the chariots, one misses something, small maybe, by the side of the foremost horses. Some reins, or a harness hanging down from the yoke, as in the vase-painting, is all that is wanted.

About the last figures on the right little remains to be said. Their place is given by the spot where they were found,²⁷ by the respective height of the figures, which does not allow of any others being placed in

²³ L. I. 228 in the note.

²⁴ L. I. p. 1104 AA.

²⁵ May not the many bronze fragments found with the bald sitting man, mentioned *Archaeologische Zeitung*, 1875, p. 176, have belonged to the chariot of that side? The spot would be exactly the right one. The notice runs thus: *Unter der Figur finden sich zahlreiche Bronzestücke; darunter sind anscheinliche vergoldete Fragmente von einem runden Gegenstande, viel-*

leicht einem Schilde gefunden worden. These last of course would be from one of the votive shields of Mummius.

²⁶ *Archaeologische Zeitung*, 1882, p. 234.

²⁷ This argument accepted by Prof. Treu in 1876 and rejected in 1882 formed the basis of the arrangement of Prof. Curtius, l. I. and was combined by Prof. Kekulé, l. I. with the symmetrical correspondence of the figures in Prof. Treu's arrangement.

their stead and, last not least, by the beautiful harmony of the outlines. It is true that they cannot be brought sufficiently close together in the existing models, but the restored right hand of the river-god may be very well brought near to his left arm, somewhat in the way indicated in our plate, and the left arm of the bald sitting man, whereon he leans, must be drawn nearer to the body on account of the position of the remaining fragment. The right hand that touches the chin may perhaps have held the halter of the single horse;²⁸ at all events on this side nobody else appears to care in the least about the horses.

We are better off in this respect on the other side, where we find a striking resemblance to the painting on the hydria above mentioned, in more than one respect, for not only does the kneeling boy, placed as we place him, fulfil the office of the groom half seen before the horses, but the groom who holds the reins is present too in the person of the kneeling man. If we turn him somewhat to the front, there is no longer any fear of an awkward repetition of movement, and his height is the exact height wanted there and nowhere else.

The river-god occupies the angle, and so no figure remains for the last vacant place but the mutilated man. But there are still more convincing arguments than these to demonstrate that he must have occupied this spot. Prof. Treu²⁹ observes that this figure has been shortened at the base, as he thinks, to make it fit under the horses' heads, but however the reconstruction be made it always will remain so much lower than those heads, that he must evidently be mistaken in his supposition. And yet the head too, bears testimony to the fact that the figure was too high at first, as it is flattened at the crown in an oblique direction. This points clearly enough to the single spot in the whole pediment where this reduction could be of any use, the last place but one to the left. It is less easy to say how it ought to be restored. The two different Berlin models are both evidently wrong. Certainly Mr. Grüttner was right in placing the right arm before the body, as the muscle of the breast is compressed on that side, but it could never have been where he puts it, as there is at that place a narrow but intact tract of epidermis from the breast to the arm-pit. It must therefore have been higher and further off from the body. Neither can the other arm be uplifted so high as it is in both reconstructions, as well as in that given in the plate, as may be seen from the muscle on the left breast, which is not stretched. As what remains of the drapery seems to exclude a downward position of the arm supporting the body at this side (which would well suit the composition), there is no choice but to restore this arm, at least mentally, as brought forward at the level of the head so that the latter may be seen below it from the ground. This could not be effected here, without making an entirely new model, as those of Berlin have not the same excellence and exactness as

²⁸ This hand is pierced (see *Archaeologische Zeitung*, 1876, p. 178) and could hardly have held anything but the halter of the single horse

or the reins of the other horses.

²⁹ *Archaeologische Zeitung*, 1882, p. 241.

the others. For a similar reason the position of the head has not been changed, though according to the flattened crown it ought to be turned more backward and look nearly horizontally to the centre of the composition. But to do this it would have been necessary to add on the plaster cast of the original the wanting part of breast and neck, and such an undertaking leads further than we could be expected to go in the preparation of a mere essay. The changes as indicated in our plate, the right arm brought higher to support the body by means of a staff and the left hand on the missing part of the head, are sufficient to prove that it is possible to place this figure here. It is hardly necessary to remind the reader that for all these six figures we have accepted in the main Prof. Kekulé's³⁰ proposal.

The duty now remains of testing this arrangement, reached on grounds absolutely independent of the description of Pausanias, by his words:³¹ Διὸς δὲ ἀγάλματος κατὰ μέσον πεποιημένου μάλιστα τὸν αἰτόν, ἔστιν Οἰνόμαος ἐν δεξιᾷ τοῦ Διὸς ἐπικείμενος κράνος τῇ κεφαλῇ, παρὰ δὲ αὐτὸν γυνὴ Στερόπη, θυγατέρων καὶ αὕτη τῶν Ἀτλαντος. Μυρτίλος δέ, ὃς ἤλαυνε τῷ Οἰνομάῳ τὸ ἄρμα, κάθηται πρὸ τῶν ἵππων· οἱ δὲ εἰσιν ἀριθμὸν οἱ ἵπποι τέσσαρες, μετὰ δὲ αὐτὸν εἰσιν ἄνδρες δύο· ὀνόματα μὲν σφισιν οὐκ ἔστι, θεραπεύειν δὲ ἄρα τοὺς ἵππους καὶ τούτους προσετέτακτο ὑπὸ τοῦ Οἰνομάου. πρὸς αὐτῷ δὲ κατὰκειται τῷ πέρατι Κλάδεος· ἔχει δὲ καὶ ἐς τὰ ἄλλα παρ' Ἡλείων τιμὰς ποταμῶν μάλιστα μετὰ γε Ἀλφειόν. τὰ δὲ ἐς ἀριστερὰ ἀπὸ τοῦ Διὸς ὁ Πέλοψ καὶ Ἴπποδάμεια καὶ ὅτε ἡνίοχος ἔστι τοῦ Πέλοπος καὶ ἵπποι, δύο τε ἄνδρες, ἵπποκόμοι δὴ καὶ οὗτοι τῷ Πέλοπι. καὶ αὐθις ὁ αἰτὸς κάτεισιν ἐς στενόν, καὶ κατὰ τοῦτο Ἀλφειὸς ἐπ' αὐτοῦ πεποιήται. τῷ δὲ ἀνδρὶ ὃς ἡνιοχεῖ τῷ Πέλοπι λόγῳ μὲν τῷ Τροιζηνίων ἔστιν ὄνομα Σφαῖρος, ὁ δὲ ἐξηγητὴς ἔφασκεν ὁ ἐν Ὀλυμπίᾳ Κίλλαν εἶναι.

In the first place I am happy to be able to bring forth a witness whose impartiality cannot be suspected, as he came to the same result as we in respect to the arrangement of the five principal figures, before the sculptures were known, on the sole authority of Pausanias, Quatremère de Quincy,³² who published a very unpretending sketch of the composition, which we repeat here (Fig. 2).

We may take as known what Prof. Brunn³³ advances to explain the seeming contradiction of the text, but we must lay the more stress on what can be further concluded from the passage. The supposed altar might have induced Pausanias to speak of the ἀγάλμα of Zeus, but it is of more importance that in describing Oenomaus ἐν δεξιᾷ, he adds τοῦ Διὸς, which he could never have done if he intended to speak of the *spectator's* right hand. The following words τὰ δὲ ἐς ἀριστερὰ ἀπὸ τοῦ Διὸς, might be ambiguous, as Zeus must be mentioned again, but the earlier words are clear.

To the right and left follow the figures he mistook for charioteers, misled probably by the myth, as it was current in his time, and as Prof. Kekulé³⁴

³⁰ L. I. p. 486.

³¹ v. 10, 6.

³² *Le Jupiter Olympien*, Pl. xi. fig. 1.

³³ L. I. p. 184.

³⁴ L. I. p. 487.

observes, by the dress of the maiden. On the left are the men whom Oenomaus ordered to care for his horses, and in this they are occupied. It is less evident what those on the right are doing, and so it was to Pausanias, as he only guesses they might be Pelops' grooms; ἵπποκόμοι δὲ καὶ οὗτοι τοῦ Πέλοπος. If we are not able to put a name to every one of these figures, this at least is not in disaccord with our author.

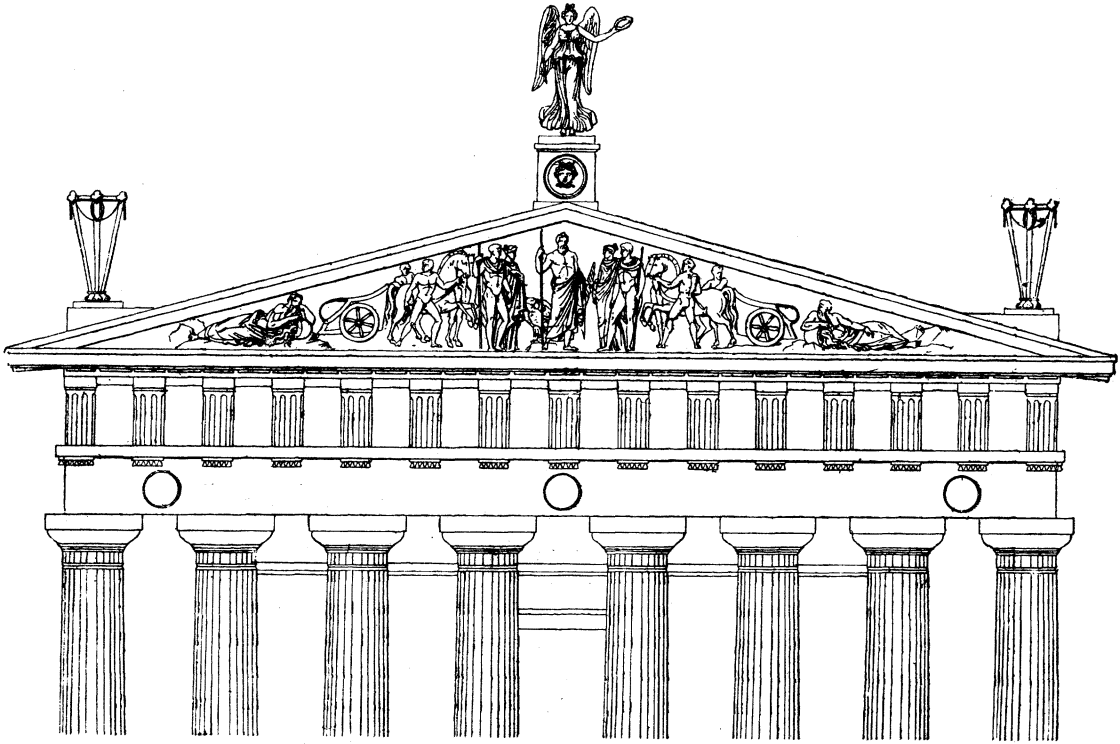


FIG. 2.—RESTORATION BY QUATREMÈRE DE QUINCY.

The bald and rather corpulent man, seems characterised as a paedagogus.³⁵ That he must be of some rank, appears from his noble features.³⁶

³⁵ Bald men are not rare on Attic vases, not only where extreme age is represented as in the Tithonus of an Oeonocles vase (Luynes, *Vases*, Pl. xxxviii) but in general to indicate advanced years as in Priamus (Gerhard, *Auserlesene Vasenbilder*, Pl. clxxxviii. *Monumenti dell' Istituto*, viii. Pl. xxvii.) and Anchises (Gerhard, I. l. Pl. ccxvi, ccxvii). Linus too on the vase of Pistoxenus (*Annali dell' Istituto*, 1871, Tav. d' Agg. F.) is more or less bald, and several bald men occur whom one would rather take to be paedagogi than anything else, such as on a cup at Munich (*Archaeologische Zeitung*, 1885, Pl. 11), or on

another (Heidemann *Griechische Vasenbilder*, Pl. x.), or on an amphora (Gerhard, I. l. Pl. cl) near Lycaon, Antandros, who of all mentioned shows the closest likeness to the type at Olympia.

The small terra-cotta group of the Berlin Museum (*Archaeologische Zeitung*, xl. Pl. 8 = Baumeister, *Denkmäler*, fig. 1820) is too late to be of much use for comparison however close the resemblance.

³⁶ These features do not allow his being characterized as a bad man as Prof. Flasch (I. l. p. 1104 AA) supposes. In fact the corpulence

He should be compared to Mentor or Phoenix, rather than to the paedagogus in Sophocles' *Electra*, as a young prince like Pelops would hardly fail to be thus accompanied, even though the legends do not mention it expressly. His rank of course would no more prevent him from tending the horses, than it does Phoenix in the painting of Nearchus, above mentioned.

Finally there is no objection to calling the left river-god Cladeus, as he was beardless as well as the other, who now must be Alpheus. These attributions are not inconsistent with the geographical situation, as the race was supposed to go toward the sea, and follow the coast, so that the Alpheus must be on the left.

To conclude let us take a general view of the scene and try to find its motive.

On the right hand, *χερὸς ἐκ δορυπαλτοῦ*,³⁷ of Pelops, the princely guest and bashful lover, and his blooming bride, whose hand holds the prize of victory, appears the majestic figure of Zeus, foreboding good luck to them. His angry frown rests on Oenomaus, who broke his laws by preventing the marriage of his own daughter, and slaying her suitors, and now supports his presence with impudent mien and in unbroken pride, whilst Sterope, sunk in painful meditation, foresees the issue that will leave her a widow.

This group, in which all the interest, as in a tragedy of Aeschylus, centres with ethic pathos, is surrounded by the preparations for the fatal race. But the appearance of Zeus does not pass unobserved by all attendants. The paedagogus on the right is struck with awe, and sits motionless, his head resting on his hand; the man last but one at the left, turns sharply with terror or curiosity—which is now no longer observable—and the river-gods, which indicate the locality, astonished, half rise from their beds. As in Rafael's *Mass of Bolsena*, the excitement caused by the supernatural appearance grows as it reaches those that have no part to act in the scene, and by thus bringing them in connexion with it, gives unity to the whole.

That there can be no Myrtilus, as his treason could not be and was not acknowledged at Olympia to have decided the issue of the race, has been clearly shown by Prof. Loeschke.³⁸ Nor was this theme, fit subject for a tragedy of Euripides, worthy to adorn the temple of the highest of the gods, even if it had not invited, as it were, to treachery and corruption. And that, notwithstanding the artist's care to avoid every ambiguity by omitting the charioteer of Oenomaus, he was still thought to be present in after times, proves nothing but the wide-spread character of the myth, and the want of moral sense in respect to the gods in those days. For a charioteer of Pelops there could have been no occupation but that of simple groom, as, according to the legend, the hero drove himself with Hippodamia by his side.

and baldness bespeak no more than his age and lack of daily exercise, and it seems probable that Prof. Flasch was led to speak of a 'fatal face' (l. l. p. 1104 Z) by the front view, which it was not the artist's intention to show.

³⁷ Aeschylus, *Agamemnon*, 119. Cf. Homer,

B 353 etc.

³⁸ *Dorpat-Program: Die Oestliche Giebelgruppe am Zeustempel zu Olympia*, 1885, p. 13, with special reference to the chest of Cypselus and the first Olympic ode of Pindar.

Considering the mutilated condition of the work we cannot be expected to obtain a reconstruction free from doubt in details, but the arrangement here proposed is the only one as yet suggested, that accounts for all technical peculiarities; and though I certainly cannot hope to see it accepted at once by all archaeologists, I expect to have all artists on my side on account of the evident artistic gain in the general aspect, and nobody can deny that we have obtained a much closer resemblance to the style of the Western pediment than before.

We could stop here, but the last observation leads us to another inquiry, which I hope our readers will follow, without letting an unfavourable impression of this part of the paper influence their judgment on the former.

The artist of this pediment is unknown, and the name of Paeonius of Mende, given to him by Pausanias, must be due to some error or confusion in his notes or memory, as Paeonius himself, in his inscription, practically excludes all doubt. Even if we could accept the thesis, that the meaning of ἀκροτήρια is ambiguous, which we cannot allow,³⁹ Paeonius' phrase would not admit any doubt, as he uses the word ἐπὶ, and that at all events is not ambiguous.

Of course Prof. Flasch⁴⁰ is right, that for a victory there must be a competition, and that the Greeks did not use to compete with models, but with finished works. But what of that? He whose work was refused might hope to find some other destination for it, either unchanged or with new attributes, as we know from the example of Agoracritus' Nemesis.

There is not a single reason why the gilded bronze λέβητες should rather pertain to the gold shield or φιάλη of the Lacedaemonians, in whose inscription they are not mentioned, than to the gilded bronze Nike, nor why they should not be due to the hand of Paeonius.

Even those who accept most readily the testimony of Pausanias, acknowledge the identity of style of both pediments, and Prof. Flasch⁴¹ goes so far as to ascribe this to the influence of Phidias; but without denying in the least the affinity between the Olympian and the Parthenon sculptures (which by the by are ascribed to Phidias himself on very controvertible grounds), we need not shut our eyes to the immense distance that lies between. Where so much is uncertain, it may not be out of place to compare what progress has been made by long-lived artists of the first rank and the greatest influence in other periods, where fixed dates help our inquiry. And even a rapid survey of what Donatello produced between his twenty-sixth year, when he made the St Marcus of Orsanmichele, and his eightieth year, whence date the works in St. Lorenzo, or of what Michelangelo produced between his twenty-fifth year with the *Pietà* in St. Peter's, and the Deposition in the Tomb,

³⁹ The argument drawn from Plato, *Critias*, 116D, is very weak; there is no reason to understand ἀκροτήρια there in any but the usual sense (see Prof. Michaëlis, *Archaeologische Zeitung*, 1876, p. 169) as the sculptures mentioned in the next sentence do not stand in the pediment but

in the temple itself.

Those who accept the word as pediment would make Paeonius assert *both* pediments to have gained him a victory.

⁴⁰ L. I. p. 1104 HH.

⁴¹ L. I. 1104 KK.

left unfinished after a life of nearly four score and ten years, will show nothing but a development and perfection of the same tendencies, though few artists have ever more completely than these broken with tradition and created their own style. Points of comparison could only be found if we might compare the works of a mere boy, such as Michelangelo was when he worked the angel for the *arca* at Bologna, with his ripest works; but is it probable that a work like the Olympian sculptures would have been confided to an apprentice? ⁴²

It is however the great Buonarotti himself who may show us the way, as that resemblance which has been remarked between the sculptures of Olympia and the Parthenon may be closely compared to the influence to be traced in his works of the sculptures of Quercia, which he studied in his youth while at Bologna.

Similarly the disciple of Phidias, who executed the pedimental sculptures of the Parthenon, let his name have been Colotes, Agoracritus, Alcámenes, Thrasymedes or Theocosmus, will have been strongly impressed in his youth, while working on the statue of Zeus, by the art of the old master whose work he daily had before his eyes in the Olympian pediments.

This master, to come to the point, was evidently the same for both pediments, and as there is no reason to doubt that Alcámenes, the rival of Phidias, made the Western pediment, we shall have to ascribe the Eastern also to him. After all that has been said by others, we need hardly dwell on the first point. Let us only observe that the execution of both pediments is so uniform that if a fragment of the one were found near the other, it could not have been recognised from the style, but only from the subject, and that to assume one single hand for the execution that induced the same style on the works of two different masters would be the worst solution to be thought of. Those who use to speak of native workmen as executing these sculptures after the models of foreign masters, forget the improbability of the masters not bringing their usual helpers with them, especially to a place like Olympia, where hardly any marble had ever been worked till this time.

To recognise in Alcámenes the designer of these works, would be of course impossible, if we accepted the identification of the two distinctly mentioned Alcámenes as one person, but there is no longer any reason for that, since Prof. Loeschke ⁴³ has shown what errors had been thus committed through following Pausanias.

Prof. Robert ⁴⁴ was the first to conclude that there were in antiquity two different versions current in regard to Alcámenes, but fails to see the obvious

⁴² Prof. Brunn (*Sitzungsberichte der Königl. bayr. Akademie der Wissenschaften* 13 Januar 1877 'Die Sculpturen von Olympia' p. 12) in comparing the pediment with the victory of Paeonius, points to Rafael's *spozalitio*, but forgets that Rafael was no more than twenty-one and had to study in another school before a great work was confided to him at the age of twenty-six. If he had painted the *stanzas* in his youth

in the style of the *spozalitio*, and the *spozalitio* were the work of his last years and in the style of the *Incendio del Borgo*, there would indeed have been some resemblance between his career and that of the supposed Paeonius; as it is, there is none, and Paeonius remains a *monstrum*.

⁴³ Dorpat-program 1887: *Die westliche Giebelgruppe am Zeustempel zu Olympia*, p. 7.

⁴⁴ *Archaeologische Maerchen*, p. 43.

conclusion to be drawn. Prof. Loeschke on the contrary does not perhaps stretch as far as he might the authority of our texts.

As I have come to the same conclusion independently, and as the Dorpat-program is not perhaps in all hands, I venture to state the case anew. An (L) will indicate the coincidence with Loeschke, (O no. . .) the testimony as Overbeck has it in his *Schriftquellen*.

In a temple near Phaleron, sacked by Mardonius, stood the damaged statue of Hera, from the hand of Alcámenes (L); and Pausanias (O no. 816), instead of doubting whether it could have suffered from the Medes, should rather have inquired in regard to the true date of Alcámenes, as it is clear that nobody would have thought of erecting an image in a roofless temple.⁴⁵

Shortly after the Persian wars, as was clearly shown by Dr. Wolters,⁴⁶ by comparison of a marble head found on the Acropolis of Athens, the Western pediment of Olympia must have been made, which by Pausanias (O no. 825) is ascribed to Alcámenes, the contemporary of Phidias, and only second to him in art (L). What this means appears from Pliny (O no. 811) who as *aemuli* of Phidias mentions Alcámenes, Critias, Nesiotes and Hegias, that is to say all masters of this period, as the date of Critias and Nesiotes is fixed by the statues of Harmodius and Aristogeiton, erected in *Ol.* 75, 4 (477 B.C.), and Hegias is known to be the master of Phidias, and to have worked with Hagelaidas and Onatas. That Phidias himself must have begun his career immediately after the Persian wars is clear, from the many war trophies ascribed to him.⁴⁷ Pliny's date of *Ol.* 83 (448—445), about the year 300 of Rome (454!), must therefore be the date of Phidias' highest renown, and the lowest date of the others if this statement has any worth as regards them (L).

These testimonies are corroborated by the anecdote told by Tzetzes (O no. 810) about the competition between Alcámenes and Phidias, and we learn there that this Alcámenes drew his origin from the islands, so that he may be identified with the Lemnian mentioned by Suidas (O no. 809) (L).

To the same epoch points the Asclepius at Mantinea (O no. 824), as the Hera and Hebe of Praxiteles were made according to Pausanias⁴⁸ in the third generation after Alcámenes, so that, if we take as general date for Praxiteles that given by Pliny, *Ol.* 104, this would be *Ol.* 81 (456—453).

We have no other dates, but the description of the Hephaestus at Athens

⁴⁵ Prof. Petersen (*Mittheilungen aus Rom*, 1889, p. 65 ff.), who wants to find copies of the Hera of Alcámenes in works that show the style of a later period, rejects the story about the burning of the temple by Mardonius, but fails to explain why the roof and doors were not restored if they were only burnt by accident. Prof. Petersen writes privately to me that the temple may have been sacked in after times, but I cannot find his arguments convincing enough to doubt the veracity of the tradition.

⁴⁶ *Mittheilungen aus Athen*, p. 266 and 276.

This head (*Journal of Hellenic Studies*, ix. p. 123, fig. 2) might be ascribed to Alcámenes himself with much more confidence than the small bronze head claimed for him by Prof. Loeschke (*Dorpat-program* 1887 p. 8). Not having seen the original I judge from photographs taken and kindly sent me by my friend Dr. Walther Judeich, and now from the excellent publication *Ephemeris Archaeologica*, 1888, Pl. 2.

⁴⁷ Brunn, *Kuenstler Geschichte*, p. 161 ff.

⁴⁸ VIII. 9. 1.

(O no. 821, 822) suffices to vindicate this statue for our master, as the words of Cicero, *Athenis laudamus Vulcanum eum, quem fecit Alcamenes, in quo stante atque vestito leviter apparet claudicatio non deformis*,⁴⁹ reveal a fit subject for a contemporary of Pythagoras, who excelled in his rendering of the lame Philoctetes.⁵⁰ Is it mere chance that we thus find the sculptor of the great god of Lemnos to have been a Lemnian? One might adduce as an objection the fact that the bronze Athene of the Lemnians at Athens was made by Phidias, but then this may have been at a time when their compatriot could not work for them. Or was perhaps even this most beautiful of Phidias' works, the Athene, made in competition with Alcamenes (the χαλκουργός) of which Tzetzes (O no. 810) speaks? Though all details given by this prolix author do not fit, this might have been the case.

Though more uncertain, it seems probable that the Dionysus of gold and ivory at Athens (O no. 819, 820) might be his work if this statue is rightly identified by Dr. Imhoof and Prof. Percy Gardner⁵¹ with some Athenian coin types, as appears to be the case.

Finally we may cite the votive offering of a certain Alcamenes on the Athenian Acropolis, mentioned by Pausanias, (O no. 826),⁵² 'Procne having resolved the death of her son, herself and Itys,' which Prof. Brunn⁵³ was right in refusing to acknowledge as a work of the artist, because of the tragic-pathetic interest, as long as he was thought to live towards the end of the fifth century. This work might be ascribed to this earlier master on comparison with a red-figured vase, in the style of the great vase-painters,⁵⁴ or better still with the Panaetius cup,⁵⁵ which though partly painted over reveals the hand of Hieron, both treating the same subject.

To a younger Alcamenes, probably of the same family, (L) point the other testimonies.

Pliny (O no. 808) calls him the Athenian, and affirms that it was certain that he was a disciple of Phidias, a fact probably disputed by those who knew

⁴⁹ Were it not that the authority of the *Codex Glogaviensis* is so small that the words *in utroque vestigio*, which it gives instead of *atque vestito*, can hardly be brought in the text as Sillig (*Catal. Artif.* p. 32) edits, we could find in them another indication of early date, as my friend Dr. Winter observes to me.

The word *stante*, as well as *stat* of Valerius Maximus, viii. 11. ext. 3 is not to be understood in contrast to sitting but to moving as was the case in the '*claudicantem*' of Pythagoras.

With regard to the close affinity of style of the polychrome cup with the adorning of (Ae)nesidora by Athena and Hephaestus (Lenormant et de Witte, *Elite céramographique*, iii, Pl. xxxiv) to the Olympian sculptures, to which my attention was directed some time ago by Mr. Murray, I am inclined to ask if we may not best suppose the statue of Alcamenes to have stood like the god in this painting, standing practically on both legs, but the left crippled

foot touching the earth only with the toes. As we have no certain date for the work of the sculptor, that of the vase painter might possibly be derived therefrom, but I have thought it rash to date it accordingly in the following hypothetical chronological survey as both might be under the influence of an older work.

⁵⁰ Pliny *N. H.* xxxiv. 59. As to the attitude of this statue see the interesting remarks of Prof. Benndorf on the tombstone of Halymus (*Anzeiger der phil-hist. Classe der Wiener Akademie*, 3 Nov. 1886).

⁵¹ *Journal of Hellenic Studies*, 1887, Pl. CC. Athens v. i.—v.

⁵² I. 24. 3.

⁵³ *Kuenstler Geschichte*, i. p. 237.

⁵⁴ *Annali dell' Istituto*, 1863, Tav. d' Agg. C. = Baumeister, *Denkmäler*, p. 1330, fig. 1484.

⁵⁵ Munich no. 799a; Klein, *Meistersignaturen*, no. 7, p. 145.

about his older namesake, without sufficient knowledge of facts to distinguish the two, and that many of his works were at Athens in the temples (L). This is corroborated by the anecdote of the competition with Agoracritus, told by the same Pliny (O no. 808 Anm.), and those who know what a saying like that about the help of Phidias to Alcamenes in his Aphrodite, ἐν Κήποις, and to Agoracritus in his Nemesis is worth in the mouth of a local antiquary or *dilettante* amateur, will not be prevented by it from identifying the Aphrodite of this competition and the renowned Aphrodite ἐν Κήποις⁵⁶ (L) (O no. 812—815). Another work in an Athenian temple may have been the Ares, mentioned by Pausanias (O no. 818), and that the Hecate (O no. 817) stood on the πύργος, near the temple of the wingless victory, makes it probable that this statue was rather due to him than to his predecessor. About the *Pentathlos* there need be no hesitation, as Pliny expressly mentions that it was by the disciple of Phidias (L).

Finally we have the only work which can be closely dated, as everybody knows, the Athene and Heracles at Thebes, a votive offering of Thrasybulus and his companions after Ol. 94, 2 (403) (L) (O no. 823).

It is hard to say to which of the two sculptors the characteristics mentioned by Quintilian (O no. 827) and the general statements made now and then as to Alcamenes by others (O no. 828) are better suited. It may be that these authors or their authority did not distinguish between the two masters.

Here follows an attempt at chronology wherein the dates for Alcamenes I. are taken as low and those for Alcamenes II. as high as possible.

| Ol. | | Ol. | |
|-----------------|---|-----------------|---|
| 68 (508—505). | Birth of Alcamenes I. | 69 (504—501.) | Birth of Phidias. |
| 74 (484—481). | Hera at Phaleron, by A. I. Marble head on the Acropolis by Alcamenes I. | 75.1 (480). | Sack of the Acropolis of Athens. |
| 75 | { (480—457). Pedimental sculptures at Olympia, by Alcamenes I. | 2 (479). | Mardonius burns the temple at Phaleron. |
| 79 | | 4 (477). | Statues of Harmodius and Aristogiton by Critias and Nesiotes erected. |
| 80 | { (464—461). Birth of Alcamenes II. | 75 } (480—457). | Trophies of the Medic wars by Phidias. |
| 81 | { (456—453). Asclepius at Mantinea by Alcamenes I. | 80.4 (457). | Battle of Tanagra. |
| 82 } (452—445). | Works at Athens and death of Alcamenes I. | 81 } (456—447). | Olympian Zeus, by Phidias. |
| 83 } | { (444—438). Alcamenes II. at the atelier of Phidias. | 83.2 } | { (446—438). Athene Parthenos, and death of Phidias. |
| 84 } | | 83.3 } | |
| 85.3 } | { (436—405). Alcamenes II. works at Athens. | 85.3 } | |
| 86 } | | | |
| 93 } | { (400—397). Votive offering of Thrasybulus and his friends by Alcamenes II. | 94.2 (403). | Thrasybulus recaptures Athens. |
| 95 } | | | |

⁵⁶ To ascribe this to the younger Alcamenes merely on account of a probable identity with the original of the '*Genetrix*' replicas, as Prof. Loeschke does, l. l. p. 7, leads to a vicious circle,

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as this identification rests on no other argument than that the style would be suited to this period. The same may be said about the *Encrinomenos*.

It is not without some misgivings, lest some of the best material may have escaped my notice, that I approach the last point of our inquiry, a comparison with the contemporary art of the vase-paintings. We will compare figure with figure, so far as I have found, in a rapid survey, comparisons striking enough to be of any use, as it would be useless, for example, to cite all figures kneeling down like the maiden and both the men, without any nearer affinity in the action. We may rest contented with the Achilles dressing the wound of Patrocles on the cup of Sosias.⁵⁷ As to the probability of the back being seen, as we supposed, it may be useful to mention even figures not kneeling, *e.g.* the three athletes on a cup with the name of Panaetius,⁵⁸ or the discobolus on another Panaetius cup.⁵⁹ The only kneeling figure seen exactly in the same way from behind is a woman bathing, but treated in a somewhat later style.⁶⁰

If the vases do not afford any striking likeness to the way in which the folds in the maiden's drapery, and in that of the women in the Western pediment are laid, this may be due to the difference of material, or rather technic. No closer parallel can be found than some of the best specimens of the coins of Thasos, with the Satyr and Nymph, already brought into relation with this art by Prof. Brunn.⁶¹ As it is indispensable for this purpose to judge from an original of perfect preservation and excellent execution only,



FIG. 3.—COIN OF THASOS.

we give a drawing here by Carl Leonh. Becker of the specimen in the Duke de Luyne's collection (Fig. 3).⁶² The date of this coin cannot be later than the subjection of Thasos by the Athenians in 465, when it was deprived of its mines.⁶³

⁵⁷ *Antike Denkmäler*, i. Pl. 10.

⁵⁸ Klein, *Meistersignaturen*, p. 144 no. 5 *Archaeologische Zeitung*, 1878 Pl. 11. To judge by those parts that have not been repainted it is from the hand of Hieron.

⁵⁹ Klein *Meistersignaturen*, p. 145 no. 2 *Archaeologische Zeitung*, 1884 Pl. 16. 2. This too I take to be by Hieron rather than Euphronius.

⁶⁰ Lenormant et de Witte, *Elite céramographique*, iv. Pl. xi.

⁶¹ *Sitzungsberichte der k. bayer. Akademie*, 6 Mai 1876. 'Paionios und die nordgriechische Kunst.' p. 324.

⁶² The same type is published often enough (Head, *Guide*, Pl. xii. 6 ; Gardner, *Types*, Pl. iii. 28) but the piece given there is too much worn to allow us to discern these details.

⁶³ Thucydides, i. 101. It is true that these mines seem to have been restored to the Thasians in 446, when the contribution to the treasury at Athens was raised from 3 to 30 talents (Koehler, *Urkunden und Untersuchungen zur Geschichte des delisch-attischen Bundes*, p. 128, so that these coins might date from this epoch, but considering on the one hand that the Athenian allies did not strike large silver coins and on the other that the form of the incuse of the reverse indicates a

With Zeus and Hippodamia the matter stands much the same, and her bridal gesture is common enough through all ancient art, but no exact analogy has come under my notice. The seeming reminiscences mentioned above are of late date. On the other hand we find the same mode of wearing the hair in short curls, that is common to both women, and a few other works of this style or period, as the 'Hestia' Giustiniani, etc. in the Athene of the polychrome cup in the British Museum already mentioned,⁶⁴ and perhaps, though there the hair does not curl, on a *lutrophoros*,⁶⁵ which offers a parallel to our Sterope in the woman resting her head on her hand in grief. A still closer analogue is found in the Briseis of a somewhat earlier vase.⁶⁶ As the number of figures that could be compared to Pelops is of course rather large, we only give the one that, though an Amazon, offers the most striking analogy.⁶⁷

More characteristic is the attitude of Oenomaus, whose right hand rests on his hip. This position is found, *e.g.* with the same attitude, except as to the right hand, in an athlete on the outside of the cup with representations of Musaeus and Linus,⁶⁸ and in an Achilles clad in full armour.⁶⁹ Another warrior, clad in armour too, holds in his left the lance, just like Oenomaus,⁷⁰ but though there is a difference in the pose of the uncovered head, there is a closer parallel still in a nameless god or hero assisting at the birth of Erichthonius,⁷¹ his overdress being disposed in the same way as it is at Olympia.

As regards the horses we have named already the three black-figured vases that may be compared with our arrangement. Their style most reminds us of the horses drawn by Euphronius and his contemporaries, but it appears that they had fewer occasions for representing this subject. We can nevertheless cite horses led by the halter and with stretched neck,⁷² as we suspect was the case at the left side at Olympia.

In the lying and reclining figures let us observe in the first place the mantle that covers their legs, and is found similarly placed on vases of Euthymides,⁷³ or in his style.⁷⁴ The same examples may be compared for the fashion of sitting beside others which could easily be added,⁷⁵ but it is of more importance to find analogues to the quaintly distorted figure of the mutilated man. Let us mention the Ares on a cup by Euxitheus and Oltus,⁷⁶ and better still, the man who is shown the swallow on a Leagrus vase,⁷⁷ though both are seated on chairs they are nevertheless distorted.

higher date, we had better suppose the Thasian mint to have produced only small currency till the issue with novel types that is generally dated from 411.

⁶⁴ See note 49.

⁶⁵ *Monumenti dell' Istituto*, viii. Pl. v.

⁶⁶ Gerhard, *Auserlesene Vasenbilder*, Pl. cc.

⁶⁷ Gerhard, l. l. Pl. ccxxi, ccxxii.

⁶⁸ *Monumenti dell' Istituto*, 1856 Pl. xx.

⁶⁹ Gerhard, l. l. Pl. clxxxiv. = *Journal of Hellenic Studies*, Pl. vi.

⁷⁰ *Monumenti dell' Istituto*, 1878 Pl. liv.

⁷¹ Lenormant et de Witte, *Elite céramogra-*

phique, i. Pl. lxxxiv.

⁷² *Archaeologische Zeitung*, 1880, Pl. 15; 1885, Pl. 11. *Jahrbuch*, 1889, p. 29.

⁷³ Klein, *Meistersignaturen*, no. 4 p. 195; *Archaeologische Zeitung*, 1873 Pl. 9.

⁷⁴ Cup with *ὁ παῖδων καλλιστε*, *Mittheilungen aus Athen*, 1884 Pl. 1.

⁷⁵ *Archaeologische Zeitung*, 1885 Pl. 17.

⁷⁶ *Monumenti dell' Istituto*, 1875 Pl. xxiii, xxiv.

⁷⁷ Klein, *Meistersignaturen*, p. 133 no. 18, *Monumenti dell' Istituto*, 1835 Pl. xxiv.

To sum up; we find that all the vases mentioned belonged to a short period, that of the last group of great vase-painters, Euphronius (in his later works), Hieron, Euthymides, that is to say to the very time of the Persian invasion. They exhibit work of the same period as Olympia rather than of the same style, though even this latter might perhaps be asserted with respect to the polychrome cups, such as that already mentioned, bearing as subject the adorning of (Ae)nesidora, or such as those of Euphronius,⁷⁸ notwithstanding that these have more resemblance to the Western pediment. And a glance at the material brought forward for comparison with this latter work by Prof. Curtius,⁷⁹ will show this to be of somewhat later date, so that if we put the question which of the two pediments were earlier, we should be inclined to name the Eastern.

From considerations which I cannot personally control, but which I take to be trustworthy, Prof. Curtius and Mr. Grüttner came to the same conclusion.⁸⁰

If we bear this in mind, it perhaps does not appear too hazardous to understand the words of Pindar in the first Olympic ode, which celebrates a victory won by Hieron in 472, as an allusion to the sculptures in the Eastern pediment, when after a precise mention of the tomb and altar of Pelops, he continues, *v.* 94:

τὸ δὲ κλέος
τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις
Πέλοπος, ἵνα ταχὺτὰς πòδων ἐρίζεται
ἄκμαί τ' ἰσχύος θρασύπονοι.

J. SIX.

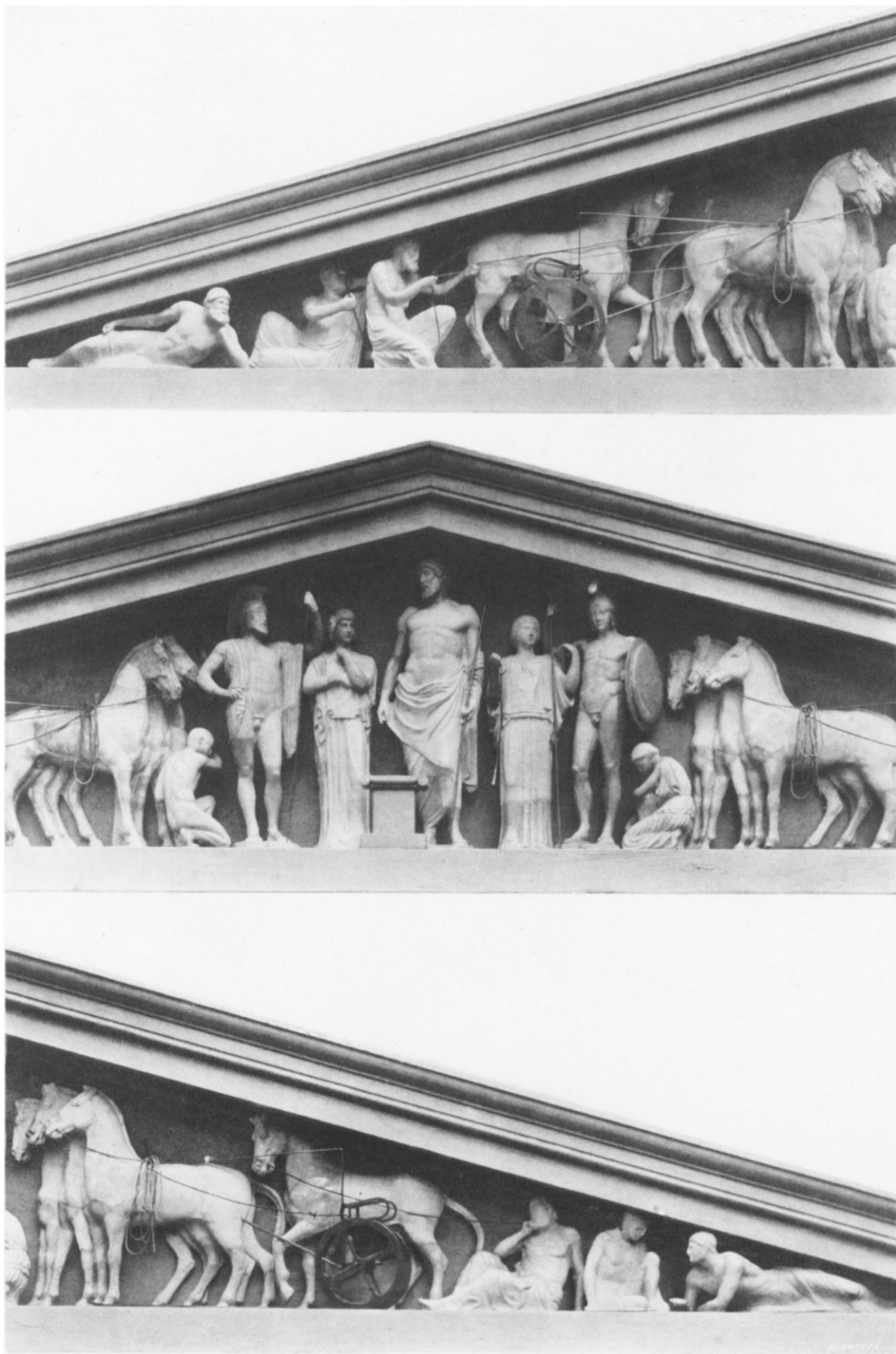
AMSTERDAM, April 1889.

⁷⁸ Klein, *Meistersignaturen*, p. 142 no. 9, Gerhard *Trinkschalen und Gefässe*, Pl. 14, and the newly published fragments from the Athenian acropolis, *Journal of Hellenic Studies*,

ix. Pl. vi.

⁷⁹ *Archaeologische Zeitung*, 1833 p. 350. Pl. 17.

⁸⁰ L. l. p. 357.



EAST PEDIMENT OF TEMPLE OF ZEUS AT OLYMPIA.